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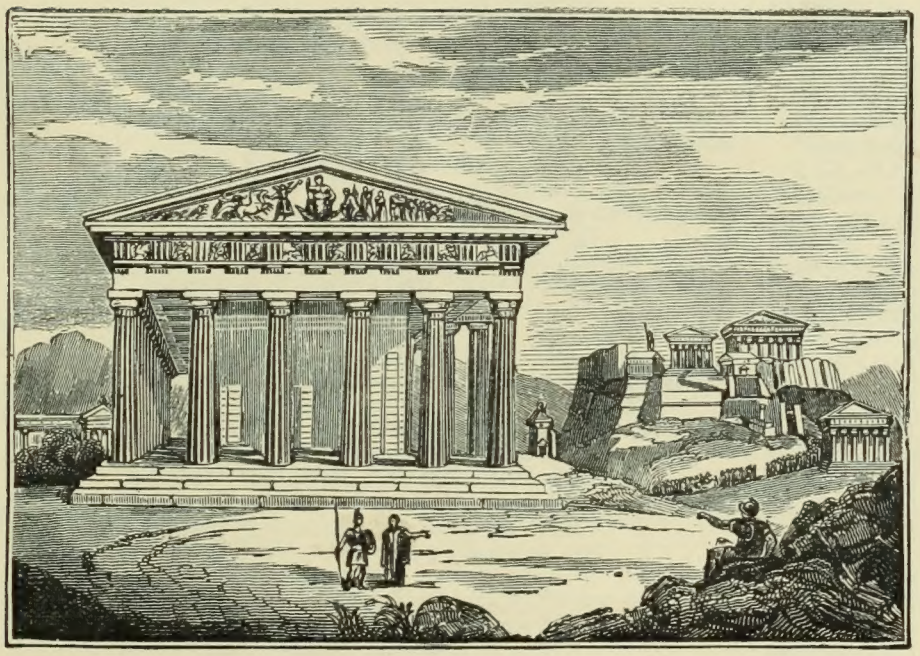
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THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3975. SATURDAY, JANUARY 2, 1904. PRICE THREEPENCE. REGISTERED AS A NEWSPAPER

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December 23, 1903.

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December 21, 1903

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LITERATURE

Fanny Burney (*Madame D'Arblay*). By Austin Dobson. (Macmillan & Co.)

IN one of Goldsmith's delightful prose fantasies a number of contemporary writers are discovered, literary wares in hand, approaching a small berlin (pronounce, if you please, *barlin*), or six-inside dilly, lately come from the Temple of Fame—to which it has been carrying Addison, Swift, Pope, Steele, Congreve, and Colley Cibber—and now returned for a fresh cargo. Amongst the candidates for a place in the "Fame Machine," as it is called, is a certain literary Proteus whom, by the title of the papers fluttering round his person, we recognize as the quack "Sir" John Hill, author of the 'Inspector.' This dancing harlequin, and after him Arthur Murphy the playwright, are rejected, as lacking the literary wherewithal to pay the coach hire, by the affable but inexorable Jehu. David Hume, who claims a seat on the strength of his "rhapsodies against religion," is next repulsed, but wins in presently for the first volume of his 'History'; while Smollett, whose historical labours are coldly ignored by "our inquisitorial coachman," gains admittance in virtue of his six novels. Johnson, boldly lifting a package of folios into the coach before him, is enraged to find them promptly thrust out again. On remonstrating, he learns that within the last two thousand years but one dictionary—presumably Bayle's—has been held worthy to travel by that conveyance; and in the end he is fain to accept a place on the merits of a little volume which is seen peeping from his pocket, and which the angry lexicographer describes as "a mere trifle called 'The Rambler.'"

It is long since Fanny Burney followed her truculent but tender-hearted old friend to the Elysian Fields. Yet though a nook in the "Fame Machine" was reserved for the slim little lady, who indeed could at a pinch have almost made shift to ride, like 'The Rambler,' in the pocket of the burly Johnson, she was by no means suffered, any more than he had been, to set out without a strict preliminary inspection of her literary luggage. This consisted, as we know, of six parcels; of them she has been able to carry with her only three. 'Evelina,' 'Cecilia,' and the 'Diary and Letters'—this last published in two instalments—bear, so to speak, the authentic stamp of the Muses, and are current in the realms of Apollo; the others, 'Camilla,' 'The Wanderer,' and the 'Memoir of Dr. Burney,' have been excluded as debased and counterfeit. Thus of Fanny Burney it may be said that her apotheosis, though secure, has been accomplished at the cost of a moiety, at least, of her literary capital.

Were it not that, while still in the flesh, she had been inured by long use and wont to the sweet flattery of Burke's eloquent and commanding praise, Fanny Burney must surely now—we might well suppose—experience at least a mild degree of intoxication at finding herself appreciated at full length among the august society of "English Men of Letters." How must Daddy Crisp rejoice and exult to see his Fannikin enrobed, as it were, in her two hundred pages crown octavo—the prescriptive garb and investiture of Messrs. Macmillan's illustrious order—the livery dignified by Johnson, Fielding, Richardson, and Burke himself; by Pope, Addison, and Swift; by Bacon and Locke, Dryden and Milton!

Were they, however, tempted to speculate on the probable grounds of her canonization, it is more than likely that both Fanny and her mentor would miss the truth. They would inevitably ascribe her elevation to the "superior merit" of her novels; and here, in our opinion, they would err. For it is not in right of 'Evelina' or 'Cecilia' alone—still less of her total output as novelist and playwright—that Miss Burney's claim to high literary rank may be best vindicated. As a novelist, she has a potent rival in that most fascinating and lovable of women, Frances Sheridan, whose triumphs, moreover, unlike hers, extended from the reading-closet to the stage. While yet her 'Memoirs of Sidney Bidulph'* was entrancing the town Mrs. Sheridan produced a comedy, called 'The Discovery,' which was presented with brilliant success at Drury Lane in February, 1763, and furnished Garrick with one of his most original and effective parts. In a subsequent play, entitled 'A Journey to Bath,' she created in Mrs. Tryfort a type of which her illustrious son afterwards availed himself in Mrs. Malaprop. On the other hand, after the success of 'Evelina,' Miss Burney wrote 'The Witlings,' a comedy which her trusty friend and adviser Samuel Crisp pronounced to be wholly unsuited for the stage. A second comedy, 'Love and Fashion,' was accepted by Harris, of Covent Garden, but withdrawn after some rehearsals at the instance of Dr. Burney, whose apprehensions of failure proved insuperable (1800); while a tragedy, 'Edwy and Elgiva,' brought out at Drury Lane in March, 1795, was suppressed after the first night of representation. Bensley, Palmer, Kemble, and Sarah Siddons strove in vain to impart some life to this dreary production, of which the main faults—to quote a contemporary critic—appear to have lain

> "in the protraction of the ecclesiastical debates [the personages of the drama included no fewer than three bishops!], and the excessive length of the speeches—errors which rendered the display of passion rather a *description* than an *imitation* of its effects."

On what then, if not on her novels, rests the fame of Fanny Burney? Whence primarily arises that particular kind and degree of popular interest in her which, we must believe, moved the general editor—the curator of Messrs. Macmillan's literary picture gallery—to add her portrait to those of Tennyson, Browning, Ruskin, and the rest? The question may be best answered in the words of her latest biographer. After some remarks on the "nebulous magniloquence" which mars the language of the 'Memoir of Dr. Burney,' Mr. Austin Dobson proceeds:—

> "Happily for her readers, the 'Diary' is not written in this pernicious style. Even in those parts of it which were composed after 'Cecilia' and 'Camilla,' it is still clear, fluent, and unaffected.....Why Macaulay, who praised the 'Diary' so much, did not praise it more—did not, in fact, place it high above Madame D'Arblay's efforts as a novelist—is hard to comprehend. It has all the graphic picturesqueness, all the dramatic interest, all the objective characterization, all the happy faculty of 'making her descriptions alive' (as Daddy Crisp had said)—which constitute the charm of the best passages in 'Evelina.' But it has the further advantage that it is true, and that it deals with real people. King George and Queen Charlotte, Mrs. Schwellenberg and M. de Guiffardière, Johnson and Reynolds, Burke and Garrick, Mrs. Thrale, Mrs. Delany, Omai and Count Orloff, stand before us in their habits as they lived, and we know them more intimately than Mr. Briggs, believe in them more implicitly than in Captain Mirvan, and laugh at them more honestly than at 'Madam French.' The 'Diary' of Madame D'Arblay deserves to rank with the great diaries of literature. It is nothing that it is egotistical, for its egotism is of its essence; it is nothing that it is minute, its minuteness enforces the impression. It gives us a gallery of portraits which speak and move, and a picture of society which we recognize as substantially true to life."

The writer who achieved this remarkable feat was herself the most feminine of women. There was nothing of the social or intellectual *révoltée* about Miss Burney; nothing large or striking, still less commanding or heroic, about the lineaments of her mind or body. On the contrary, the proportions of her moral frame were slender as those of her physical: its texture soft, yielding, and impressionable. It is indeed to this very femininity, this *petitesse*—as Hazlitt, in his severe but substantially

* 'Sidney Bidulph' (March, 1761) went into a second edition within three months; that of 'Evelina' is dated 1779—a year later than the first. 'Sidney Bidulph' was cordially praised by North; Fox pronounced it the first novel of the age; Johnson wept over it, and chid the writer for harrowing too painfully the hearts of her readers. Prévost translated it, and it was dramatized and put on the stage in Paris, where, says Mr. Fraser Rae, "it pleased as a play as well as a book." 'The History of Nourjahad,' an Oriental tale written by Mrs. Sheridan in 1765, was published and dramatized after her death in 1766. On November 25th, 1813, it was produced at Drury Lane, when its success was such that it was popularly ascribed to Byron. It is possible that, had the conditions of her life been as favourable as those of Miss Burney's to literary exertion, Frances Sheridan might have excelled her younger rival in the novel just as in the drama she has admittedly outdone her.

just estimate of her literary powers, clearly shows—that her novels owe their liveliness and graphic force. Like all women of the same delicate, nervous organization, she was a quick and close observer of men and manners: what she noted accurately she retained faithfully—for, as Dr. Burney used to say, "Fanny carried birdlime in her brains"; and these qualities, combined with a natural gift for the expression of character in dialogue, made her at once the most vivacious story-teller and the most entertaining diarist of her day. It is evident that a character such as we have been describing does not lend itself to portrayal in the grand style; nor has Mr. Dobson attempted to handle his subject in the broad manner employed, for example, by Mr. Morley in his 'Life of Burke.' There everything is subordinated to the main design—to the single dominant figure; not a detail, not a character or an incident, is introduced but tells in some degree on the subject, and serves more clearly to define it; and only the minimum of such detail—the least possible setting of such surroundings—is introduced at all. When we close the volume we find ourselves thinking not of incidents or accessories, not of Johnson or Crabbe, of the Bristol election or the Regency imbroglio: we are absorbed in the central motive of the work, the majestic image of Edmund Burke reflected upon Mr. Morley's classic pages. Now Fanny Burney is far too insignificant a figure to sustain or dignify classical treatment, and therefore Mr. Austin Dobson has wisely chosen to pursue the opposite method—that of presenting his subject with an amplitude of brilliant, many-coloured, and arresting detail. The result is a book which, at the cost perhaps of some distinctness of impression respecting the novelist herself, presents delightful pictures of the household group of the Burneys, of their social environment, and of the royal family and entourage.

Fanny Burney's two earlier novels had an immediate and triumphant vogue. Gibbon devoured the five volumes of 'Cecilia' in one day, Burke read them in three. Sir Joshua sat up all night to finish 'Evelina,' and would, he declared afterwards, give fifty pounds to become acquainted with the writer. Johnson, we know, skipped and skimmed on principle; no one knew better than he how, as Mrs. Knowles put it, to "tear the heart out of a book." Moreover, he admitted to Opie, who told Northcote, who told Hazlitt, who records the confession in 'Conversation the Fourteenth,' that he had never read* 'Cecilia' through; "though," added the kindly old man, "I don't wish this to be known." Indeed, the only book of which we can be sure that Johnson read it right through—and that without stopping—was a certain trivial story called 'Amelia,' of which the author was a "barren rascal," one Henry Fielding. Still we may regard it as at least highly probable that the great man suffered himself to be lured along uninterruptedly through the copious correspondence that fills the three volumes of 'Evelina.' Anyhow he had much of it at his fingers' ends, and could quote passages with appropriate dramatic accent and gesture. "La! Polly," he cried, in a shrill feminine voice, at the Thrales' breakfast-table, "only think! Miss has danced with a lord!" "How many modern readers," asks Sir Leslie Stephen in his 'Life of Johnson,' "can assign its place to this quotation, or answer the question which poor Boswell asked in despair, and amidst general ridicule for his ignorance, 'What is a Branghton?'" In a word, has Fanny Burney the novelist any audience nowadays? Doubtless 'Evelina' and 'Cecilia,' though their best days are long since over, still find an occasional reader here and there. In a public lending library of London 'Evelina,' we find, was borrowed fourteen times in 1902, and fifteen in 1903, while 'Cecilia,' less fortunate than her elder sister, was "out" but ten times and six respectively, during the same periods. And, if reprints may be held to constitute any test of vitality, is not 'Evelina,' apparelled in the latest mode, bedecked with the art of Mr. Hugh Thomson, and introduced by that past master of the ceremonies Mr. Dobson, but this moment come abroad through the portals of the Hôtel Macmillan? Nevertheless it is, as our author points out, to Macaulay's "famous counterblast" to Croker's *éreintement* of Madame D'Arblay in the *Quarterly* of 1842, and to its frequent reproduction in successive editions of the 'Essays,' that Fanny Burney's existing reputation as a novelist is mainly due. All the more useful was it that the crying faults of that clever deliverance should be noted and set to rights—not only the mistakes of ignorance, such as Macaulay, with our present sources of information, would have known how to avoid, but also other and graver misrepresentations which had their origin in the writer's strong political prejudices. It is hard to see why, in the recent annotated reprint of the 'Essays,' edited for Messrs. Methuen by Prof. F. C. Montague, this one piece should have been left without any consistent attempt to revise Macaulay's facts or to modify his deductions. In this particular it may be said that Mr. Dobson has, on the whole, discharged his duty faithfully, though we cannot find that he anywhere censures Macaulay for his absurd strictures on the repugnance to the Regency Bill which Miss Burney confesses in her diary, the words of which he first garbles and then proceeds to misconstrue. On the question of her hardships and grievances at the Court (grossly exaggerated by Macaulay), and of Dr. Burney's alleged culpability in this connexion, Mr. Dobson observes:—

"With all her abilities, it must be admitted that neither by her antecedents nor her experiences was she suited for the post she was called upon to fill.....Etiquette and formality she heartily detested; she was unmethodical; she was negligent in her dress; she was not always (in the presentation of petitions and the like) entirely judicious and tactful. Nevertheless there is nothing to show that, save for the death of Mrs. Delany, the terrible tension of the King's illness, the defection of Col. Digby, and, above all, the unrelieved infliction of Mrs. Schwellenberg's company and caprices—the 'one flaw' in her lot, she calls it—she might not gradually have grown reconciled to her Court life. If she were not.....as good a Queen's Dresser as Mrs. Haggerdorn, she was certainly.....an infinitely better 'Confidential Companion.'.....And whatever Miss Burney's dislike may have been to one or two of her colleagues, her own personal good qualities and intellectual capacity were always cordially recognized by all the Royal Family. As to the enforced suspension of her literary labours, not only is that a grievance which she herself never felt or advanced; but when she came to Windsor in 1786, she had absolutely written nothing for four years. Nor were there any indications that she was likely to write anything.....She professed, or affected to profess (like a greater writer after 'The Newcomes'), that her vein had run dry with her latest book. Moreover we now know .....that, so far from receiving two thousand pounds for 'Cecilia,' she had only.....received two hundred and fifty. The deserts of genius are not easily assessed; but looking to all the circumstances, those who, in this particular instance, regarded two hundred a year for life, with accommodation and other advantages, as an offer worth considering by a diffident and delicate woman of four-and-thirty, whose entire gains by two popular novels.....had not exceeded two hundred and eighty pounds—can scarcely be said to have been wholly unwise in their generation. That there would be compensating drawbacks of tedium and restraint they no doubt expected; but that the accidents of the employment would make the post untenable was a result they could not possibly foresee."

How many of Macaulay's fair readers have reddened with sisterly resentment at his piteous story of the gown promised, but never presented, by Queen Charlotte to her Dresser! Ours, we trust, will be pleased to learn that the "book in breeches" (as Sydney Smith, and Talleyrand before him, called Macaulay) is here also entirely astray, and that the promised gown, "a lilac tabby," was duly presented through Mrs. Schwellenberg, and worn in honour of the birthday of the Princess Royal in September, 1786. Let us hope that the lilac was of that particular shade then known as *soupir étouffé*, on which Johnson is reported to have once discoursed philosophically at the Streatham dinner-table. Certainly no colour could have been selected more appropriate for the livery of one who was expected to stand by and look cheerful at the curling and crimping of her august mistress's locks, while, if Macaulay can be believed, she stifled her sighs over the humiliations incidental to her odious servitude, and deplored too late her squandered hours and rusting talents.

To our previous knowledge of Fanny Burney and her family Mr. Austin Dobson has not found it possible to add anything of much importance. He shows that Dr. Burney's setting of Bonnell Thornton's burlesque 'Ode on St. Cecilia's Day' was performed at Ranelagh, not, as Burney himself informed Boswell, in 1769, but on June 10th, 1763. Of Burney's proposal to set to music the ode written by Gray for the installation of the Duke of Grafton as Chancellor of the University of Cambridge, he says nothing at all. The project appears to have fallen through by reason of the parsimony of the duke, who refused to sanction the expenditure of more than one-half of what Burney named as the necessary cost of the performance in the Senate House. The music was ultimately supplied by Randall, of King's, who for this purpose

* Northcote tells the story of 'Evelina'; but the date of Johnson's earlier sittings to Opie (1783) shows that 'Cecilia' (1782) was the "new novel" referred to.

attended regularly on Gray for three months before the installation; and Burney, thus disappointed of a degree at Cambridge, betook himself to Oxford, where he proceeded Mus.D. in June, 1769, his preliminary exercise being, we are told by a writer in Phillips's 'Public Characters' for 1798–9,

"an anthem of great length, with an overture, airs, recitatives, and choruses, which was several times afterwards performed at the Oxford music meetings; and, under the direction of the famous Emanuel Bach, in St. Katherine's Church, Hamburgh."

Amongst the musical compositions of Burney which Mr. Dobson omits to notice was a pantomime entitled 'Queen Mab,' which had an astonishing success, being played every winter for nearly thirty years. It is seldom indeed that so accomplished a writer is caught tripping, but we must take exception to a sentence on p. 14, in which it is stated that Daddy Crisp lived at Chessington "thirty years." This is inconsistent with the account which Mr. Dobson himself supplies of Crisp's intromissions with the drama and subsequent adventures in Italy, at Hampton, and, finally, at Chessington Hall.

Problems and Persons. By Wilfrid Ward. (Longmans & Co.)

It is a common belief among those who think themselves educated people that the Roman Church is a belated survival of mediævalism, hopelessly obscurantist, as intellectually contemptible as it is politically astute. A little reading of the works of the higher minds in that body would remove such a superstition. This, however, is no more deemed necessary for a judgment than it was by the late Lord Shaftesbury when he spoke of 'Ecce Homo' as having been vomited from the mouth of hell at the very time when he admitted that he had not read it. But Mr. Wilfrid Ward has the ear of the general public, and may make an impression where others have failed. His style is clear, though nowhere brilliant, his acquaintance with both science and philosophy more than respectable; he possesses a certain cosmopolitan *cachet*, which has never been the misfortune of the Anglican. The first thing that strikes us in reading this book is the width and range of the author's knowledge and the fearlessness of his thinking. It is a curious fact, but none the less a fact, that for semi-profound thinking, and discussion of difficulties which just fail to get down to the bottom, the Anglican Church, in the persons of many of its representatives, is without a rival. Of course there are exceptions, both in our own and other days, and we are not thinking of specialist investigations. The Englishman, in theology as in other matters, is too much of an amateur, and it may be doubted whether there are any laymen who are sincere Anglicans who could surpass or even approach Mr. Ward in a knowledge of the development of European thought and culture and its relations to ecclesiastical institutions. Mr. Ward is not afraid to chat about Huxley, or to admit the large element of truth contained in 'Agnosticism.' He can discuss Mr. Balfour's 'Foundations of Belief,' gently reprove the author for his undue exaltation of authority, and indicate that on the whole there is more to be said for reason acting on men than the Prime Minister would allow.

But the main purpose of this book is to put before the reader's mind the notion of development as a means for reconciling what is elsewhere called "the exclusive Church and the Zeitgeist." There are many faults in the famous work of John Henry Newman. But its significance is by no means exhausted. Indeed, it has been directly appealed to by the Abbé Loisy as a justification of his ultra-liberal view of the progress of the Church. Although the fact was well enough known to the student, it is a good thing that the general reader should understand that the idea of evolution was applied by Newman to doctrine before, not after, Darwin applied it to biology. Mr. Ward's book as a whole may be said to do little more than assert (1) that the Church is indeed in possession of unchangeable truth, *semper eadem;* (2) that the forms in which that truth is expressed are never adequate, for language cannot really set forth the spiritual world; (3) that these forms, as they have reference to the science or philosophy and culture of the time when they take shape, must both undergo development and have in them a distinctly human factor; and that there is a changing element in our apprehension of eternal truth.

On the impossibility of knowledge or practical ethics being simple, if all the conditions are taken into account, Mr. Ward says some interesting things:—

"Casuistry is unnecessary to the angels. The only way to make it unnecessary to man is that he should boldly sin. So too we avoid theological subtlety either by the direct vision of things Divine or by absolute agnosticism."

"The *theory* of knowledge must be subtle, even of our knowledge of a table and chair."

On this ground he naturally proceeds to recommend a trust in authority to the man in the street. "An unskilful individual reasoning on one hundredth part of the evidence is not likely to be right." It may be noted that the introduction to 'Contentio Veritatis,' a book written from a very different standpoint, asserted that, as a matter of fact, the belief of the mass of men was determined by authority. This is, indeed, the case with every one except the specialist in the very small portion of knowledge on which he is an expert. It is a view of this sort which enables men of culture and reading like Mr. Ward to maintain their belief in the Roman Church. We do not say that they are right. But we think this book will help the average person to understand a little better the possibility of an educated man holding such an attitude.

In the essay on 'Two Mottoes of Cardinal Newman' the author seems to us to have gone to the root of the matter. In laying stress on his chosen phrase, "Cor ad cor loquitur," Mr. Ward is, in our opinion, quite right. It was the intense feeling of the fact of personality, and of its superiority to all intellectual analysis, that governed the thought of Newman and was the source of his characteristic, though much abused doctrine, "the illative sense." We think that in 'The Grammar of Assent' there is, though differently expressed, very much of the essence of modern "pragmatism." It would not surprise us that in this as in other matters Newman was before his age. The other motto is from the epitaph "ex umbris et imaginibus ad veritatem," and expresses the strong sense of the inadequacy of all earthly language and intellectual forms, whether individual or ecclesiastical, to render the underlying spiritual reality. This is sometimes spoken of as though it were a modern discovery, but it is very ancient, and was even emphasized by mediæval schoolmen, and still more by that eminent Renaissance thinker Nicholas of Cusa in his 'De Docta Ignorantia.'

We have said enough to show that this book will be of interest to all who care to discuss the relation of the traditional ecclesiastical forms with the culture of the modern world. We should add that it raises points which have reference to other bodies than the Roman Church.

Between the Acts. By Henry W. Nevinson. (Murray.)

The drama of life, says Mr. Nevinson, is divided into acts, and only in the intervals, when the act-drop falls, do we become conscious of the real significance of what has passed. That is certainly true of most men; and, applying it, he remarks that in the majority of autobiographies we are most interested when the writer forgets his own prominence, and introduces figures which have "moved upon the distant stage," and but for his notice would have been forgotten. We are to understand, apparently, that these sketches represent such retrospect, "casual episodes and situations which I have observed or imagined" in these *entr'actes* of life. That "imagined" has, we think, much virtue. It is difficult to conceive that most of these sketches are actual experiences, unless Mr. Nevinson has been given unusually romantic opportunities. In fact, apart from the two opening essays (for such they may be called), these sketches, based on observed fact or not, take the shape of short tales nowise to be distinguished from the short story in general.

Whatever their origin, they are well written, and that is all which matters. The first two essays are personal reminiscences of childish or boyish scenes. The second is a record of schooldays very well done; but we prefer the first, 'A London Merchant.' It is merely a sketch of a grandfather's family prayers, and the various members of the household assembled for that rather gloomy function. But it is done with an excellent quietness and geniality of humour. From the Evangelical and Tory grandfather to the housekeeper, on whose head "fluttered the supersensual essence of a cap," they are all types, and types of that older world well worth preservation. The Evangelical grandfather is a delightful personage dexterously remembered. For Sunday reading he chiefly commends the children to 'The Family Sepulchre.' He once alarmed the household by reciting a poem of Moore's; but his customary attitude towards such sinful frivolities was stern. The family aunts in their youthful years he led to hear Joanna Baillie

recite one of her 'Plays of the Passions.' (You know, or you do not know, those 'Plays of the Passions.' They are perfectly academic passions.) But midway he arose. "My dears, this is no fit place for you!" he pronounced, and led the four daughters out in file, leaving the licentious poetess to finish her drama as best she might after such a testimony to its seductive power. Poor academic Joanna! Yet despite his Evangelicalism he was a rigid Tory, because an ancestor was reputed to have rendered some vague service to King Charles the Martyr. You know that old man, though you probably never have met him.

But the remainder of the contents, as we have said, are veritably short stories. They are all psychological studies, phases of character. Not of special originality, not what we should call brilliant, they are yet skilfully handled, with a mastery over the mechanism of the short story, and with much delicacy in the analysis of temperament. One, for instance, 'A Don's Day,' is the study of a university don with an undecided and undecidable vocation for the Church. It is, we think, a little overemphasized. The valetudinarian and incessant diagnosis of his own spiritual state, though recognizably possible and in the picture, awakens the reader's impatience to a degree we scarce think intended. The man is an insufferable and weak-minded prig, who wants shaking. That may be the author's verdict — since he ends by making him set off as a foreign missionary. But one is not hopeful of his missionary future; one doubts whether he has the pluck, or unselfishness, for the zeal to be lasting. His vacillation and self-absorption are overdrawn, in fact. Another sketch shows a journalist unselfishly spending himself for a girl who accepts his devotion blindly, and is in love with a poet. We do not recognize that poet. He is too brilliant in talk, too romantic altogether. The poet of commerce is not that way, and we would back the journalist against him with the young lady. But it is sympathetically done. 'En Revanche,' a further story, presents a poet as the luckless lover, out-rivalled by a professor who deserts the lady of their common affection. They meet her afterwards as a worn and too-married woman, with a sick husband and the other appurtenances of the situation. But the thing is worked out with a tenderness which effaces its conventional elements. In truth, these are very clever sketches, possessing both emotional and humorous power, at once delicate and restrained. They stand well above the usual level, even of the well-written short story.

My Devon Year. By Eden Phillpotts. (Methuen & Co.)

This book consists of a series of nature pictures, written in prose which is sometimes near to poetry. Some of the quieter and deeper passages are Wordsworthian in their placid musings and peaceful contentment, whilst in others there is a rush of joyous appreciation. And the charm of the book is that, choice as is the author's language, it produces no mere admiration for a well-chosen vocabulary, no sense of cleverly constructed phrases, but rather a simple, straightforward, wholesome pleasure in the thing described, a longing to be out again in the West-Country lanes or on the moors.

Those to whom nature's secret delights are yet to a great extent sealed can scarcely fail to have some of the scales removed from their eyes if they take Mr. Phillpotts as their guide. Moreover, to the aged or enfeebled, whose country rambles will not again be repeated, or only after a brief fashion, as well as to those whose lot is now thrown perforce almost continuously amid the stress and clang of town life, such a book as this will bring back with extraordinary vividness scenes of country beauty not half enough appreciated when the chance was theirs.

Once, and once only, throughout these pages does Mr. Phillpotts preach, and then the preaching is good of its kind. We know nothing of the nicety of his particular theological creed, or of his views, say, on apostolical succession or passive resistence. Into such matters it would be impertinent and irrelevant to inquire.

The scheme of the book is no mere plodding progression over the face of Nature as she reveals herself in Devon month by month, though it opens in the winter and closes in the autumn. Each chapter or section is complete in itself. Now and again special features are considered and described; such are the papers on Okement, Young Tamar, and the Dart, or the reflections on the old disused canal of North Devon. But many pages, though redolent of the rich red soil or the open moors of this particular western shire, would almost equally apply to any part of England where the sun shines warm in the west or the south. The winds are made the subject of two suggestive talks—'The Home of the West Wind,' a coast study; and 'The Scythe-Bearer,' a fit synonym for the wind from the east. One paper has an archæological turn, 'The Old Paths,' which tells of the ceaseless tramp of feet of men and pack-horses that have worn the Devon lanes so deep. There is an interesting paper on 'Green Flowers.' 'Granite and Sorrel' tells a little of Berry Castle and the Pomeroys and the ivy that now crowns every turret and shattered wall. For now and again in these pages man appears. A tribute is paid to Herrick, and there are some admirable orchard studies. There is much of flower and moss and fern and tree life in these pages, far more, indeed, concerning flora than fauna; but this is as it should be, for even of English bird life there are but some two hundred varieties to set against some two thousand of flower-bearing plants. But when Mr. Phillpotts discourses of birds, he shows that he loves them and observes them as closely as flowers. The chapters that tell of harvest are most pleasant of their kind; whilst the two sections 'Gates of the Morning' and 'Evening Light' have not a phrase that can be spared or a word set amiss.

Yet the best of writing is liable to err, and surely it is not fitting in a West-Country book to bestow the name of "bilberry" upon the low-growing purple-berried plant that lives amongst the heather. At all events, it is our experience that in North Devon or West Somerset the country folk speak not of the "bilberry," but of "whirtleberry," "whirts," or "hurts."

Publishers know their own business best, but it seems a pity that so good a book as this can only be possessed by 500 persons, for the issue is limited to that number.

Historical Lectures and Addresses. By Mandell Creighton. (Longmans & Co.)

It was a happy thought of Mrs. Creighton to dedicate this volume to the old pupils of the late Bishop of London. For by them, even more than by the clergy or the public, will his memory be cherished as that of a teacher who was himself far greater than anything that he said or did. We mention this dedication here, for it strikes the keynote of the volume. Mrs. Creighton hopes that history may be to "them, as it was to him, a living study, giving to them also not only reverence for the past, but guidance for the future." It is this point, the application of history to life, which these lectures predominantly illustrate.

Of those who pursue history as a serious study there are two classes. There is the pure specialist, the man who is a student and nothing but a student, and there is the man who treats all studies as part of his education, valuing them not less, but more, for their effect on his general attitude towards life and their application to existing problems. To the latter class belonged the author of this book, which exhibits to the general reader the interpretation of his learning and his whole life. As Creighton said in the inaugural lecture with which his work at Cambridge began:—

"The aim of all study is the education in method. It ought to develop the power of observation rather than supply observations. It ought to fit the student to discern between what is plausible and what is true. The aim of the study of history should be the formation of a right judgment on the great issues of human affairs."

This is admirable, the more so as there is no trace of any notion that history ought to enable us to predict the future, just as an astronomer can predict an eclipse. It is this lesson in method, which Creighton learnt so eminently well, that is the source of so much that is fruitful in his most random utterances. In this very lecture he lets us see a little of this:—

"Any one who has felt the burden of parish work will at once admit the necessity of some intellectual pursuit to restore his mental balance when overborne by details."

We agree. But we could wish that the ordinary parish priest not only admitted but also acted on the necessity a great deal more than he does. The immersion in details without any intellectual pursuit to restore mental balance is the curse of the modern clergyman, and it is rapidly becoming his ideal.

Many of these lectures—notably those on 'Congregationalists,' 'Baptists,' and 'Archbishop Laud'—will serve to show how the study of history contributed to form Creighton's views as a Churchman, and to exhibit that combination of the widest tolerance with the most clear convictions which was his distinction. We pass on to another point. Here, as elsewhere, Creighton shows his intense belief in the power of personality over circumstances. With this, and in consequence thereof, is combined an unalterable

conviction of the supremacy of the moral law over considerations of political expediency. This view explains his interest in St. Francis of Assisi:—

"The important feature of the teaching of Francis was that he preached not the doctrine of Christ, but the Person of Christ. He preached not the law of God, but the love of Christ."

"I cannot find a hero who does not at the bottom rest upon a transcendental basis.....If he disastrously affected public morality, I do not see how the spirit of the age is to save him..... Is a statesman who has annexed a province to be regarded as so great a benefactor that his proceedings in so doing are above criticism? If not, how is the question to be determined? I cannot tell how much bloodshed and how much lying are allowable per square mile."

This is the view of the late Lord Acton, as will be seen when his posthumous volumes appear. The notion is very unfashionable, but it is worth while for the believers in Nietzsche's "Uebermensch" to be reminded that two of the greatest of recent historians took a view directly opposite to that which would make of Bismarck a saint and Napoleon an idol.

It is this that makes Creighton say (and perhaps the reference is personal no less than general):—

"It is the human element which counts most in the long run; it is the character of the man, not the nature of his achievements, which gives abiding value to his work.....A man's character is more revealed by what he tries to do than by what he succeeds in doing. Indeed, it is not paradoxical to say that his abiding influence is expressed by his aspirations rather than by achievements. His most fruitful heritage is, generally speaking, his temper, his attitude towards life, his method of facing its problems. The great question is, Did he heighten, or did he lower, the sense of duty of those amongst whom he lived and worked?"

Such passages show the value of a life devoted to historical study. A superficial knowledge of history is very apt to produce exactly the opposite opinion. Probably most historians pass through a phase in which they accept and admire the position of Machiavelli, who is eminently the idol "of the forum," although his name is often kept in the background.

Another instance of the way in which the knowledge of history contributes to the formation of a sound judgment is afforded by Creighton's view of the mission of England. Again it is in the individual character that he sees the main result:—

"The great product of England is not so much its institutions, its empire, its commerce, or its literature, as it is the individual Englishman, who is moulded by all these influences, and is the ultimate test of their value. He exists as a recognizable type of character, with special aptitudes and capacities, to be appraised ultimately, if you will, by reference to your conception of the goal of the world's progress."

It is in this fact that the Bishop finds the true explanation of the phenomenon that many countries which have in recent times adopted more or less accurate imitations of the English Constitution do not experience the same results from their working as we do:—

"English institutions, as we know, depend for their success on the capacity of the English people to work them; and this depends on the solidarity of our national life, which underlies all mechanism, and gives that mechanism its native power. We can lend other peoples our mechanism; unhappily we cannot lend them our solidarity."

There are many other points of interest in this book. As an instance of a dictum combining both wit and insight we may quote the following:—

"The men of Elizabeth's time had very little ground for their belief that the world was primarily intended for the use of Englishmen. Perhaps for that reason they judged that it was true kindness to make that fact generally known. But I would point out that the unpopularity which we undoubtedly enjoy is of long standing and arose from the first expression of the peculiarly English temper. I will only leave with you, as a subject deserving consideration, whether or no the advantages of the temper itself may not be retained with certain modifications in the form of its expression, which the experience of three centuries might allow us to make without any loss of the sense of national dignity."

We leave the reader to delve for himself in the veritable mine of wealth which this book affords. But its most abiding interest consists in its presentment of Creighton himself—that mind, ever alert, which knew no pause in growth, but drank in alike from study and from life that which is the source of every fresh power—insight and sympathy. It is the light such a book throws on the intellectual temper and general ideals of a man of genius which makes it even more valuable to the student of human lives than to the narrator of past events.

NEW NOVELS.

Prior's Roothing. By Ella Fuller Maitland. (Smith, Elder & Co.)

The author deals with English village life in the twentieth century, and takes advantage of the contrast between the ancient order of things and the new. The old-fashioned squire is there, but the old-fashioned parson is gone, and in his place we find an ascetic young clergyman, with High Church proclivities, full of philanthropic energies. The old county families remain, but there has arisen in their midst a new establishment, whose members rejoice in motor-cars, and build their flaring palaces beside the venerable walls. Thirdly, there is the mere adventuress, without rank or money, but possessed of good looks, who has obtained the *entrée* into this exclusive society by getting asked to "somebody's ball" in London. We have here the elements of an interesting story, and types which, if somewhat conventional, still leave plenty of room for originality in treatment. Some of her characters, however, the author has handled so feebly that the general result is insipid, and others so violently as to produce the effect of a caricature. Mr. Arden, the crotchety squire, for instance, is little better than a stock figure, a copy of a copy, while the adventuress is made much too vulgar; and we find it difficult to conceive how the one could have fallen in love with the other. Mrs. Lushington again, a good-hearted, garrulous old lady, who with a little more vigour in the execution might have been made a humorous figure, in the end becomes simply tiresome. Mrs. Fuller Maitland shows throughout a disposition to avoid the labour of invention. She tells us this and that about her characters, but she does not confront her characters with one another, and work up her material into a succession of animated scenes. Of Lucy Arden, who is apparently the heroine of the book, we are told, indeed, that she is a saint, but we have little opportunity of judging for ourselves. Moreover, the book appears to have been written first as a series of letters, and afterwards converted into a regular narrative; at any rate, the sequence of tenses is often such as we should be sorry to turn into Latin prose. Redeeming features are stray touches of observation and humour.

Camilla Faversham. By Ronald MacDonald. (Hutchinson & Co.)

The heroine who dismisses a devoted and protesting lover on account of her father's unsatisfactory reputation is a familiar and exasperating figure in modern fiction. But it must be acknowledged that Camilla Faversham accomplishes this renunciation in a more convincing way than is usual, and with a better excuse. It is a little difficult to understand Capt. Haldane's persistence in making her change her mind; for, in spite of the repeated assurance that she is beautiful, she fails to impress the reader with her charm. Some of the characters, especially the American husband and wife, are well drawn, and a thoughtful passage occurs here and there. Events are too apt to happen in the nick of time; *e.g.*, a rich relation comes on the stage mainly to die and bequeath money, and the hero finds and reclaims the heroine's father in a way that taxes the reader's credulity. It is rather startling to find that Reading is passed on the railway journey between Paddington and Maidenhead! In short, there is too little grip of the hard facts of life. We observe with pleasure that the note of sympathy with the brute creation is entering more frequently into books about men and women.

A Forest Hearth. By Charles Major. (Macmillan & Co.)

This tale is a masterpiece of sentimentality, and to read the whole of it at a sitting would produce almost as disastrous an effect upon the average man as the eating of a whole wedding-cake at once. In fact, the book is rather like a very large, sweet, and rich wedding-cake. But to those who desire a debauch of sentiment, the enjoyment of a long-drawn-out history of kissings, sobbings and soothings, titillations and tremors, it may be cordially commended. There have been worse books published, and 'A Forest Hearth' has this in its favour—that it is frankly sexual from the first line to its last. Here are no mawkish half measures, no attempt to cast a glamour of spirituality over fleshly emotions, but the reverse. There is a situation dealt with here, with almost flippant candour, the serious presentation of which in Mr. Hardy's sombre masterpiece 'Jude the Obscure' was widely resented. We do not think, however, that Mr. Major need fear the thunders of the pulpit. Decked out with pretty sentimental favours, no conceivable situation in fiction is likely to offend the British public.

Marie Eve. By Marian Bower. (Cassell & Co.)

It would be a pity to weaken the reader's enjoyment of an attractive story by specifying the heroine's aspirations, imprudences, trials, and escapes. The recent war in South Africa is utilized for the development of the plot, and furnishes one strong scene at the front. There is plenty of bright, natural conversation, and the delineation of character is consistent and spirited, but the writer would do well to be less prodigal of cruder elements, such as melodramatic effects. The main thread of the story would have been more convincing without so much conventional villainy and such wholesale wreckage of lives. As it is, this novel, cleverly constructed though it be, comes perilously near to being a story with a moral enforced by multiplication of instances. And, after all, bad as it may be to marry the wrong person, it does not follow that one has capacity or opportunity for selecting the right one; so that the implied moral almost amounts to: "Advice to people about to marry—Don't!"

The Revellers. By Louis Tracy. (White & Co.)

This story is essentially modern; and, having said that, one is glad to add that it is a very good piece of work. It is full of cleverness, but it is also thoughtful, and induces one to believe that the author could produce something of more real importance if he set his mind to it. From its brief preface we learn that

"no incident in this story is a mere fiction; the village and its life are known to me; all things set down here have happened, though not in the sequence herein adopted."

That is as it may be, and does not materially affect the merit of the book. At first blush one might suppose that it detracted from the value of the work as original fiction. But the true observer of life will realize before he is half-way through this story that, however much reality the author may claim for it, it is none the less a story, a production impossible to the unpractised writer of fiction. It deals with life in a Yorkshire village, but in it one is not bored by studies in dialect. It is realistic, yet the foundation of the story is melodramatic, and that is a sound combination—a very telling combination. The author seems to have the theory of popular story-writing at his finger-ends, and he is a good craftsman. Journalism is the apprenticeship to produce this result, and it would surprise the reviewer to learn that Mr. Tracy was not a practised journalist. Here, at all events, is a well-rounded piece of work, with nothing amateurish about it, with crisp English and sound human interest, and that is something to be specially welcomed in these days of watery attenuation in fiction.

THEOLOGICAL BOOKS.

An Introduction to the Early History of Christian Doctrine. By J. F. Bethune-Baker. (Methuen & Co.)—The writer of this Introduction has succeeded admirably in his purpose, since his book is neither a sketch nor an overweighted treatise. It is one of the "Series of Theological Handbooks," and contains information which fully justifies its title of handbook. Of the leading Christian doctrines there is a study which covers their origins in the New Testament, and their development or explication in the leading writers of the ancient Church. There is an examination, for example, of the Logos doctrine, as set forth in the Gospel of John and in the writings of Ignatius, Justin Martyr, and others. The author of this Introduction appears as an historian, and not as an apologist or critic of doctrine, though as an historian he has not attempted the impossible task of keeping himself out of the narrative. He is responsible, to take an instance, for the statement that "Christianity is not a system, but a life," and, further, that "Christian doctrine is the interpretation of a life." In the idea that Christian doctrine is the interpretation of the life of Christ there may be room for such a notion as that of Christ being the Logos, which is certainly not found in the early thought of the Church as represented by the Synoptic Gospels; but it is only by a fantastic logic that the Filioque doctrine can be included in the interpretation of the life of Christ. Mr. Bethune-Baker asserts that "often men were led into heresy by the attempt to combine with the new religion ideas derived from other systems of thought." In these words he implies that Christianity is a system of thought, and it would be difficult for him to escape the conclusion that in Christianity as a system there are ideas unknown, while Jesus lived, to the men among whom His life was spent. Are all the ideas bearing on Christ, including that of the Logos, which are found in the New Testament, to be brought together into the unity of a system, or may not some of them be taken, not as included in the life, but as contributions "from other systems" towards the interpretation of the life of Christ? Christian doctrine is in its attempt a systematized account of the spiritual world, so far as it is needed for Christianity as a religion—and it may not be Christianity. But if we define Christian doctrine, with all its ideas, however derived, as the interpretation of a life, then we must give to that life a content which will include the Filioque idea. It might be safer to say that Christian doctrine is the interpretation of Christianity as a system of thought, even while the admission is made that in Christianity as a religion the life of Christ is the necessary element of supreme importance.

In a book dealing with doctrines over which there has been increasing controversy there must necessarily be statements that are open to critical objection. In the chapter on 'The Church,' Mr. Bethune-Baker, speaking of the continuity of authority, says it "was preserved through the bishops, the successors of the Apostles, or the living representatives of Christ upon the earth." The assertion of the relation of bishops to the Apostles is certainly not made for the first time; but Ignatius, in ancient times, wrote in one of his Epistles, "Ye are subject to the bishop as to Jesus Christ," and "Ye should also be subject to the presbytery as to the Apostle of Jesus Christ"; while, in modern times, Lightfoot declared, "It is not to the Apostle that we must look for the prototype of the bishop." In writing of the Eucharist Mr. Bethune-Baker states without hesitation that "the Eucharist in the apostolic age was part of the common supper of the brotherhood." There is a question whether at first, and for some time, the Eucharist and the love-feast were identical. The description of the Lord's Supper in the 'Didache' certainly suggests a love-feast; while Ignatius said, "Let that be deemed a proper Eucharist which is administered by the bishop or by one to whom he has entrusted it," and he added, "It is not lawful without the bishop either to baptize or to celebrate a love-feast." Jesus separated the act of breaking the bread from the ritual of the Passover, and it seems as if by parallel the Eucharist must be separated from the Agape. But what was the Agape at first apart from the Eucharist? May it not be that the Eucharistic feast was the Agape, but that the feast came to be vulgarized by unholy uses, and gradually a separation began between the Eucharist ceremony and the feast?

The Catechetical Oration of Gregory of Nyssa. Edited by James Herbert Srawley. (Cambridge, University Press.)—Mr. Srawley has done an excellent piece of work in this edition of the 'Catechetical Oration of Gregory of Nyssa.' He has shown sound sense in selecting such a treatise as an introduction to the study of the great father, for, as he justly remarks, it "exhibits perhaps better than any other single work the characteristic features and mind of its author." The text here presented is better than any text of the 'Oratio' previously printed. The best MSS. have been carefully collated for this edition, some of them for the first time. Unfortunately the editor does not state how much of this work has been done by himself, and how much by other scholars whose aid he acknowledges. He has himself introduced a few alterations or emendations, but some of them are doubtful. Thus he changes *ἀμφιβάλλοιτο* of the Vulgate and a British Museum MS. into *ἀμφιβάλοιτο*. He does not state whether this change is warranted by the other MSS., and he does not discuss the reading; but since *ἀμφιβάλοιτο* must be taken as passive, he ought to have adduced his authorities for such a usage, and he might have also remarked on the history of *ἀμφιβάλλω* as meaning "to doubt." So, in another case, no remark is made on a grammatical question of which he ought to have treated. The reading of the Vulgate is *ὑπερετειται*, and of two MSS. of the British Museum *ὑπηρετη*. Mr. Srawley reads *ὑπηρετῆται*; *ὅταν* precedes, but at a distance, and Mr. Srawley might have taken notice of the fact that *ὅταν* in post-classical writers is sometimes followed by the indicative, and examined whether such a usage can be found in Gregory. Then *ὑπηρετέω* rarely occurs in the middle, and thus another question is raised by his reading. And perhaps some may think that the correct reading is *ὑπηρετῇ*. The introduction to the work is well done. It contains an admirable exposition of the doctrines which Gregory expounds in his 'Oratio,' with occasional illustrations from contemporary writers.

Mr. Srawley supplies the reader with a copious body of notes. They all show the competency of the editor for his work. But it may be doubted whether he has not afforded far too much aid. He prefaces each chapter with a rather full analysis of its contents. He translates nearly every difficult passage, so that the young divine is saved all trouble in grappling with difficulties; and he renders into English Greek words, the meaning of which the student could not have failed to find in any good Greek dictionary. In some cases the desire to be concise has led the editor into questionable assertions. Thus he states that "the Stoics distinguished between *προλήψεις*, conceptions built on experience without elaborate reasoning, and *ἔννοιαι*, conceptions reached by consciously applied reason." Much difference of opinion exists as to the meaning to be assigned to these two Greek words, but we know no critics who have argued for Mr. Srawley's interpretation of them. There is a slight foundation for part of it in Ps. Plutarch, 'De Placitis Philosophorum,' but such evidence is worthless. If Mr. Srawley will carefully read Bonhöffer's elaborate discussion of the question in his 'Epictet und die Stoa,' vol. i. p. 187, he will see from the quotations there made how far he is from the mark.

The Biblical History of the Hebrews. By B. F. J. Foakes-Jackson, B.D. (Cambridge, Heffer & Sons; London, Arnold.)—This book represents a restatement of Old Testament history as read in the light thrown upon it by archæological discoveries and modern critical analysis. At the same time it rests throughout on a thoroughly conservative Christian basis. The result is a praiseworthy piece of work, at once invigorating and safe. The author tells us that the book "is primarily intended for students in theology," but we share with him the hope that it may be found serviceable to a wider public. The notes at the end of the volume are thoughtful and scholarly, and we are glad to see an index following these. A map or two would have been a useful addition, and better paper might have been chosen.

Divine Hygiene. By Alexander Rattray. 2 vols. (Nisbet & Co.)—It is not for edification to calculate how many of the fourteen hundred pages of this work might be omitted without injury to the thesis:—

"The Hygiene of the Holy Scriptures from first to last is entirely supernal. And whatever is like it, of God, is wholly 'perfect,' permanent, racial in its application."

The book is of value, in so far as it shows the knowledge and wisdom involved in the medical and sanitary systems set forth in the Old Testament; but there is a dreary waste of words in the demonstration of the work of what the author calls divine hygiene. It cannot be said of Dr. Rattray, as of Chaucer's Doctour of Phisik, that "his studie was but litel on the Bible"; but, while his acquaintance with the words of the Bible is intimate, his interpretation of them is not seldom simple and childlike. We are told, for instance,

"that the Bible story shows that Adam, and doubtless Eve, were.....inherently and highly intelligent and cultivated beings, whose knowledge, both intuitive and acquired, doubtless by divine instruction and personal observation, was such that he was able, aided no doubt by supernal help, to name all the animals brought to him. Very possibly his knowledge of medicine, intuitive and acquired, was also considerable, and possibly equal to his evident mastery of zoology."

It is stated that "God the Creator's beneficent and far-reaching plan was marred by Satanic craft and human weakness," though there is not a word about Satan in the account of the Fall given in Genesis. Then we are to believe that Adam and Eve rose on stepping-stones to higher things, and yet their "new position was altered for the worse." A scheme is worked out:—

"Knowledge is — general information.....The Maker of all things is the creator of knowledge..... Educational information would have been practically wasted on man without proper organs and endowments.....consisting of (4th) an extremely sensitive moral sense and social instincts, by which moral and social information is received, weighed, and applied.....Their tuition was at first divine, for God Himself walked and talked with Adam and Eve in Paradise; and doubtless instilled nothing but the most holy and elevating ideas."

It is to be noted that *doubtless* is Dr. Rattray's word. Another scheme is worked out:—

"The Bible is *Divine*.....It speaks authoritatively and tuitionally on every conceivable subject relating to Man and the human race.....It is a cyclopædic informant on general knowledge.....The 90th Psalm .....might have been, and probably was, inspired by Jehovah Himself."

The sense and style are alike difficult to appreciate in this statement:—

"When the Holy Word is everywhere correctly translated, and science made perfectly accurate, it will doubtless be found by correlators that those scientific 'facts' alone are genuine; and that secular science alone true, which agree with Scripture: and, on the other hand, that those Scripture versions, translations, and readings alone are correct which endorse true science."

Dr. Rattray is so full of reverence for the Bible that it seems unkind to him not to appreciate highly his own book, which he offers as a true exposition of the Bible in respect to parts of its contents. But it must be said that the book is verbose in style, often almost childish in its interpretations, and, in regard even to hygiene, little more than a lengthy statement, with appropriate laudations, of what is supplied in the Bible.

SHORT STORIES.

Love the Fiddler. By Lloyd Osbourne. (Heinemann.) — Readers of 'The Wrecker' and 'The Ebb Tide' cannot but be interested in Mr. Lloyd Osbourne. 'The Queen versus Billy,' coming as it did some time after Stevenson's death, was rightly regarded as a book showing very considerable promise. 'Love the Fiddler' goes far toward bearing out that promise, and is an achievement. It is a collection of sixteen short stories. They are virtually all love stories, and there is not an ounce of mawkishness or sentimentality in the volume. That indicates two valuable qualities in the author—restraint and invention. But the book has more than this. There is one story in it, a sort of novelette of thirty-five pages in length, which is called 'The Awakening of George Raymond,' and which is the real thing; "so such things should be." He must be a hardened reader indeed, with feelings curiously blunt and deadened, whose eyes will not prick and tingle a little when he reads Miss Christine Latimer's cable message in this story: "Sailing by Touraine, arriving sixth." Mr. Osbourne touches the mellow, deep-throated note of true story here; he has snatched and preserved for the pages of his book a message which goes straight to the heart which beats in all of us, beneath our weariness and our affectations. And, though there were nothing else in it, his book would be well worth buying and reading for the sake of this story of a middle-aged man's awakening into life, into action, and into passionate love for a beautiful middle-aged woman—a woman, be it said, who, slight though the sketch of her is, deserves to rank high in the gallery of feminine portraits in fiction. As a fact, however, all the stories in the volume are good of their kind, though one or two towards the end are somewhat over flippant and beaten out a trifle thin. Hitherto we have known Mr. Osbourne as a cosmopolitan. In this book he is very much an American; he shows what he describes in one of his characters as "exuberant Americanism."

An Unshared Secret. By Florence Montgomery. (Macmillan.) — Human nature is happily of a less morbid tendency, as a rule, than that with which it is too often credited by Miss Florence Montgomery. 'An Unshared Secret' is the melancholy tale of a man who after several years of married life still permits his thoughts to dwell uncomfortably upon the woman whom he would have preferred to be the mother of his child. That his feeling had been reciprocated by the lady is revealed to him in the delirious conversations of her small boy, and death, the ever-ready agent in such stories, intervenes rather recklessly to simplify a situation in which the man's own little girl is the one bright spot. 'Rachel' is another tale of misunderstanding, of, however, a less serious nature; and 'Listening Faces' tells in the author's prettiest manner of the good unwittingly achieved by some little golden-haired children.

Windfalls. By Robert Aitken. (Edinburgh, G. A. Morton.)—This well-got-up little book contains some fourteen short stories of exceptional merit, half of them dealing with more or less savage life in Africa, half with life upon the outposts of civilization in South America. It were easy to sum the collection up as "Kiplingese." The author does owe something to that most popular exponent of the story of life in the world's outside places, but his work is nevertheless original, genuine, and vastly entertaining. He gives us no second-hand reflections, no claptrap moralizing, and very few derived mannerisms. We do not think his book would have lost anything by the exclusion of the couplets which head each story, though, even of those, the first is worthy. The author calls this verse 'Oakamba Quick-Step,' but its metre and sentiment have served sailors in a well-known chanty for many generations. Of the two sections of the book we prefer that which deals with South America. The construction of the stories in this division is better. The life dealt with is a shade less bizarre and strange, it is true, but it is more impregnated with romance, and less crudely brutal. But there is good work all through the book, and we recommend it cordially, for the author has real broad-mindedness.

We are glad to see a reprint of *In Court and Kampong*, by Hugh Clifford (Grant Richards), a really valuable little volume of tales and sketches of native life in the Malay Peninsula. There is no English writer who is better qualified than the author to convey some idea of life in the remote and essentially foreign Malays.

BOOKS OF TRAVEL.

Mr. Calvert has written a sensible book in his *Impressions of Spain* (Philip & Son), profusely furnished with the usual photographs. He has seldom deviated from the beaten track, and he naturally has little that is novel to say on the usual topics, such as bull-fighting. Here he is well informed, supplying an interesting description of the royal bull-fight on May 21st, 1902, a revival of the *Fiestas de Toros* of the seventeenth century, held in celebration of the young king's coming of age. The best chapter in the volume is that on Spanish mines, which covers a wider area than the late Mr. Borlase's pamphlet on 'Tin-mining in Spain.' Of mining Mr. Calvert has written an account, sufficient for the general public, and, like other parts of his book, excellently illustrated. On the other hand, Mr. Calvert, although evidently more of an engineer than an archæologist, seldom makes such an unlucky slip as that of saying that Charles V., "to his everlasting shame, planted a Gothic church in the middle of the Mosque of Córdova" (p. 124). A look at Ford would have saved him from this. Like most recent travellers, Mr. Calvert is impressed with the growing prosperity of the cities on the Mediterranean and Atlantic coasts, but we fear that his views of the prospects of the present dynasty are too roseate. "The divine right of kings is not an unmeaning formula in Spain," he declares; but it only exists among the Carlists, and among them it is dying out. The youthful monarch has to rely not on the active loyalty of his people, but on their fear of the republicans and dread of absolutism, a negative kind of support which, as Louis Philippe found, is apt to fail at a crisis.

Australind: Wanderings in Western Australia and the Malay East. By Henry Taunton. (Arnold.)—Mr. Taunton's account of his varied life and adventures during some fifteen or more years, spent partly on shore in West and North-West Australia, and subsequently in pearl-fishing on the coast and shipping horses over to Java, is full of interesting and instructive matter. His reminiscences are spread over the seventies and eighties, his last pearling season being that of 1886-7, which terminated by the disastrous loss of his vessel, torn from its anchorage in Lagrange Bay by one of those sudden hurricanes known by the native name of "Willi-Willi." The life of a colonist in Western Australia thirty

years ago was not the smoothest possible, and the author well describes the rough times which he endured when, tired of a seafaring life, he landed at Fremantle and found unpaid employment as a new chum or "jackaroo," at the sheep station of an old Scotch shepherd, one of the earliest settlers in Champion Bay. Here, in company with two ex-convicts, a black fellow, and a half-caste girl, he was initiated in the care of ewes during a lambing season and shearing time, until he was sufficiently experienced to obtain a more remunerative situation under a squatter on the Murchison River, where his work was to assist in capturing bush horses and wild cattle by driving them between extensive barriers of wire fencing leading down to water and trapped stockyards. Whilst at sea young Taunton had often sat astride a topsail yard-arm, reefing topsails, whilst the vessel was pitching and plunging in a heavy sea, so he thought he could keep his seat on a bucking horse, but on his first attempt was ignominiously shot, head first, on to a manure heap, and was thence able to watch the horse's efforts to get rid of the saddle:—

"His bucking was certainly a work of art. He threw all his heart into the business, and seemed to be a past-master in all the dodges and tricks of the buck-jumper. At times he seemed to curl up into a ball, so close together were his nose and his four hoofs. Round and round he flew in never-ceasing efforts, the sweat pouring from him, and every muscle of his body strained to the utmost. Such perseverance deserved success, and sure enough a loud snap and a hanging strap sent flying against the wall announced that Bucephalus had been successful in drawing from the saddle the iron D to which the crupper had been fastened. Here was 'something accomplished, something done,' and now, knowing the end was near, he redoubled his efforts until the tightly girthed saddle, surcingle and all, was seen to be gradually slipping over the low withers. One or two supreme efforts, and at last he stood up proud and panting, with the saddle, all buckles fast and standing, lying where it had been sent flying by a vicious stroke of the fore-feet as it slipped over his head."

A good deal of information is supplied about the manners, habits, and customs of the natives in the outlying districts of North-West Australia, before they had come in contact with the white man; and, incidentally, we learn about the manufacture of their spears, used with the "wommera" or throwing stick, and the use of the "kyli" or boomerang. A duel witnessed by the author at Sharks Bay may well bear quotation:—

"At Sharks Bay I once happened to see a sudden quarrel decided by an appeal to arms. The two combatants each seized up a bundle of spears, and, turning up the beard into the mouth, and holding it there by the teeth—a sure sign that mischief is meant—rushed forth from the camp amidst the shrieks of the women, the shouting protests of the old men, and the inevitable howling of the camp dogs. The first one ready, launched a spear with all his force; his adversary seemed to be quite prepared, as if standing on springs, and watching every movement of his opponent. He diverted the flying weapon by a slight motion of his long narrow shield at an angle which seemed a very slight one, but which was just enough. Hardly had the spear glanced off—indeed before one would think he had time to perceive it—another spear came whizzing towards him; this time an upward movement of the arm was all that was necessary, his practised eye watching the approaching spear as it hissed past between his elbow and ribs. Again came the menacing point of a third spear, seemingly direct for the pelvis. The direction was again beautifully judged, a mere swerving of the hips in the nick of time without any other motion evaded the barbed missile. But the next spear followed so closely and so straightly that only a bound upwards was sufficient to escape the blow. But now his adversary's spears were exhausted, and, quick as thought, one of his own was fixed and hurled viciously towards the other, and then the duel continued until one of them, miscalculating either time or direction, was speared through the thigh, and the fight came to an end at once."

The concluding chapters are devoted to personal experiences in the pearl fishery, which afford a complete contrast with the bush life in the former pages of the book. In Sharks Bay it seems that the small pearl oysters are sought for by dredging from small boats, and pearls are the chief object, whilst in the north-west a fleet of vessels, large cutters, schooners, and brigs, varying from ten to one hundred and twenty tons, is equipped for obtaining the golden-edged mother-of-pearl shells—worth 100*l.* to 200*l.* per ton—by naked divers. In these huge shells pearls are less plentiful, but when found are generally larger and of a finer lustre. We are told all about black pearls, "barroks," straw-coloured pearls, pink pearls (of which there is none), and even of pearls, highly prized by Malay chieftains, found in cocoanut shells! Besides Mr. Taunton supplies no lack of anecdotes concerning the perils and dangers encountered by the divers, as well as horrible stories of sharks and sea-snakes. When shells are plentiful and the weather fine, the work is pleasant and interesting enough, but during rough weather the privation and exposure, together with scarcity of shells, are sufficiently discouraging to the adventurer. Mr. Taunton's style of writing is eloquent of truth and reality, and there is not a dull page throughout his book.

OUR LIBRARY TABLE

The Journal of Montaigne's Travels in Italy by Way of Switzerland and Germany, in 1580 and 1581, has been translated and edited, with Introduction and Notes, by W. G. Waters, in 3 vols. (Murray). The 'Journal' is little known, even in France; while in England there has been no translation since that which was included in W. Hazlitt's 'Montaigne' of 1842. From his recent translation of the 'Essays' Mr. Carew Hazlitt excluded the 'Journal,' stating that it is written in the third person by Montaigne's secretary; whereas (as Mr. Waters points out) more than half is written in the first person by Montaigne himself. Mr. Waters is eloquent upon the misfortune that the fame of so many writers should be tied to some one work, ignoring other works of equal or greater merit. We doubt the evil. The fame of which he speaks "in broad rumour lies." The renowned book is talked of more than read. The readers are still the lovers of literature few and fit, and by them the so-called "neglected" works are also read; so that they are only neglected in the sense that fewer people talk of them, not that fewer people read them.

Not so with Montaigne's 'Journal.' There Mr. Waters has a real grievance; for it was not discovered till long after Montaigne's death, by which time the 'Essays' had got effectually the start of it—a start from which it has never recovered. Moreover, Mr. Waters confesses, it is vastly inferior to the 'Essays' in point of style; and style alone would have kept the 'Essays' green? The 'Journal' is careless and often clumsily written, jotted down anyhow, as one might suppose when Montaigne was content to leave part to the mercies of a secretary. Nay, for near six months, till he recrossed Mont Cenis, Montaigne used Italian instead of the French wherein he was master.

No; despite Mr. Waters, the 'Journal' is no match for the 'Essays,' either in admirableness of style or rich thought and personality of substance. It deserves comparative neglect, though it does not deserve the entire, or almost entire, neglect which has overtaken it. Therefore we are grateful to Mr. Waters for this good and excellently edited translation of a book virtually unknown in England, for it is a record of foreign travel in a richly pictorial age, every detail that can add to our more intimate realization of which is valuable. The age of Catherine de' Medici and the Guises, of St. Bartholomew and Dumas's novels—anything which helps our closer understanding of Europe in that period is gain. Any contemporary record of travel we should therefore prize; but this traveller is the most inquiring, dispassionate, and richly stored mind of his day. One might have said, indeed, that Montaigne was the man from whom we should most desire such a journal.

Yet there are drawbacks; because Montaigne is still Montaigne, more truly himself when he ruminates in his study the fruits of reading and travel than in the noting of immediate impressions. From a modern traveller we expect "local colour," the fixing of pictorial details, costume, manners, customs, scenery. Montaigne is profoundly indifferent to all these things. He is the philosopher abroad, and especially the political philosopher abroad; something, also, of the man of science abroad. He is intent on institutions, on mechanical contrivances, and when he notes local customs, it is some unfamiliar fashion in chimneys or the like. He is vastly concerned about the Swiss fashion of warming rooms by stoves, with its conveniences, and only incidentally do we get a note of costume, when he says that hence people here enter rooms in doublet and bare-headed, whereas in France "we put on our warm furred dressing-gowns."

But yet it is constantly interesting. We find here the old Montaigne—ever curious, ever moderate, ever sceptical, a cultivated "Mr. Facing-Both-Ways." At every step he encounters eminent or attractive men, men about whom we are glad to know. Nothing escapes his curiosity. Staid and respectable man though he be, he is concerned in the Roman courtesans, and calmly relates the steps he took to gratify his curiosity. During the processions, he says, they looked down from their windows

"with such refinement of trickery that I have often wondered at the address they display in attracting men's eyes. Often I have got down from my horse and induced some of these ladies to admit me, and have wondered how it was they contrived to make themselves appear so much handsomer than they really were."

Then follow an analysis of their arts and account of their customs. You think inevitably of Socrates and his philosophic visit to Aspasia. It is a pagan soul this, though he passed muster with the Papal authorities as smoothly as with all other men, and approves their courteously tolerant dealing with his essays. Many curious incidental glimpses we get. We see the Muscovite then, as now, disdainful of the petty numbers which Europeans count an army. At the homage done by Spain for Portugal, amidst the salvoes of artillery from St. Angelo, the Muscovite ambassador remarked

"that he had been brought thither to witness a great gathering; but in his country, when men spoke of troops of horses, they had in mind twenty-five or thirty thousand, wherefore he made light of the show before him."

Yet this was before the day when Russia could count her armies by millions. This is, in fine, a book to which description or extract can do no justice; at once irreplacable for what it is, and disappointing for so much that it might have been. Could Montaigne have conceived what we moderns should wish to know—but he would not have been Montaigne. We have to content ourselves with what Montaigne was desirous to know. And that is much for us.

The History of Rabban Hôrmîzd the Persian. By E. A. Wallis Budge. 3 vols. (Luzac & Co.)—These three volumes, which form part of Luzac's "Semitic Series," contain the histories of Hôrmîzd and Bar Idta, two of the most famous Nestorian saints, who flourished about the beginning of the seventh century. The Syriac text is accompanied by a full and accurate translation by the capable hands of the Keeper of Oriental Antiquities at the British Museum, and seems to have been taken from MSS. found in the monastery of Al-Kôsh,

a small town about thirty miles to the north of Môsul. The earliest of these apparently belongs to the twelfth or thirteenth century, although Dr. Budge tells us in his preface that the life of Bar Idta, at any rate, is said to be based on another MS. written at the end of the seventh century, and at no very long time after the death of the saint. The lives of both heroes are full of the most incredible marvels, and argue a state of superstition and ignorance on the part of their first inventors which explains in great measure the easy victory of Mohammedanism. Nearly all the miracles recorded in the New Testament are here set forth as being at the daily disposition of the two saints during their lifetime, and the dead are raised, the sick healed, and devils cast out without any apparent suspicion on the part of the narrator that he is describing things hard to believe. That these are all replicas of already thrice-told tales is evident to even the most casual reader, and the parallelism of the legendary death of Simon Magus with that here given of the magician Ignatius, whom Hôrmîzd causes to be thrown down by the devils who are bearing him in the air, is hardly wanted to convince one that both lives are a concoction of the usual incidents in the lives of the saints. The hatred borne by the Nestorian Church to the Jacobite is in most places also apparent, and the villain of the piece is more often a Jacobite than a pagan. The most interesting passages are, perhaps, those in which the magical beliefs of the time are illustrated, which go to show that the supposed virtue of holy words written on a slate, washed off, and then swallowed, was as much believed in in the early Christian centuries as it still is in Mesopotamia, and that a good many pagan practices, such as the burying of images at the foundation of a building, had been allowed to survive into Christian times.

Rome in Many Lands: a Survey of the Roman Catholic Church, with an Account of some Modern Developments, by the Rev. Charles S. Isaacson (Religious Tract Society), is a favourable specimen of polemical literature, for its tone is generally moderate; its style, though uneven, is interesting; and its information is, excepting here and there, free from that inaccuracy which is often the mark of controversial works on religion. It is clearly not all written by one hand; but those parts which we attribute to the author whose name stands on the title-page are characterized by a spirit of broad-minded liberalism. Mr. Isaacson writes in a sympathetic manner of

"the old religion of the Breviary, the religion of the great Gallican divines, the religion which was almost universal among Roman Catholics in England until the restoration of the Roman hierarchy."

Of the latter he says:—

"That heroic and faithful religious body, which had lived quietly through the eighteenth century, was composed of a few aristocrats and landed families, of some native English yeomanry and peasants in certain districts.....Their ecclesiastics were, on the whole, a learned body. Notwithstanding their small numbers and their many disadvantages, they can show an honourable record of useful and learned scholars.....On the whole their writings are eminently fair.....The [English] Roman Catholics of that age were esteemed by every one who really knew them."

The practices and beliefs of former times are contrasted, in a series of instructive chapters, with

"the new religion, fraught with Ultramontane observantism, the religion of charms and amulets, of new-fangled devotions, of extreme exaggerated development of old doctrines."

The description is so favourable to the former that a casual reader might almost think that the Roman Catholic religion, shorn of the Sacred Heart, the Immaculate Conception, the cult of St. Joseph, and other modern observances, was commended as suitable to the subscribers of the Religious Tract Society. This is not the traditional attitude of English Protestantism, and when it struck its roots in the nation under Elizabeth the religion of Rome had not undergone its post-Tridentine developments.

Mr. Isaacson's dislike of modern Roman practices does not make him fail in courtesy to their exponents. Thus, of the English *Catholic Times* he says:—

"This popular weekly newspaper is on the whole conducted with marked ability, and also with fairness and moderation."

This does not prevent him from denouncing, with truth, the persistent Anglophobia of the Roman Catholic press on the Continent.

A chapter "written for this book by an old resident in Savoie" is, to say the least, misleading. It conveys the idea that the populations of the two French departments which form the Savoyard territory annexed in 1860 are priest-ridden. This is not the case. The inhabitants, as a rule, go to church, but they are so emancipated from clerical influence that the two departments have been a stronghold of Republicanism, even at times when clericalism has won victories in other regions of France. At present, not only are the eight deputies for Savoie and Haute Savoie all Republicans, but six of them are Radicals. One of the Radical constituencies in Haute Savoie is that of Thonon, on the Lake of Geneva. Yet the town of Thonon is held up by the "old resident" as an evil example of the result of clerical influence in contrast with Lausanne on the Swiss side of the lake. As an instance of priestly tyranny, it is said that "no money can buy a Bible in Thonon." But the sale of Bibles in France has no relation whatever with the power of the priests. It is a mere question of the existence or the non-existence of a Protestant population in the district, which in France is a matter of geography; and, according to a recent census return, of the 275,000 inhabitants of Haute Savoie only 850 are Protestants. We venture to say that in some of the most violently anti-clerical parts of France, where the Roman Church is unpopular with the majority—as, for example, in certain Burgundian towns—the Bible is a most unusual article of commerce in the booksellers' shops. It is a well-known fact that in France the discomfiture of the Catholic Church is not the triumph of Protestantism. This is shown by the attitude of certain eminent Protestants like M. Ribot, who has been a most active opponent of the extreme anti-clerical policy of the Waldeck-Rousseau and Combes ministries. We might also call attention to the resolutions of the Lutheran synod of Paris last autumn deploring the same policy. If the author of this book was unable to undertake personally his investigations as to foreign lands, it is a pity that he did not choose assistants whose qualifications were on a par with his own.

The Sports and Pastimes of the People of England from the Earliest Period. By Joseph Strutt, 1801. A New Edition, much enlarged and corrected by J. Charles Cox. (Methuen.)—It is a distinct pleasure to have Strutt before us in a form so worthy. The type is excellent, the paper is adequate, and the reproduction of the plates is in the best taste, both as to what is done and is left undone; and when we speak of this last, we refer to the craze for coloured plates which led Strutt's publishers to disfigure his book with meaningless washes of colour. We believe, too, that Dr. Cox took the right course in leaving intact Strutt's text, so much of our delight in the book arises rather from the personal qualities of the writer than from the mere facts he presents. It would be a hopeless task to bring Strutt up to date, both because the resulting volume would not be Strutt at all, and because to do so would require an army of specialists in the history of their subjects. We could add something in several sections to the new matter for which Dr. Cox has made himself responsible. In cards, for instance, his information does not seem to be later than Chatto (1848), and he omits a most important note on their history, that contributed to our own columns in 1878 by Sir E. A. Bond, and referred to in a recent paper in *Archæologia*. We should have expected, too, from an antiquary of Dr. Cox's experience closer references than "Bodleian MS.," &c.; and the plates should bear on them some means of identification. The book is provided with a good and sufficient index.

A Woman's Walks, by Lady Colin Campbell (Nash), might be described as mere journalism warmed up and elaborately produced. It may, on the other hand, be called a lively record of past wanderings and of things and places seen. When, in the early nineties or late eighties, the author began to "walk," and the *World* to whirl, or at any rate to increase its circulation, her name was newer to newspaper readers than it is now. She has proved her possession of the seeing eye and the understanding ear for the superficial rather than the deeper currents of life. Vivacity of manner and movement is more visible than graces of style or originality of thought. This, no doubt, is "well seen" of the author herself. We get instead, as she probably intended, the passing mood of the place and scene, suggestions of weather, of crowds, of atmosphere, as she registered them before moving on elsewhere. The existence of the book itself overrules the significance of its motto, "Love well the hour; and let it go," but this is due to the late editor of the *World*, at whose desire these ephemeral contributions are recaptured and recast. The "walks" cover a good deal of space as well as time. Parts of Italy, Switzerland, France, Austro-Hungary, and London, and spots in rural England are described. At least forty-one sketches are included; all are written in what some people call the historical present. This still further increases the fugitive effect of the whole.

A NEW volume by the late Mr. Paul Du Chaillu, *In African Forest and Jungle* (Murray), is of the same character as several works produced by the veteran traveller in his later years, evidently intended for young readers, and while derived in the main from recollections of his experiences, not to be taken as a record of actual facts. Here we have a series of hunting yarns, of which the scene is laid somewhere in the Gaboon country, though we fail to recognize the village of Rotembo the Chief. They contain nothing which might not have happened as described, unless the sagacity of Andekko the dog and Ndova the monkey be held fitter for the columns of the *Spectator* than (some unkind critics might say) real life. The book is easily and pleasantly written, and contains some spirited illustrations by Victor Perard, so that boys will find it attractive.

La Jeunesse de Cyrano de Bergerac. Par H. de Gorsse et J. Jacquin. (Paris, Librairie Hachette & Cie.)—With its numerous illustrations by Ed. Zier and its emblematic cover, this volume constitutes one of the gayest and most appetizing of gift-books. It is a work written by youth and for youth, and is probably the most juvenile production that has ever appeared in a shape so ornate. Suggested by the 'Cyrano' of M. Edmond Rostand, it is ushered in by a friendly and patronizing letter by way of preface from that distinguished dramatist, and is dedicated to his two sons Maurice and Jean. M. Rostand himself calls it a picturesque romance of cape and sword. Nothing whatever is owing to M. Rostand's play, the life of Cyrano depicted being that

which preceded his adventures as told by the poet. All that is preserved of the Cyrano whom we know is his skill in sword-play, his recklessness of danger, his contempt for odds, and his sensitiveness on the point of allusion to his nose. One thing more the young Cyrano has in common with his subsequent self. Noways averse is he from saluting and berhyming the fair sex, nor from rushing to its rescue when it is somewhat gratuitously assaulted. Yet beauty—not often too exacting in its demands with regard to those who yield it homage or protection, and not always discouraged by the magnitude or assertiveness of nasal adornment—never warms into admiration, but treats him, in regard to love-making, as a negligible quantity. In company with Ragueneau the pastrycook, a quaint sort of Sancho Panza to our Gascon Don Quixote, Cyrano sets out from his crumbling Château des Quatre-Vents *en route* for Paris. Quitting Bergerac, the companions travel by way of Perigueux, Limoges, Argenton, and Beaugency. In Argenton Cyrano listens to the details of a conspiracy against Richelieu with the assistance of Spain, the most openly avowed plot that ever was organized. This gives them a motive for visiting Paris. After experiencing the customary adventures of those who travel by the grand routes, they reach the capital, and after many quaintly romantic experiences—including, on the part of Cyrano, interviews with Richelieu, imprisonment in the Châtelet for duelling, and the like—they get once more on the track of the conspirators against Richelieu, who still are at the point of conversation, and no way near that of action. Most indiscreet avowals enable Cyrano to challenge and wound them all in detail, and to kill the two Spanish leaders with a single thrust. Having at length established the fortunes of his associate and made a reputation as a poet and a swordsman, Cyrano is left in Paris to take up his career at the point at which we meet him in M. Rostand. Among his occasional associates is D'Artagnan, who treats him with great forbearance and consideration. The whole is simple and childish, but may be read with amusement. M. Zier's illustrations are spirited, and Cyrano's huge nose is sufficiently assertive through them all.

MM. C. Eggimann & Cie. of Geneva publish *L'Apprentissage de Valérie*, by J. M. Mermin, a series of sketches of the way in which a good girl, brought up as a lady, overcomes domestic difficulties caused by sickness in a small household. The necessary flavour of slight naughtiness is introduced, of course, with a boy—also good, but so clumsy as to be what servants call a "smasher."

MM. Georges Bridel & Cie. of Lausanne and the Librairie Fischbacher of Paris are responsible for *Pour ma Finlande!* a series of French translations of pretty tales by J. Aho, to which is prefixed an essay on the literature of Finland. The stories are all of them anti-Russian allegories in which the surface is merely sentimental, and the second meaning so little obvious that it has to be explained in notes.

We have received the *Post Office London Directory* for 1904 (Kelly's Directories), which is sent to us admirably bound for our special use. This is the hundred and fifth year of this extraordinary book of reference, which contains 3,433 pages apart from advertisements. It is wonderful in many ways, especially for its accuracy, its completeness, and its up-to-date information. It includes special Banking, Clerical, Conveyance, and Court Directories, while the index to various trades is most comprehensive. We notice, for instance, kilting manufacturers, lard refiners, laryngologists, a mousetrap maker, two nicotine manufacturers, and no fewer than nine press-cutting agencies.

We have on our table *Social Life in England*, by J. Finnemore, Vol. II. (Black), — *The Growth of the British Empire*, by M. B. Synge (Blackwood),—*Austro-Hungarian Life in Town and Country*, by F. H. E. Palmer (Newnes),—*Guide to the Legal Profession*, by a Lawyer (Hodder & Stoughton),—*Jewish Coins*, by T. Reinach, translated by Mary Hill (Lawrence & Bullen),—*A Manual of Elocution*, by J. Forsyth (Dent),—*Fatigue*, by A. Mosso, translated by M. Drummond and W. B. Drummond (Sonnenschein),—*Tychiades*, by A. Dickeson (Fisher Unwin),—*The Golden Stair*, by D. Bearne (Burns & Oates),—*A Goddess of the Sea*, by T. H. W. Beddoes (Drane),—*The Baronet in Corduroy*, by A. Lee (Grant Richards),—*The Idol of the Town*, by William Le Queux (White & Co.),—*The Spirit of the Service*, by Edith E. Wood (Macmillan),—*Children of Kings*, by W. L. O'Bryne (Blackie), — *Through Strange Paths*, by U. Temple (Gall & Inglis),—*Irish Fairy Tales* (Gibbings), — *The Black Polyanthus and Widow Maclean*, by Jean Ingelow (Wells Gardner),—*The Disputed V.C.*, by F. P. Gibbon (Blackie),—*Marriage and Marriages*, by E. C. Harvey-Brooks (Longmans),—*God and my Neighbour*, by R. Blatchford (The 'Clarion' Press),—*St. Anselm*, translated from the Latin by S. N. Deane (Kegan Paul), —*Fifty-two Sundays with the Children*, by the Rev, J. Learmount (Allenson), — *The Larger Faith*, by K. C. Anderson (Black),—*The Parables of Man and God*, by H. B. Shepheard (Longmans), — and *My Struggle for Light*, by R. Wimmer (Williams & Norgate).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Davidson (A. B.), Waiting upon God, edited by J. A. Paterson, 8vo, 6/
Douglas (A. H.), Five Sermons, cr. 8vo, 6/
Macnutt (F. B.), The Riches of Christ, Sermons, cr. 8vo, 6/
Webster (F. S.), The Beauty of the Saviour, cr. 8vo, 3/6

Law.

Light Railways Procedure: Reports and Precedents, Vol. 2, by J. S. Oxley and others, 8vo, 21/ net.
Saunders (A.), The Master-Mariner's Legal Guide, 10/6 net.
Sington (A.), The Law of Negligence, 8vo, 16/

Fine Art and Archæology.

Jameson (A. B.), Legends of the Madonna, 4to, 7/6 net.
Signatures and Photographs, Original Drawings by E. Major, roy. 8vo, 5/ net.
Solon (M. L.), A Brief History of Old English Porcelain and its Manufactories, imp. 8vo, 42/ net.
Strange (E. F.), The Colour-Prints of Japan, 16mo, 1/6 net.
Water-Colour Drawings of Turner in the National Gallery, Text by T. A. Cook, 4to, 63/ net.

Poetry and the Drama.

Hopwood (A.), Rhymes without Reason, 12mo, 2/6 net.
Horace, Odes and Secular Hymn, in English Verse by W. C. Green, cr. 8vo, 3/6 net.
Nashe (T.), Works, ed. R. B. McKerrow, 4 vols. 8vo, 42/ net.
Songs of the Vine, with a Medley for Maltworms, selected by W. G. Hutchinson, cr. 8vo, 3/6 net.
Wolfe (C.), Poems, Memoir by C. L. Falkiner, 3/6 net.

Philosophy.

Stirling (J. H.), The Categories, cr. 8vo, 4/

History and Biography.

Blair (M.), The Paisley Shawl and the Men who Produced It, imp. 8vo, 7/6 net.
Burke's Peerage, Baronetage, Knightage, &c., 1904, 42/
Cellini (B.), Memoirs, Translation of Roscoe revised by L. Ricci, 4to, 6/ net.
Dod's Peerage, Baronetage, and Knightage for 1904, 10/6
Hill (G. B.), Letters written by a Grandfather, selected by L. Crump, 16mo, 2/6 net.
Kings' Letters, edited by R. Steele, 16mo, 2/6 net.
Macbean (L.), The Story of Pet Marjorie, 8vo, 6/
Masson (F.), Napoléon et son Fils, roy. 4to, sewed, 80/ net.
Pickering (A. M.W.), Memoirs of, by J. S. Pickering, 16/ net.
Stirling (J.), Our Regiments in South Africa, 1899-1902, roy. 8vo, 12/6 net.
Wakefield (T.), by E. S. Wakefield, 8vo, 3/6
Withers (J. J.), Register of Admissions to King's College, Cambridge, 1850-1900, 8vo, 7/6 net.

Geography and Travel.

Calvert (A. F.), Impressions of Spain, 8vo, 10/6
Willyams (H. V.), Down West, cr. 8vo, 3/6 net.

Sports and Pastimes.

'Car (The)' Motor Register, 1904, 4to, 2/ net.
Fores's Sporting Notes and Sketches, Vol. 20. 1903, 8vo, 10/6
Hills (Sir J.), Points of a Racehorse, folio, 30/ net.
Laws and Principles of Bridge, 12mo, 3/6 net.

Philology.

Hebrew and English Lexicon of the Old Testament, based on Gesenius, translated by E. Robinson, 4to, sewed, 2/6
Poole (W. M.), A French and German Picture Vocabulary, cr. 8vo, 3/6
Wade (G. H.), A Second-Year French Writer, cr. 8vo, 3/6

Science.

Bauer (M.), Precious Stones, translated by L. J. Spencer, imp. 8vo, half-leather, 42/ net.
Felskowski (G. Lehmann-), The Shipbuilding Industry of Germany, 4to, 10/6 net.
Fenwick (E. H.), The Value of Ureteric Meatoscopy in Obscure Diseases of the Kidney, 8vo, 6/6 net.
Milroy (J. A. and T. H.), Practical Physiological Chemistry, 8vo, interleaved, 5/ net.
Modern Electric Practice, edited by M. Maclean, 6 vols. roy. 8vo, each 9/ net.
Smith (R. H.), Table of Multiplication, Division, and Proportion, on sheet, 6/ net.
Squint occurring in Children, by E. A. Brown and others, cr. 8vo, 2/6

Juvenile Books.

Stratton (F.), Branches of the Vine, cr. 8vo, 3/6

General Literature.

Birthday Book of Destiny, arranged and interpreted by Sepharial, 12mo, 3/6 net.
Brown (A. J.), The New Era in the Philippines, cr. 8vo, 4/ net.
Browning (Mrs.), Birthday Book, compiled by J. P., 2/6
Child Life in Many Lands, edited by H. C. Trumbull, cr. 8vo, 3/6 net.
Clergy Directory and Parish Guide, 1904, cr. 8vo, 4/6
Decisions of the Local Government Board, edited by W. A. Casson, 8vo, 10/6 net.
Goddard (E.), Dreams for Ireland, cr. 8vo, 2/6 net.
House Annual, 1903-4, compiled by W. A. Morgan, 5/ net.
Oliver & Boyd's Edinburgh Almanac for 1904, 6/6 net.
Osbourne (L.), Love the Fiddler, cr. 8vo, 6/
Parochialia, compiled by V. Staley, cr. 8vo, 2/6 net.
Post Office London Directory, 1904, roy. 8vo, 32/
Pyle (H.), The Story of King Arthur and his Knights, roy. 8vo, 10/6 net.
Scott (T.), Morcar, cr. 8vo, 6/
Trask (K.), Christalan, cr. 8vo, 5/ net.

FRAGMENT FROM 'THE GUANCHES: A NARRATIVE.'

[Tinguaro, a chieftain of the Guanches, lies wounded and foredone in a cave. Further, he has wounded unknowingly Anaylé, his lost love. But fate allows them a respite of full knowledge before the end, and Anaylé gives him such comfort from the teaching of an aged Moor as seems strange then and, perchance, to-day.]

Tinguaro. Love, alack!
Our ancient comfortable wisdom fails:
We toss, we drift, our anchor runneth slack!
Braving this deep what wind shall fill our sails?
Be thou the God once more, and hearten me!
Anaylé. Thus Aben Rama taught: Infinity
Lies all about us. How imagine bars
To life which sees, yet not to unseeing stars?
How bear to think the unconquered beauteous soul
Climbs from the worm to contemplate life's whole,
Then, crowned with blossoms, falls to nought at last,
A shattered mirror breaking all it glassed?
How, quitting hope, watch obscene death deride,
Crumbling to earth all good ye deified?
Or how, when ribald Fate upbraids the just,
And fills our loveliest lips with draff and dust,
When good men set white sails to sink betimes,
And bad men build a palace of their crimes,
When saviours die unholpen, and the brave
Stabbed with the thankless laugh of them they save,—
How, then, while in thee Justice burns, content
Thy mind with life's unfinished argument,
Deem souls but stars that perish in the sky,
Sparks from the forge of heaven flung out to die,
No force arrested flaming into light,
Still potent when it passes out of sight,—
Holding our best a dream imagined
Of fools who toss upon a fever bed,
No cresset flame to lead and beacon thee,
But glooming waves on dark immensity?
Nay, O Tinguaro; sun and stars and earth
Win from the living soul alone their worth:
These are life's tenement: as the life expands
More room, grace, colour, grandeur, it commands:
Beauty is infinite; our soul but sips
And thirsts the more. Shall life to thy eager lips
Uplift the goblet but to dash it thence?
Shall our ears ever strain in impotence
To seize yon far-off music faintly borne
From saffron porches of the expected morn?
O Love, this flesh thy soul builds up and binds
Opens to thee some views, but others blinds,—
Seeing by shadows and the broken light;
Sentient in one sole key of touch and sight.
But things our sense holds solid are as air
To that strange influence lurking everywhere,
Kindled in lightning: yea, my master taught
Forces there be that deem our solids nought,—
Seen things as highways, and the unseen bars;
And as night veiling earth unveils the stars,
So death, in crumbling these our eyes, may build
New eyes whose light, a force like that, shall yield
Vision of worlds unknown,—its solids,—those
Which in its path, like shadows, interpose:
Worlds fraught with lovely shapes, and moving airs,
And seas that foam about us unawares:

Yea, verily, now within thee and around,
Sentient to other touch and sight and sound.
For to all lights thy limbs are not opaque,
Nor till man sleeps, perchance, shall man awake :
But as an organ player plies the stops,
And on one room of sound the shutter drops,
But others open, and the immortal song
Through other rills and cloisters rolls along,
Awakes new echoes, beats at other walls,—
New heights it climbs, o'er other chasms it falls,—
So when the key of sense shall suffer change,
Fresh lights, fresh sounds, fresh vistas, loom in range,
And Love and Loveliness endure alone,
Rooted 'neath Time, and not by Death undone ;
Building in many spheres the ordered cell,
Then social order, breaking ever its shell,
New robed as each worn garment disentwines ;
Winning the more the more its power outshines.
Take heart then, hero ! Cling through all life's stress
Fast to the clue of Love and Loveliness ;
The labyrinth is dark, and closed in night,
This hath the promise of the Eternal light.
Tinguaro. These things, O love, Anaylé, shall we see,
We twain who hand in hand must sorrowing tread
The porch of Death ?
Anaylé. So Aben Rama said.
For lo this flower that flames so radiantly
Out of the rock, a queen within her bower,
A sun in little !
Tinguaro. It is Acoron's flower.
Anaylé. So grew the soul of man, my master taught.
A life core lit : so small it seemeth nought ;
Yet grant it but a crevice, and therein
Some rotting leaves, thy world of wrong and sin,—
Its minute life is troubled : it shall throw
Downward a root to break the rock below,
Upward a stem that feels toward the sun :
O marvel of life, thy story hath begun :
The blind life climbs to seeing, and now reveals
A power within its powers, the flesh that feels ;
This climbs again, and still its powers unroll,
Germ within germ, at last the reasoning soul.
And here, Tinguaro, shall the wonder stay ?
Shall the plant falter till it find the day ?
Myriads may fall and die, but still this core
Quick in the womb of things grows evermore,—
Feeding on death, light, darkness, and distress,—
To subtler Beauty, Power, and Consciousness.
For, beneath Reason, in thy spirit move
Conscience of Right, and love of Beauty and Love :
Source of that miracle of the Man divine,
Of heroes who for Right their lives resign,—
Last offspring of the elemental strife.—
Last, loveliest ! quickened as the primal life
Moved in the lifeless rock ; and no more we
May know its issue in Eternity
Than the dead soil may comprehend the germ.
Tinguaro. As those who search faint stars, with sense infirm,
Dimly I see !
Anaylé. Ah, not infirm to die,
And give all loves of life and self the lie :
Thou whom no treasonous coil seduced to swerve,
No anguish broke or sapped the will to serve
The end that seemed most noble, fair, and right,—
That star which shone within, a burning light,
That mystery strange to thee as life to sod,
Thee, the belovèd of the Ultimate God !
For, as the prophet said, whom Christians shame,
Making a mock and byword of his name :
"Wheat brings not forth except it falls and dies ;
Heaven is a kingdom that within thee lies."
Conquers the scoundrel foe, thy struggle fails,
And yet through all the Ultimate God prevails.

NEWMAN HOWARD.

MISS OTTÉ.

A REMARKABLE career came to a close on Sunday evening, December 20th, in the death of Miss Elise C. Otté, at Richmond, where she had long been living in great seclusion. Although wholly unknown to the present generation, Miss Otté had at one time taken an active part in scientific and literary society. She was a Dane by birth, having been born in Copenhagen about the year 1822. Her mother, a widow, married Benjamin Thorpe, the well-known philologist, while he was studying Anglo-Saxon under Rask in Denmark, and when the Thorpes came to England they brought the little orphan with them. From her stepfather Elise Otté received an extraordinary education. Finding her linguistic capacities unusual, he cultivated them to the height of their power, not merely instructing her in all the modern languages known to him, but also quite early grounding her in as much as was then understood in England of Anglo-Saxon and Icelandic. At a very tender age the child was able to help Thorpe in his grammatical work, and in particular with his translations. Benjamin Thorpe, however, was a pedant of the narrowest description, and a captious taskmaster. His demands upon his young stepdaughter's time and labour became more than her patience could endure. Without informing her parents, the girl contrived to secure employment in America, and went out about 1840 to teach in a Boston family. Her stay in the United States coincided with the Transcendental Movement, and she became acquainted with Margaret Fuller, whose intellectual pretensions she distrusted, and with George Ripley, with whose German proclivities she had much more sympathy. Miss Otté was invited to join the Brook Farm experiment, but declined to do so, as her mind was now turning from grammatical to scientific curiosity. She made many friends at Harvard University, and attended lectures in geology, physiology, and anatomy. After residing for some time at New Bedford, circumstances obliged her to return to Europe, and after travelling for several months she settled at Frankfort, in the family of one of the scientific professors there, whom she helped in the translation of English monographs into German. She then returned to London, intending to devote herself to literary work, and she resumed her life with her stepfather. Her gifts were again of material service to him ; she aided him in completing and preparing for the press his translations from German and Scandinavian folk-tales, and his version, from the Icelandic, of the poetical Edda of Sæmund, a version which was not completed until 1856. But, once more, the bondage of life in Benjamin Thorpe's library proved intolerable, and Miss Otté, about 1849, joined George Edward Day and his wife when the former was appointed Chandos Professor of Anatomy at St. Andrews. Their household in this university city was her home for many years, and she worked at scientific translations for the members of the faculty there, particularly for her special friends Edward Forbes, John Goodsir, and Day. When Forbes was dead, and Day and Goodsir had broken down in health, the St. Andrews colony was dispersed. The Days withdrew in 1863 to Torquay, taking Miss Otté with them, and she nursed the eminent physician until a long and most painful illness terminated in his death in 1872. From the results of her arduous devotion Miss Otté never recovered ; for the remainder of her life she suffered from an agonizing form of spinal neuralgia caused by the long strain of nursing. Left alone in the world, Miss Otté now returned to London, and for a few years carried on an active literary career. She wrote largely for scientific periodicals, where her remarkable knowledge of languages was serviceable. She published, in 1874, a 'History of Scandinavia,' which is her most durable work ; she compiled grammars of Danish and of Swedish, and issued translations of standard books by De Quatrefages, R. Pauli, and others. After a few years, however, the recurrence of her malady closed all the avenues of activity to her, and for nearly a quarter of a century she had lived in complete retirement.

The mere enumeration of Miss Otté's publications gives no idea of the extraordinary wealth of her intellect, or of the prodigious equipment of her memory. She was unquestionably one of the most learned women of her time, especially in the departments of philology and physical science. Unfortunately, she never acquired any real ease in literary expression, and it was always somewhat painful to her to impart her knowledge in writing. Her conversation, in her years of health, was, on the contrary, copious and marvellously illuminating ; her sympathy with all that was modern, audacious, and liberal never failed her. As a rare example of the type of women who, like the Maria Schurmans and Catherine Cockburns of the seventeenth century, have lived wholly in the pursuit of knowledge, Miss Otté deserves a niche in the intellectual record of the nineteenth century.

EDMUND GOSSE.

THE BOOK SALES OF 1903.

I.

IT will be remembered that the season ending with the last days of July witnessed a further advance in the price of certain classes of books which had for some time appealed to the collector with irresistible force. The season hereafter to be quoted as that of 1903-4 has, so far, only run about a quarter of its course, but there are already indications of the radical change that is apparently about to take place in the bookman's fancy. This chopping and changing of fashion in its relation to books is often a serious matter to those who are in any way interested in them, since "vested interests," so to speak, are treated without courtesy in the face of some decree diametrically opposite to one made, say, a season or two before. Many books are, of course, beyond control of this or any other kind ; they have an inherent importance and stability that nothing can undermine. The majority, however, are not so fortunately placed, and their ups and downs in the market are frequently watched with considerable perturbation. Original editions of recognized English classics, works of the early printers, and others that will readily occur to the mind, have long since established their position, and all the recent sales by auction prove conclusively that more money than ever is being spent upon them, and less and less return—if we take quantity as the basis—is being obtained for the sacrifice. The demand for books of this character was noticed considerably more than a century ago, and it has been increasing ever since in a kind of arithmetical progression till it occupies in our time an extremely firm foundation. Other classes of books have, on the contrary, fared very badly, in the sense that they have proved themselves almost as unstable as the wind. The measure of their lives, estimated from the standpoint of a widespread demand, is no greater than some five years at the very utmost, and frequently considerably less. A certain class of books will be favoured on some ground, or perhaps upon none at all, and a demand gradually grows up, to reach its highest development in about three years, by which time prices will have increased enormously—out of all reason, as disgusted connoisseurs are apt to complain. The first symptoms of a decline in marketable value always manifest themselves with respect to copies that are not in the best condition. These give way, and are eventually followed by others somewhat better, but yet not very superior, till in about two years' time nothing remains but a very small percentage of immaculate or otherwise exceptional examples which a few people have got and will not part with. For all practical purposes the demand then exists no longer, and consequently some other class of book takes the place of the discarded one, and the evolutionary process is repeated. The surroundings look so solid and so much in accordance with the fitness of things, while they last, that no one who loves his books will ever believe that the time may come when what is thought so much of will be esteemed so little. Possibly it does not matter what other people think, but then it may, and does, when they are able to give practical effect to their thoughts.

The ordinary book-collector of the present day is compelled to watch the market closely, and he may perhaps have observed that the sales which have taken place during the present season, which commenced in October, afford indications of a coming change with regard to

several classes of books lately, and indeed now, in great request. Volumes having coloured plates and Art books, popularly so called, have for the past two or three years been much sought for, and large amounts have been expended upon them. All that need be said is that books of the kind, unless they are of some degree of antiquity and in fine condition, show unmistakable symptoms of that decline of which I have spoken. In other words, the "Art wave" about which we have heard so much is apparently passing, as it did in 1850, when the "Drawing-Room books" and many kindred works of high artistic excellence lay dead or dying. These enjoyed so great a vogue in their day that their ruin seems, even now, a strange thing.

During the past year, taken as a whole, works on archæology, music, the drama, history and biography, genealogy and heraldry, seem, with poetical works of a high class, to have had the best sale, and to these may be added, with a reservation, Art books and volumes with coloured plates. On the other hand, natural history, science, fiction in some of its ramifications, agriculture, and sporting books, as such, have fallen away considerably. Americana have become scarcer than ever and more valuable, and the same remark applies to good editions of old English books, of whatever kind, which time has tried and sanctified. Time seems, after all, to be the best critic, for it is noticed that many comparatively modern works which have been very favourably criticized and received the best of send-offs are sold not infrequently in "parcels," a dozen or more to the bundle. The number of promising volumes treated in this cavalier fashion during the year 1903 has been greater than usual.

The first important sale of the year was held by Messrs. Puttick & Simpson on January 15th and following day. A copy of Young's 'Night Thoughts,' 1797, folio, with the plates by Blake, coloured, realized 21*l.* 10*s.*, and of the original edition of the 'Rubáiyát' of Omar Khayyâm, in the wrappers, 1859, 32*l.* This edition first makes its appearance in 'Book-Prices Current' in 1892, when an equally good copy, in its original printed wrappers, sold for 5*l.* 15*s.*, at that time rather a high price. On January 17th Messrs. Knight, Frank & Rutley sold a fine copy of Orme's 'British Field Sports,' 1807, original boards, for the record sum of 73*l.* Messrs. Sotheby practically monopolized the rest of January, though that month is rarely remarkable for much. A copy of the Fourth Folio of Shakspeare's Works, 1685, sold for 106*l.* (original calf, slightly wormed, 14⅛ in. by 9 in.). This bore the usual imprint, "Printed for H. Herringman, E. Brewster, and R. Bentley," which reminds us of that copy sold by the same firm a few weeks ago for 215*l.*, which, besides being slightly different in other respects, had a hitherto unknown title-page with the words "Printed for H. Herringman, and are to be sold by Joseph Knight and Francis Saunders." It seems as though much yet remained to be learnt with regard to matters Shakspearean, and probable that an association of booksellers exploited the Fourth Folio as well as the Second. During the month Smith's 'Catalogue Raisonné of the Works of the most Eminent Dutch, Flemish, and French Painters,' with the supplement, together nine parts, 1829-42, realized 38*l.* (original cloth); the original edition of Spenser's 'Colin Clout,' 1595, 4to, 26*l.* 10*s.* (shaved), and of the same author's 'Prothalamion,' 1596, 4to, 82*l.* (good copy, morocco extra), this being rather more than ten times as much as was obtained for another good copy in a similar binding in 1890. The first edition of the first English translation of the 'Decameron,' two vols. in one, 1620, folio, realized 35*l.* (wormed and stained, old calf); Blagdon's 'Memoirs of Morland,' 1806, oblong folio, with the plates coloured, an unusual circumstance, 56*l.* (original half binding, with label); Byron's 'Hours of Idleness,' 1807, 8vo, the poet's own copy, with inscription on the title-page and a lengthy note in his handwriting on the reverse, 130*l.* (russia); Vostre's 'Heures a lusaige de Rõme,' September 16th, 1498, 100*l.* (old morocco); Smollett's 'Humphry Clinker,' first edition, 3 vols., 1771 (vol. i. dated 1671 in error), 41*l.* (original boards, uncut); and that very rare book of lace and embroidery patterns, entitled 'Le Ricchezze delle bellissime et virtuosissime Donne,' &c., three parts in one vol., forty-six leaves, small folio, 146*l.* (calf, with the Danish arms). It is worthy of note that at Sotheby's on January 29th Longfellow's 'The Estray,' first edition, Boston, 1847, sold for 33*s.*, and that original editions of thirteen other works by the same author, all published at Boston and in good order, brought amounts which averaged less than 20*s.* each. Some day such prices will be quoted with a smile.

The library of the late Sir Hugh Adair, which was sold with other properties on February 9th, contained nothing of much importance, though the sale as a whole was productive of some noticeable volumes, as, for instance, the 'Falles of Princes,' translated by Lydgate, and printed by Pynson in 1527, folio, 30*l.* (wormed, half-calf); Chaucer's Works, n.d., but printed by Bonham in 1542, folio, 34*l.* (half-calf); Kip's 'Nouveau Théâtre,' 4 vols., folio, 1714-16, 26*l.* 10*s.* (old calf), and Thibault's 'Académie de l'Espée,' 1628, folio, 21*l.* 10*s.* (new morocco). Later in the month the Doves Press edition of 'Paradise Lost,' 1902, realized 41*l.* 10*s.* (printed on vellum, the ordinary copies bringing 8*l.* or 9*l.*), and Laborde's 'Choix de Chansons,' 4 vols., 1773, 4to, 65*l.* (vol. i. stained with damp). An early manuscript version of Beaumont and Fletcher's 'Bonduca,' written about 1617, on twenty-five leaves, was sold by Messrs. Hodgson for 19*l.*, and the same firm disposed of Ratdolt's 1482 edition of Euclid for 31*l.* (morocco); Halliwell's large edition of Shakspeare, 16 vols., 1853-65, folio, for 64*l.* ('Calendar of the Stratford Records' added); and the MS. of Arthur Wilson's 'The Swisser,' a play acted at the Blackfriars in 1631, for 45*l.* The library of the late Mr. J. B. Stansby and other properties sold by Messrs. Christie, Manson & Woods on February 24th were good, though the prices realized were not very high. A complete set of the "Badminton Library," 29 vols., all on large paper, brought 35*l.*, a dreadful falling off from what once was, but Redford's 'Art Sales,' 2 vols., 1880, still further improved to 19*l.* Mrs. Frankau's 'John Raphael Smith,' 1902, made 25*l.*; and 160*l.* was paid for 157 volumes of the *Sporting Magazine*, from its commencement in 1792 to 1870 (half-calf). As an instance of what many will regard as an excessive price, attention may be called to the four volumes of 'Tales of my Landlord,' 1816, which sold for 30*l.* 10*s.* at Hodgson's on February 26th. These books were in boards and uncut, hence the amount that they realized, but they comprised the first series only—four volumes from the set of sixteen.

In March a set of the 'Annals of Sporting and Fancy Gazette,' 13 vols., 1822-28, sold for 35*l.* (half-calf), less than half the amount obtained for another and much finer series in May; and then we come to the very important miscellaneous sale held by Messrs. Sotheby on March 16th and five following days, when almost 10,000*l.* was realized for some 1,400 lots in the catalogue. Books from modern presses, such as the Kelmscott, Doves, Elston, Essex House, Roycroft, and Vale, were numerous, and some of them brought good prices. The 'Cornelii Taciti de Vita,' printed at the Doves Press, 1900, one of five copies upon vellum, realized a hundred guineas; a grangerized copy of Boydell's 'History of the Thames,' four pounds less; an extensive collection of works by Bunyan, many original editions, in 270 vols., all sizes, 205*l.*; a presentation copy of Keats's 'Poems,' 1817, 8vo, with his autograph inscription, 122*l.*; and there were other desirable volumes, which it is impossible to mention in detail. Several very interesting and important editions of Shakspeare's plays call, however, for some comment. A hitherto unknown edition of 'Timon of Athens,' altered by Shadwell and printed in 1712 for the use of the English colony in Holland, sold for 50*l.*; 'The Merry Wives of Windsor,' 1619, 4to, for 165*l.*; the First Folio mentioned by Mr. Lee (lxxviii. a), 305*l.*; a Second Folio, defective, for 50*l.*; a second copy, in much better order, for 200*l.*; and five eighteenth-century German and French editions of 'Julius Cæsar' (Berlin, 1741), 'Timon of Athens' (Prague, 1778), 'Venus und Adonis' (1783), 'Hamlet' (Paris, 1770), and 'Macbeth' (German, 1780; French, 1790), for 50*l.*

The library of Sir Thomas Carmichael, which occupied Messrs. Sotheby for five days at the end of March, produced 9,639*l.* for 1,198 lots, and was from every point of view a most important sale. A Norman MS. of the Biblia Sacra Latina, late thirteenth century, on vellum, with seventy-eight large miniatures and fifty-nine ornamental initials, sold for 610*l.* The following prices, among many others, were also realized: Burns's 'Poems,' the Kilmarnock edition, 1786, 76*l.* (title "washed," mended, and inlaid, morocco extra, 7¾ in. by 4¾ in.); a presentation copy of the first Edinburgh edition, first issue, with the addenda to subscribers' names, 1787, 88*l.*; a presentation copy of the second Edinburgh edition, with long autograph inscription by Burns, 187*l.*; the Sunderland copy of the *editio princeps* (with a date) of 'La Divina Commedia' of Dante, 1472, folio, 252*l.* (old morocco); the second edition, having the same date, 245*l.* (half-bound); and the first edition with Landino's Commentary, containing the whole of the nineteen designs, a most unusual circumstance, 1,000*l.* This copy was said to have come from the Hamilton Palace and Lakelands Libraries, and was bought by Mr. Quaritch. It seems that the "Lakelands" price (March, 1891) was 360*l.*, but the book was somewhat differently described on that occasion.

J. H. SLATER.

RALEIGH'S 'WORDSWORTH': A NOTE.

Cornell University, U.S.A.

HAVING read with keen interest your sympathetic criticism of Prof. Raleigh's 'Wordsworth,' may I call attention to an inadvertence on the part of Prof. Raleigh, which your reviewer himself accepts, in all good faith apparently, but which I believe should not pass unnoticed? An excerpt on Wordsworth, from Prof. Raleigh, with parenthetical remark by your reviewer, reads as follows:—

"There is an indissoluble self-possession, as of the mountains, in the poems of his prime. The poems written in Germany on the unknown Lucy show this quality at its highest.....[Prof. Raleigh quotes 'A slumber did my spirit seal']."

Now Prof. Raleigh does actually fall into the error of considering these eight lines one of the "Lucy poems," as he proves clearly enough by supposing that the "Lucy poems" may be five in number. There are, however, but four of them, all of which mention the beloved girl by name. In these lines, on the contrary, her name is wanting. The lines in question have reference not to an early sorrow in Wordsworth's past, that grief into the history of which Mr. F. W. H. Myers thinks we have scarcely right to probe, but to an anticipated sorrow, so far as we know entirely unconnected with that other, and one whose nature is ascertained. As we find stated in the *Athenæum* of July 16th, 1898:—

"When he [Wordsworth] was in Germany, fearing, as Coleridge thought, that Dorothy would die, he wrote and sent to Coleridge that passionate, but hopeless epitaph beginning, 'A slumber did my spirit seal.'"

This, then, is not a "Lucy poem," but a sort of anticipatory requiem for the poet's sister.

I am not sure that the more serious defects, if there are any, in Prof. Raleigh's genial interpretation of Wordsworth, do not arise from his neglect in small detail like this—in minor matters, for which, nevertheless, some of the truest Wordsworthians have the utmost reverence. I am inclined to think that Prof. Dowden, for example, whose appreciation of what is highest in Wordsworth is second to none, owes much of his interpretative power to his well-known thoroughness in minute critical technique. A methodical progress through Wordsworth's own comment on his poetry would have given Prof. Raleigh a kind of knowledge for which I fear he has too little respect, yet knowledge which might have rescued him from more than one unsafe position. Your reviewer, most justly, it seems to me, takes exception to Prof. Raleigh's declaration that "Of.....the perfecting of craftsmanship he [Wordsworth] had always thought lightly." I should like to support your reviewer's opinion by citing the poet in his own defence. The following extract may be found in the *Athenæum*, September 9th, 1893 :—

"'I can say without vanity,' observed Wordsworth to the Bishop of Lincoln, 'that I have bestowed great pains on my style, full as much as any of my contemporaries have done on theirs. I yield to none in love for my art. I therefore labour at it with reverence, affection, and industry.'"

Has Prof. Raleigh never read this? Or has he never read in Dorothy Wordsworth's 'Journal' the entries about the writing of 'Peter Bell'? Surely they are a testimony that the poet did not "think lightly" "of the perfecting of craftsmanship." L. Cooper.

*** Our correspondent assumes too hastily that the lines "A slumber did my spirit seal," &c., do not belong to the "Lucy" cycle. That these lines were inspired by the poet's sister Dorothy was a mere guess on the part of Coleridge, who, when he hazarded it, had as yet heard nothing from Wordsworth about the composition of the "Lucy" poems. In the passage which Mr. Cooper cites from the *Athenæum* of July 16th, 1898, no endorsement of Coleridge's conjecture was intended; our words are, "fearing, *as Coleridge thought*, that Dorothy would die," &c. Writing from Göttingen to Tom Poole on April 6th, 1799, Coleridge says :—

"Some months ago Wordsworth transmitted me a most sublime epitaph. Whether it had any reality I cannot say. Most probably in some gloomier moment he had fancied the moment in which his sister might die."

He then gives the eight lines as we find them in the 'Lyrical Ballads' of 1800 and every subsequent edition, save that in the seventh line he writes "Mov'd round" instead of "Rolled round," &c. That this inimitable poem was meant to form one of the "Lucy" group we have no doubt whatsoever. Another member of the group—"I travelled among unknown men"—was written in 1802; and in his instructions to the printer of the 'Lyrical Ballads,' vol. ii., second edition, published in that year, Wordsworth directs that "I travelled among unknown men" is to follow "A slumber did my spirit seal." In the 'Lyrical Ballads' of 1800, 1802, and 1805, it will be remembered, the latter poem makes a third along with "Strange fits of passion" and "She dwelt among the untrodden ways"—two acknowledged members of the same group. Later Wordsworth withdrew the stanzas of 1802, reserving them until the year 1807, when they appeared along with his other recent verses in 'Poems in Two Volumes.'

THE EARLIEST EDITIONS OF THE 'DIVINA COMMEDIA' PRINTED IN ENGLAND.

Dorney Wood, Burnham, Bucks.

The first instalment of Cary's Dante, the 'Hell,' which was published in two volumes in 1805–6, was accompanied by the Italian text, this being the earliest edition of the 'Inferno' in the original printed in England. Previous to this, the only considerable portion of the 'Commedia' printed in this country had been the first three cantos of the 'Inferno,' which were printed, with a translation in *terza rima*, by William Hayley in 1782, in the notes to the third Epistle, in his 'Essay on Epic Poetry.' An edition of the 'Divina Commedia' with the imprint "Londra" had appeared in 1778, but this was actually printed not in London, but at Leghorn.

When Cary published his complete translation in 1814, he excused himself from reprinting the Italian text on the ground that since the publication of the first edition of his 'Hell,' "two impressions of the whole of the 'Divina Commedia' in Italian had made their appearance in this country." Both these editions were issued in 1808: the one, in three volumes, 16mo (dedicated to the Ladies Elizabeth and Emily Percy, daughters of the second Duke of Northumberland), which contains the text only, without notes, was printed by P. da Ponte, under the editorship of G. B. Boschini; the other, in three volumes, 12mo (dedicated respectively to the Countess of Lonsdale, the Countess of Dartmouth, and Mrs. Pilkington), was printed and edited, with Italian notes of various commentators, by Romualdo Zotti. In the following year a fourth volume was added to Zotti's edition, consisting of the 'Canzoni e Sonetti di Dante Alighieri.' This was the first collection of Dante's lyrical poems printed and published in England. A few of the poems had been previously printed by T. J. Mathias (the editor of Gray) in his six volumes of 'Componimenti Lirici,' published in 1802 and 1808. Zotti included ninety-one poems, many of which are certainly not by Dante, while several of Dante's genuine poems, on the other hand, were omitted from the collection.

In 1819 two more editions of the 'Divina Commedia' were published in London: one, in three volumes, 16mo (unknown to Colomb de Batines), was printed by Schulze & Dean, under the editorship of S. E. Petronj, and published by James Bain; the other, in three volumes, 24mo (which is mentioned by De Batines, but of which, strangely enough, there is no copy either in the British Museum or in the Cornell University collection—its existence is undoubted, as I have a copy in my own collection), is a second and cheaper issue, with the notes recast, of Zotti's edition of 1808.

In 1822–3 was published the diminutive edition of the 'Divina Commedia,' in two volumes, 32mo (dated respectively 1823 and 1822), which forms part of Pickering's well-known series of "Diamond Classics." This is the first complete edition of the 'Commedia' issued in England in which no foreigner's name appears. The printing was executed by Corrall (not by Whittingham, as stated in the 'Dictionary of National Biography'), but it is not improbable that Ugo Foscolo (the first volume of whose edition of the 'Commedia' was published by Pickering in 1825) may have been concerned in the editing of the text.

In 1824 a French translation of the 'Inferno' (dedicated to the Princess Augusta), by J. C. Tarver, accompanied by the Italian text, was printed at Windsor, of which a second impression, with a reconstructed title-page, was issued in 1826.

In 1827 appeared the first English-printed edition of the 'Divina Commedia' complete in one volume. The text, beautifully printed by the Whittinghams at their Chiswick Press, was edited by Pietro Cicchetti. This edition (unknown to Colomb de Batines), which is in 12mo, and consists of 610 pages, claims to be the first single-volume edition of the 'Commedia' in this small *format*—a claim which shows that the editor cannot have had a very extensive acquaintance with the bibliography of his subject.

The next English edition, which was printed at Edinburgh for A. & C. Black in 1839, in a single volume in 24mo, is not registered in the British Museum Catalogue, nor is it mentioned by Colomb de Batines. There is a copy of it in the Cornell University collection, in the Catalogue of which it is stated to be edited by G. Rampini. De Batines records an edition (not in the British Museum nor in the Cornell collection), published at Edinburgh in 1840 by Andrew Moffart (*sic*), which is described as forming vol. iv. of "Rampini's Edition of Italian Classics, for the Use of Schools." This is perhaps a reissue or new edition of the previous edition of 1839.

In 1842–3 was published in London by Pietro Rolandi, in four volumes, 8vo, Ugo Foscolo's edition of the 'Commedia,' containing the Italian text and various illustrative matter, the first instalment of which had been published by Pickering during Foscolo's lifetime in 1825.

In 1849 the well-known translation of the 'Inferno' by John A. Carlyle, accompanied by the Italian text, was published by Chapman & Hall; and from this date onwards English editions of the 'Commedia,' or of one or other of the Cantiche, for the most part accompanied by translations, have followed each other fast, the grand total at present amounting to twenty-five, exclusive of reprints or reimpressions. Two editions of the text were published in 1900 (one in London, the other at Oxford) in commemoration of the six-hundredth anniversary of the assumed date of Dante's vision. The latest of all is the beautiful edition of the 'Inferno' printed in 1902 at the Ashendene Press. Paget Toynbee.

MS. C.C.C.C. 270.

Fulbourne, Cambridge.

Since my publication, through the Cambridge University Press, of MS. C.C.C.C. 270, under the title of 'The Missal of St. Augustine's Abbey, Canterbury,' I have pursued my examination of that document, with results so striking and, in the opinion of our foremost Cambridge scholars, so important as to encourage the hope that the Editor of the *Athenæum* will allow me to give publicity to them through his pages.

In the introduction to my Canterbury Missal I explained my reasons for believing that the more ancient of its items had been derived, either immediately or by a very short and pure descent, from one of the Mass-books sent to England by Gregory the Great, and gave it to be understood that I conceived St. Gregory's own Temporale to have represented an unbroken *circulus anni*, and not to have been intermingled with the Sanctorale. I also ventured to assert that the pages of the immediate exemplar of those more ancient items, in common with those of its ultimate archetype, had been so ruled as to have the average textual capacity of 370 letters each. My conviction on these subjects is now what it was seven years ago; but with the slight modification that two persistent though unobtrusive sources of numerical error, too technical for explanation in a brief summary like the present, conspire to raise the average for the Temporale to nearly 373, and to lower that for the Sanctorale to about 369.

Some time after the Canterbury Missal was in print it occurred to me that, provided I was right in assuming these to have been St. Gregory's two paginal averages, they might be turned to account as trustworthy criteria for testing the soundness of my theory concerning the relation of MS. C.C.C.C. 270 to the *mis-*

salia sua which Gregory the Great is known to have sent to England by St. Augustine, and some of which must assuredly have been long preserved in St. Augustine's own abbey at Canterbury; and also that they might serve as clues for ascertaining how those *missalia sua* had been compiled. The outcome of many months of patient labour has amply justified my most sanguine expectations.

Making allowance for the *nomina sacra*, and the four or five other words usually abbreviated in the age of Gregory, and assuming minor rubrics to have been uniformly contracted to about half their proper length, I have counted from MS. C.C.C.C. 270 every letter of every mass and office which either certainly or presumably represents an anniversary publicly observed by the Roman Church at the close of the sixth century; and I find that, with the exception of a single lacuna of some nine lines, to be noticed presently, the total subdivides itself into a series of stichometrically similar factors, each comprising an integral number of *missæ*, or of *missæ* and offices. I find, moreover, that the numerical value in terms of letters of each of the factors that goes to the making of the Temporale is a multiple of the quadruple of, as nearly as may be, 373 letters; while that of each of the remaining factors is, as nearly as may be, a multiple of 4×369 letters. The ultimate original must, indeed, have been executed with admirable care and concinnity; for none of the contributory averages in the Temporale ever falls to $372\frac{1}{2}$ or rises to $373\frac{1}{2}$; or in the Sanctorale falls as low as 368, or reaches $369\frac{1}{2}$.

To the palæographer this means that MS. C.C.C.C. 270 puts us in close touch with a carefully executed document, the collation of which, if we assume a preliminary quire containing a title-page and fifteen completely filled pages of Ordo and Canon, may be thus expressed:—a^8, b^{10}, II^4, III^{10}, IIII^6, V^{10}, VI^6, c^6, d^8, VIIII^6, X^6, XI^8, XII^8, XIII^8, XIIII^6, and representing a total of 220 pages.

Nor is this all. The distribution of the underlying document thus revealed was such that the *missa* for every vigil had a page to itself, and, further, that the *missa* for every prominent anniversary in the year began on the first line of a page. Thus the *missæ* for Christmas Eve and Christmas Day began at the head of p. 27 and p. 32 respectively; that for the Epiphany began on the first line of p. 38; the two Easter masses, in like manner, on pp. 100, 103; that for Ascension Day, in like manner, on p. 115; the two principal *missæ* at Whitsuntide, in like manner, on pp. 120, 123; although none of these pages was the first of a fasciculus. Similarly, the Good Friday prayers began on the topmost line of p. 87.

I do not think that in the whole field of literature the argument from design could be more triumphantly pressed than in a stichometrical reconstruction such as this—a reconstruction which, so far as I am aware, it would be impossible to effect from any other known manuscript claiming to represent St. Gregory's great work.

I said just now, however, that it implies a lacuna of some nine lines. The fact is that the scribe of the Corpus MS. would seem to have omitted something which confronted him on p. 122 of his exemplar. But, after all, this is precisely as it should be; for it was on p. 122 that he would almost certainly find a directive rubric about the summer ember fast and the *plena hebdomada post Pentecosten* which it would have been idle for him to copy, the observance of that fast having by conciliar decree been recently restricted to Whitsun week itself.

The collation just given represents the Gregorian books as they were when sent to England; that is to say, with a prefixed Ordo and Canon, a developed Advent series, and that remarkable readjustment of the Whitsun week *missæ*, of which Egbert of York writes so emphatically, and which the Corpus MS. so plainly exhibits to us. But when the work was as yet in its normal stage—at the time, that is to say, when it first appeared as a *uolumen unius libri*—it had but 200 pages, the collation being I^{10}, II^4, *et seqq. ut supra;* VI^6, VII^8, VIII^4, VIIII^6, *et seqq. ut supra.*

My labour on this subject has been long and serious; and this notice, brief as I have tried to make it, does no more than give the merest sketch of a general result. It cannot claim to be the epitome of a monograph of some hundred and fifty closely filled quarto pages. I shall, however, be only too happy to place myself at the service of any scholar who may do me the honour of asking for further information.

As MS. C.C.C.C. 270 is not public property, it may be well to add that this letter is written with the approbation of the Master and Fellows of Corpus Christi College.

MARTIN RULE.

DANIEL'S 'DELIA,' 1592.

New York, December 18th, 1903.

IN the *Athenæum* for July 25th Col. W. F. Prideaux describes four issues of Daniel's 'Delia,' 1592, and locates recorded copies. He states that the Malone copy in the Bodleian Library is unique, so far as the 'Rosamond' portion is concerned, being made up of what he designates as 'Delia' A (title in a border of printer's ornaments) and 'Rosamond' A (no separate title, 106 stanzas, signatures H3 to M, in fours = eighteen leaves).

The Bodleian copy has a mate in this country, and is therefore not unique, for the library of Mr. Robert Hoe contains a similar issue, in perfect condition, and measuring $5\frac{1}{2}$ in. by $7\frac{7}{8}$ in.—probably the finest example known.

The copy formerly owned by Mr. Marshall C. Lefferts (mentioned in the *Bibliographer* for May, 1902, and referred to by Col. Prideaux) is now in the library of another New York collector; it agrees in collation with 'Delia' A+ 'Rosamond' C, one of the two issues in the Rowfant Library. 'Rosamond' C has no title, 129 stanzas, and runs from signature Bb to Gg2 (misprinted G2), in fours = twenty-two leaves. Col. Prideaux possesses a copy of this issue also, so that three *perfect* copies are now on record.

Mr. Hoe's copy of Daniel's 'Poeticall Essayes,' 1599, as well as Mr. Huth's, mentioned by Col. Prideaux, contains 'Rosamond,' Bb1—G[g]2, after 'The Tragedie of Cleopatra,' which extends from A to K, in fours.

CAROLYN SHIPMAN.

GEORGE GISSING.

ON Monday last, at St. Jean de Luz, in the Pyrenees, Mr. Gissing succumbed, in his forty-seventh year, to the phthisical attacks which had long enfeebled him. He was never strong, and the overwork which his long and persistent struggle for recognition necessitated undermined his constitution, and led him to take a somewhat morbid view of criticism. Sensitive, and hampered by domestic misfortune, he took little part in clubs and other means of intercourse in the literary world. He received a good education at Owens College, Manchester, and perhaps it was the scholarship which tinged his novels and came out clearly in his last books which delayed his popularity among the "mutable, rank-scented many." There was, too, against him the insistent gloom of his masterly series of novels of modern middle-class life, especially in the suburbs, which was only relieved by the gleams of brightness in the 'Town Traveller' (1898), which the public hardly appreciated from one they had fixed in their minds as a pessimist. 'New Grub Street' (1891), the title of which is excellently explanatory, was the best of this series, poignant with undoubted touches of autobiography, an unforgettable book which all casual aspirants to literature should read. 'Our Friend the Charlatan' (1901) touched more cultivated ranks of society than most of his novels with mordant success, hitting off some superficial exponents and extensions of University education. Careful in detail, Gissing showed the minute observation of Dickens, but was at the opposite extreme to that writer, since the one carried melodramatic brightness and the other gloom beyond the truth. Still, the power of the man who has lived and suffered is in his novels, and will keep the best of them alive. If he had only had more humour, he would have been among our greatest.

His work on Dickens, which included 'A Critical Essay' (1898), an abbreviation of Forster's 'Life' (1902), and some admirable introductions to the "Rochester" edition of the novels, stated with abundant knowledge and insight the present position of criticism in regard to the popular favourite, that change of view as to pathos and sentiment which has dethroned Little Nell and Tennyson's May Queen from their supreme position.

The last few years of his life were happier than the first. He was able to travel and get rid of the sordid present which had been the obsession as well as the business of his literary life. In his notes of travel, 'By the Ionian Sea' (1901), he revelled in the fair humanities of tradition.

His last book, 'The Private Papers of Henry Ryecroft,' published a year ago, was originally entitled 'An Author at Grass,' and was evidently autobiographical. It showed the man who was at heart a recluse and a student, who treasured rare classics, who seemed more fitted for a don than a democrat. Here he wrote with the freedom of one released from the terrible struggles of London, who could philosophize at leisure. Here he showed wit, common sense, learning, and style with a spirit of resignation which was almost mellow. The book was deservedly a great success, and should survive as securely as the best of his novels. He enjoyed, as a recent letter of his told us, the high praise which it won everywhere, while he regretted his exile from the few friends who knew him.

SALE.

VERY high prices were realized at the sale of the MSS. and early printed books collected by the late Rev. Walter Sneyd, of Keele Hall, Staffs, which were sold by Messrs. Sotheby, Wilkinson & Hodge on the 16th to the 19th ult. The auctioneers issued a special catalogue of the sale, with twenty-one collotypes and photogravures of the most important lots. The highest prices realized were as follows: Apocalypse, Ars Moriendi and a Treatise on Anatomy, executed in the Netherlands in the fourteenth century, with illustrations from which the later block-books were printed, 950*l*. Cantica Canticorum, Italian MS., with painted miniatures, remarkable anticipations of the design, grouping and colouring by Blake, Sæc. XV., 300*l*. Vita di Maria Virgina, a similar MS., apparently by the same artist as the above, Sæc. XV., 210*l*. Promissio Domini Nicolai Truno, MS., fifteenth century, with a finely painted page by Marsilius Bononiensis, 99*l*. Gregorius Magnus, Moralia in Jobum, MS., tenth century, with fine large illuminated Irish-Byzantine initials, 270*l*. Gregorii Magni Liber Dialogorum, numerous small miniatures of Saints, Popes, Bishops, &c., Sæc. XV., 220*l*. Horæ B.V.M., MS., on vellum, Anglo-French, eighteen miniatures, Sæc. XV., 310*l*. Horæ B.V.M., Flemish, four large and many small miniatures, Sæc. XV., 280*l*. Horæ B.V.M., French MS., on vellum, Sæc. XV., forty-one large and small miniatures, 280*l*. Horæ B.V.M., Flemish MS., on vellum, Sæc. XV., twenty-five large and small miniatures, bound by Louis Bloc, 190*l*. Horæ B.V.M., very fine French MS., with fourteen large and many small miniatures, with a rare printed French Abecedarian bound in the volume, Sæc. XV., 145*l*. An extraordinary volume containing 267 miniatures, some in washed colours, some illuminated, illustrating certain attributes of the Deity, the Song of Solomon, Sayings of the Fathers, &c., Latino-Flemish with English influence, Sæc. XIII.-XIV., 2,500*l*. Canon Missæ,

&c., MS., Sæc. IX.-X., with a remarkable full-page miniature of the Crucifixion and spiral initials, Irish-Byzantine, 430*l.* Officia cum Calendario, Italian MS., on vellum, Renaissance period, richly illuminated, 310*l.* Officia, another Italian illuminated MS., by Antonio Sinibaldi, dated 1485, 610*l.* Another splendidly illuminated Italian Officia, with specially painted figures of saints, Sæc. XV., 510*l.* Fragments of a Psalter of the tenth or eleventh century, with fourteen paintings of the period of English or Irish influence, 510*l.* Psalterium Davidis, English MS., thirteenth century, with splendid large initial miniatures, 200*l.* A fine English Psalter on vellum, Sæc. XIII., with eleven oval miniatures of an uncommon character, 615*l.* The total of the four days' sale, 866 lots, reached 13,553*l.* 13*s.*

Literary Gossip.

Messrs. Constable will publish 'Will Warburton,' by George Gissing, early in the new year. They will also shortly issue the fourth impression of 'The Private Papers of Henry Ryecroft' by the same author. At the time of his death Mr. Gissing was employed on his new novel, which he had called 'Veranilda.' Messrs. Constable had arranged to publish it, but at present it is uncertain whether it is complete or not.

Miss Violet Brooke Hunt is engaged in writing a book the character of which is best indicated by the title, 'Captains of the Race.' The work is intended to appeal not only to boys and girls, but also to their parents throughout the British Empire. It will be published by Messrs. Smith, Elder & Co.

Messrs. Longman will publish this month 'England in the Mediterranean,' by Mr. Julian S. Corbett, which covers the period 1603–1713. He says in his preface that the Mediterranean point of view, taken apart from the struggle for naval supremacy with the Dutch, offers some startling results as to reputations and judgments.

The same publishers have also in hand 'New Land,' an account by Capt. Sverdrup of the voyage in the Fram; 'London Education,' by Mr. Sidney Webb; and 'Old Hendrik's Tales,' by Capt. Arthur O. Vaughan, a volume of animal stories collected among the Hottentots during the Boer war.

Mr. Fisher Unwin will publish in the spring an historical romance entitled 'Court Cards,' by "Austin Clare" (Miss W. M. James). The period is the close of the sixteenth century, and the scenes are laid on both sides of the Border. The intrigues between the English and Scottish Courts form a plot sufficiently intricate, which the author likens to a game of whist, the court cards chiefly used therein being Queen Elizabeth of England, James VI. of Scotland, and the celebrated Archie Armstrong, called the "Knave of Hearts," who, by a series of extraordinary adventures, rose from the condition of a wanderer and sheep-stealer on the Border-side to be chief jester and ruling favourite at the Scottish Court.

At the annual meeting of the Bibliographical Society a silver tea and coffee service, subscribed for by past and present office-holders and members of Council, was presented to the Hon. Secretary, Mr. Alfred W. Pollard, on the completion of his tenth year of office.

The death is announced of Miss Isa Craig (Mrs. Knox), who attracted attention by winning the prize offered by the Crystal Palace at the time of the Burns Centenary. She afterwards contributed pretty frequently to the magazines.

The second number of the *Scottish Historical Review*, due next week, will contain an article of special topical note by Mr. W. R. Scott, of St. Andrews University, on 'Fiscal Policy before the Union,' connecting the protective system of the seventeenth century with the Darien scheme and the Union; Sir James Marwick sketches burghal institutions; Mr. J. T. T. Brown attempts to solve the authorship of the 'Complaint of Scotland'; Bishop Dowden chronologically annotates the bishops of Dunkeld; and the Rev. H. G. Graham describes clerical life in 1720.

Miss Mary Johnston's long-expected novel 'Sir Mortimer' will be published in the course of the new year. The delay in its appearance has been due to a serious illness which compelled Miss Johnston wholly to abstain for an extended period from all literary work. After she has finished with 'Sir Mortimer' she will take a long holiday. Messrs. Constable are Miss Johnston's publishers.

The National Literary Society of Ireland have started a movement in Dublin to erect a bronze bust of Clarence Mangan on a suitable pedestal in some public place. A circular will be issued in a few days, setting forth his claims to recognition, which we intend to examine soon in a review of his poems. In his native land and city there has hitherto been no public memorial of him.

At the last monthly meeting of the Board of Directors of the Booksellers' Provident Institution on December 17th Mr. C. J. Longman took the chair, and a sum of over 100*l.* was voted for the relief of fifty-five members and widows of members, four new members were elected, and five fresh applications for membership were received. As usual at this time of the year, the Christmas gifts of the Institution, supplemented by members of the publishing trade, were distributed amongst the recipients of relief.

Prof. D. H. Müller, of Vienna, will shortly publish through Messrs. A. Hölder, of that city, a monograph on the famous code of laws enacted by Khammurabi, King of Babylon, about B.C. 2200. The work will contain a transliteration of the Babylonian text into Roman characters and a very valuable rendering in Hebrew, which will illustrate the ease with which the Babylonian original allows itself to take a northern Semitic dress. In a full commentary Prof. Müller is going to discuss the relation of the Mosaic code to that of Khammurabi, and to compare the Babylonian document with the Twelve Tables. From a comparative point of view Prof. Müller's monograph will form the most important contribution to the literature of Khammurabi's code which has hitherto appeared.

The small but distinguished body which forms the Académie Goncourt has just awarded the Prix Goncourt for the best imaginative work to M. John Antoine Nau for his novel 'Force Ennemie.'

We hear from Brussels that M. Émile Verhaeren's 'Visages de la Vie' has obtained for its author the prize, awarded every five years, for the best work in French by a Belgian author.

Recent Parliamentary Papers include Statistical Tables relating to the Colonial and other Possessions of the United Kingdom, 1901 (6*s.* 4*d.*); and Statistical Abstract for the Colonial and other Possessions of the United Kingdom in each of the last Fifteen Years (1*s.* 9*d.*).

SCIENCE

Round Kangchenjunga. By Douglas W. Freshfield. (Arnold.)

Mr. Freshfield's volume has appeared at an opportune moment, while we are on the point of regulating frontier matters between India and her immediate northern neighbour. For his researches cover a considerable portion of Sikkim—a mountain state through which part of the British expeditionary force is advancing into Tibetan territory. Of course Mr. Freshfield's object was mainly mountaineering, which has ever been his favourite pastime. Nevertheless, this occupation, in spite of the extravagances to which it is occasionally pushed, is not without its utilitarian side. The author remarks in his opening chapter:—

"In India, a country with an extensive mountain frontier, it might be profitable to take a step which has been taken in all the European states which possess an Alpine frontier. France, Italy, Austria, have each created Alpine corps and exercise them every summer about and above the snow-level."

We concur in this view. Although in the past the Hindu Kush, the Karakoram, and the Himalayas were supposed to form an impenetrable barrier to invasion, Russian encroachment has minimized the strategic importance of these physical obstacles. A detachment of Russian infantry with guns occupies the Pamirs, and there is reason to think that in the next plan of campaign for the invasion of India the organization of various columns of advance through the northern passes will play a prominent part. Anyhow it is the bounden duty of the Indian Intelligence Department to make due provision for mountain warfare, and the experience and hints of an expert like Mr. Freshfield deserve attentive consideration.

Although the author's descriptions of the glaciers and mountains of Sikkim are graphic and picturesque enough, it is to his general and political remarks that readers will turn with most interest just now. We all know how jealously foreigners, especially the British, are excluded from Tibet. Opinions are divided as to who are really responsible for this policy and for the obstacles raised against commercial intercourse between the two countries. The author remarks:—

"I was informed that among the more influential Lamas there are rich trade monopolists, who wish to keep the commerce of the country in their own hands. That it is the Government of Pekin and the priests of Lhasa rather than the people of Tibet who desire to maintain the barriers and keep Tibet a closed country, seems to be the belief of those most competent to form an opinion."

We doubt if the Government of Pekin have

any very decided views or strong influence in the matter. They are notoriously "squeezable" and flabby, and there has seldom been much difficulty in extracting from the imperial authorities passports, safe-conducts, and instructions to their resident *ad libitum*. The difficulty is that these mandates when produced in Tibet, thousands of miles away, are almost useless. The Lamas know the enormous difficulties of the intervening country, and they are not blind to the lessons of the Japanese war and the suppression of the Boxer rebellion by the Western nations. On the whole, the inference is clear that the General Council of Lamas holds the real sway in Lhasa and Tibet, and that in matters of national interest and feeling the Chinese resident has no option but to submit to the wishes of those among whom he is compelled to reside.

Mr. Freshfield's exploring party consisted of six Europeans in all, the most prominent members being Mr. Edmund Garwood, who was not only an Alpine climber, a plane-table surveyor, and a professor of geology, but also a competent photographer, and the Signori Vittorio and Erminio Sella, who had done excellent work with the camera in the Caucasus and Alaska. This assemblage of talent has evolved a charming collection of views of snow-capped ridges, luxuriant forests, valleys, and mountain panoramas, which forms an attractive feature of the book.

The detailed narrative of the exploration of the mountainous region around Kangchenjunga scarcely admits of summarized treatment. The incidents of the journey are admirably described, and Mr. Freshfield has a neat, easy, and cultured style, which enhances the intrinsic interest of a notable piece of exploration. In all, the journey lasted seven weeks, during which the party ascended and descended some 75,000 feet, or fourteen vertical miles up, and as many down. Between Lachen and Khunza the travellers were twenty-four days without meeting any human beings, and twenty days without seeing a tree.

The Home Mechanic. By John Wright. (Murray.)—To all boys disposed to take seriously to carpentering and, later on, to turning, this entirely serious manual may be fearlessly recommended. It begins quite at the beginning, and extreme thoroughness is its chief characteristic. Its author is nothing if not methodical, and "the amateur"—as the reader is called throughout the book—who follows his precepts in their order and to the letter will receive such a training in joinery and wood and metal lathe-work as could otherwise be obtained only in the course of a regular workshop apprenticeship. We find every tool and every minute detail of its manipulation described in the fullest manner. Every operation, from the simplest to the most delicate, is explained, step by step, with a completeness, we believe, never attempted before. Mr. Wright is the strictest martinet imaginable; he allows no carelessness, no slovenliness, no haste on the part of his pupils. It must be admitted that, like most martinets, he is a little pedantic and prejudiced on occasion. His pedantry is, however, of a very harmless kind, and is revealed principally in his insistence upon the proper use of terms. Thus "the amateur" is very solemnly warned against the word "bradawl," which he is told is, like the "awl," purely a shoemaker's implement, the corresponding joiner's tool being the "sprigbit." Mr. Wright no doubt knows very well that over a large portion of England "pricker" is the generic name for all instruments of this description; that "bradawl" is almost universally used for a joiner's "pricker"; and that "sprigbit" is hardly ever heard, and often would not be understood. His prejudices lead him mainly to attacks on professional workmen—"tradesmen" as they are called in Scotland—against whose scamped work and dishonest practices he girds continually: so continually as almost to amount to a libel on a generally deserving class of men. On the other hand, he places his ideal amateur on a scarcely attainable pinnacle. He should be content with nothing short of perfection, and everything turned out by him should be better than a trained mechanic could make it. We believe in aiming high, but we also believe that skilled professional work must necessarily beat all but quite exceptional amateur productions. In one particular we are ready to admit Mr. Wright's superiority to even the best of artisans as a teacher: he never fails to give a good reason for every one of his directions, and for good reasons even excellent craftsmen are scarcely noted. They do the right thing in the right way, but often cannot tell you why. Altogether 'The Home Mechanic' merits great praise for its many sterling qualities, including capital workmanlike illustrations, in which all dimensions are carefully supplied. Its faults are minor ones, such as a decided tendency to wordiness, repetition, and a certain cheap cynicism, which seems out of place in a practical work.

GEOGRAPHICAL LITERATURE.

Nyasaland under the Foreign Office. By H. L. Duff. (Bell & Sons.)—British Central Africa has no sensational possibilities, and to many sanguine spirits has proved for the present a disappointment; one is perhaps the more inclined to augur a satisfactory future. True, the last report states that gold has been found at various points in the Protectorate, but we think it improbable that there will be enough found to furnish forth a second Witwatersrand. Mr. Duff says nothing about the actual or possible mineral wealth of the country, but wisely bases his hopes for its future chiefly on agriculture and stock-raising, and, we are glad to see, deprecates the exportation of labour to any great extent for the Transvaal mines. He sees no objection to the preliminary and experimental "enlistment of a thousand," which "cannot seriously affect Nyasaland," though it seems to have been by no means a light matter to the unfortunate thousand themselves. This is hardly a question to discuss at length in these columns; it is more to our present purpose to point out that as an ethnographic document the book fails to fulfil our expectations. The author is a careful and conscientious observer, anxious to make the most of his opportunities; he seems to have some acquaintance with the Nyanja language, and has assiduously read up the Rev. Duff Macdonald's 'Africana,' and evidently kept before him the scheme of questions on anthropology and ethnology supplied in the 'Hints to Travellers.' Yet we find from time to time indications that he has either overlooked or misunderstood matters which are not so very recondite after all. An instance is to be found on p. 374, where he says:—

"It is astonishing how few natives have any recollection of Livingstone. I have travelled in many neighbourhoods through which he must have passed within the memory of all men over fifty years of age, and have never been able to discover any one who knew anything about him. The natives of Zomba and the surrounding parts, when asked for the name of the first white man who visited their country, nearly always answer 'Makanani' (John Buchanan)."

The fact is that the population of Zomba and what is now Blantyre was completely changed after Livingstone's visit. The Anyanja (Mang'anja), whom he found dwelling there in 1859, were driven out by the Yaos, and a large number of them found refuge in the Tyolo hills, about twelve miles to the south. Mrs. Lindsay, of the Limbi, the first European woman to visit Tyolo (in the early nineties), found that the people there remembered Livingstone; one woman, in particular, related how, when she was a young girl, she accompanied her father to see "the white man passing by Sochi," and take him a goat. In 1893 the villages about Blantyre were occupied by a mixed population, while the people about Zomba and Domasi were exclusively Yao. Now in 1880, we gather from Mr. Duff Macdonald, the Blantyre people were all Yaos with the exception of the liberated slaves, settled there under the auspices of the mission; and, on the other hand, it appears that during the last four or five years a number of villages in the Zomba district have been reoccupied by Anyanja, who have gradually come down from the remoter mountain fastnesses where they had taken refuge. Mr. Duff seems to have failed to take into account all these shiftings of population, in which the same Anyanja have seldom, if ever, come back to their original sites of 1859.

We have already referred to the use made by Mr. Duff of 'Africana,' a work on which he justly sets a very high value. Yet it is one that must be read with understanding. A short residence in the country and a very little knowledge of languages should be enough to show that when the writer speaks of "the natives," without further qualification, he means Yaos; and these, indeed, were the people with whom he had chiefly to do. Yet the book is cited—and that not in the present instance only—as applying to the people of the Protectorate in general, which may lead to grave misapprehensions. We are glad to find that Mr. Duff has formed a high estimate of the Yaos, whose sturdy independence is apt to give them a bad character with the baser sort of European, but a little surprised to find them commended for their intelligence, till we remember that it is the Atonga, and not the Anyanja, with whom he compares them. About the Anyanja, as such, he has little to say. We may point out a confusion into which he has fallen with regard to the "Ajawa," whom he classes with "Achewa, Achipeta, and other unwarlike peoples," as subject to the Angoni. They are, in fact, a colony of slave-raiding Yaos—an outpost, as it were, of the Machinga on the Upper Shiré—established under the chief Tambala between Livlezi and Mvera. We should not have expected Mr. Duff to be misled by the Nyanja form of the name "Yao"; but we own to being somewhat puzzled as to the extent of his linguistic acquirements. *Inyago* occurs so frequently, both in text and index, that it can hardly be a mere printer's error for *unyago*; and, while we fully endorse his remark that "the only way to acquire an accurate and serviceable knowledge of any native tongue is to go out into the bush, and mix with the villagers there," and "what a man learns.....from his own servants is most often a spurious and useless lingo," we cannot help wondering where he met the natives who said "njoka *wo*kulu," "madzi *wo*kulu," or *a* Wa-Yao, an Anyanja, &c. Neither can we endorse his dictum as to the "unquestionable inferiority" of Nyanja to Swahili. The latter language may possess an apparent advantage in the number of words and phrases borrowed from Arabic; but it has lost so many of its characteristic inflections that its structure can only be fully understood by comparison with Yao, Nyanja, or other uncorrupted Bantu tongues. Both these last-named possess a very copious vocabulary, and can express with ease almost infinite shades of meaning, even abstract ideas. Indeed, the notion of a language "incapable of expressing

abstract ideas" has been more or less relegated to the Valley of Lost Lumber, since it has been recognized that it is usually a mere question of fresh or fossilized metaphor.

Among the minor points which may be adverted to in passing is the statement that "the women do not ordinarily shave their heads at all," whereas they do so frequently, especially the young girls, often in simple patterns, such as a single or double stripe running diagonally from one side of the forehead to the nape of the neck; though they do not affect the elaborate crests and cockscombs into which the young men clip their hair. We think Mr. Duff is inclined to exaggerate the absence of a sense of beauty among natives; certainly he is in error when he says, "Even the few specimens of wood-carving, bead-work, and so forth, which one sees from time to time, are manufactured, as a rule, for sale to Europeans." Ten years ago, at any rate, one saw carved head-rests, sticks, and sheath-knives constantly in use, and the owners were not always willing to part with them. The little head combs, ornamented with bead-work, were far too often seen on native girls' heads to allow of the supposition that they were primarily made for sale; and we have seen rude but effective attempts at ornamentation inside a native hut too far off the beaten track to be due to European influence, if, indeed, it had been the sort of thing likely to have occurred to the European mind. In the same district—the West Shiré—both boys and girls were frequently seen with wild flowers stuck in their hair, or into the hole drilled through the ear. These things are trifling enough, yet surely incompatible with such very sweeping generalizations as we find on p. 281.

Another passage, on p. 161, suggests a clue which might with advantage have been followed up, though Mr. Duff makes nothing of it. After speaking of a superstitious dislike of the bush-buck (*mbawala*) which is prevalent, especially in the Lake districts, he says:—

"I have asked natives why this is so, and have received the unconvincing answer that the bush-buck is red, and that all wild animals of that colour are bad."

This may have been one of those answers given to head off the inconvenient curiosity of the *mzungu*, who is touching on the deeper mysteries of life, and would not understand if they were explained to him; but we find in 'Les Baronga,' and more especially in M. Junod's valuable monograph 'L'Art Divinatoire,' that the knuckle-bone of a red antelope (called by the Baronga *mangulwe*) stands, in the science of the diviner, for "criminals who shed blood." No doubt this is on account of its colour; while at the same time Mr. Duff is probably right in supposing that the fact of the bush-buck feeding in the *nkalango* thickets about the graves has something to do with the superstition.

Chaps. xii. and xiii., 'Moral Qualities of the Natives,' are among the most interesting, and would furnish material for a discussion far beyond the scope of this review. Yet they are somewhat puzzling. We cannot help thinking that this is due partly to confused, if honest, thinking, partly to the unconscious influence of certain preconceived ideas. One such is that of innate bloodthirstiness in the Bantu African, and an *à priori* attitude of hostility to Europeans. Another is the notion of a fundamental difference of constitution between the native and European mind. Yet the author has every wish to be fair to the natives, and, even after five years' intercourse (during which in his official capacity the shady side was perforce brought before him more frequently than any other), personally likes them. His reasoning on the subject of their good and bad qualities is somewhat curious; but we should not refer to it here were it not that it involves what we cannot help regarding as a mischievous fallacy, viz., the doctrine of prestige, which is stated in these words on p. 382:—

"A wholesome respect for us as beings *mysteriously apart from them*, infinitely wiser, and, *above all, infinitely more powerful* than they are, is the only key to entire dominion over such people as the aborigines of British Central Africa."

The italics are ours. See also pp. 254–5.

The atmosphere of mystery must, of course, be dissipated by advancing knowledge, and we can imagine nothing more pernicious than attempts to preserve it of set purpose. No man who really deserves respect need go out of his way to impress upon the natives that he is a white man and their superior; while no amount of admonition or argument can convince them of the divine right to rule inherent in the incapable and drunken tyrant who has frequently figured as a colonial magistrate. Not unconnected with this subject is the misconception evident in chap. ii. (see especially p. 18), where the writer speaks of a "sustained and violent resistance to the establishment of British ascendency" on the part (or so we gather) of the Central African natives as a whole. The chiefs with whom the administration had its difficulties in the early days—Zarafi, Makanjira, Mponda, Kawinga—were interlopers, either Yaos (recent invaders) or coast-men; at any rate, men whose *raison d'être* was the slave trade with Kilwa, and who were as great a nuisance to the people at large as to the Government. We cannot take our leave of Mr. Duff's book without a word of praise for the illustrations, most of them from his own sketches.

Formosa under the Dutch, by the Rev. William Campbell (Kegan Paul), is a collection of contemporary documents translated from Dutch originals, bearing on the history of Formosa in the seventeenth century, with special reference to the little-known but highly successful labours of the Dutch missionaries. The first section, which deals with the topography, ethnology, trade, and religion of the island, is made up of selections from Valentyn's great work 'Oud en Nieuw Oost Indien,' published in eight volumes at Dordrecht in 1724, and includes Candidius's account of the native tribes and their customs. The second part, dealing with Dutch missions in Formosa in the seventeenth century, consists of a voluminous collection of contemporary letters, reports, decrees of civil and ecclesiastical courts, catechisms, and other documents, all in the highest degree valuable to the historian of Formosa or of early Protestant missions. The status of the Dutch missionaries in Formosa was curious and not wholly satisfactory. In 1624 the Dutch East India Company established itself on the islet of Taiwang, now a part of the mainland of Formosa, and immediately took steps to introduce missionaries into the island. "This they did," says Valentyn,

"on the one hand to show their great zeal for the Kingdom of God, and on the other that they might lay a good foundation whereon to rest their hopes for the blessing of God on their trade in those parts."

As business men they also had an eye to the more immediate and practical results of such a policy. Partly from lack of funds, partly from the scarcity of suitable men, they were unable to find men acquainted with the languages to act as trading officials, tax collectors, and police. These duties, therefore, to a large extent devolved upon the missionaries. The local consistory was not independent of the civil council, and had to submit to its judgment many details of administration, even though they might be of trifling importance. The missionaries, therefore, worked under conditions of considerable difficulty:—

"On the one hand they were continually exposed to the risk of being interfered with by civil officers, who might have no sympathy whatever with their work, and, on the other, were weighted with secular duties to an extent which made it impossible for them to be whole-hearted and thoroughly effective in their missionary service."

How successful they were, notwithstanding these drawbacks, we know from the curious account of 'The Conversion of 5,900 East Indians in the Isle of Formosa,' a translation of which, from the Latin of Sibellius, was published in London in 1650, and reprinted by Mr. Campbell in 1889. For the inner history of the work of the missionaries, among whom the names of Candidius and Junius deserve to be held in honoured remembrance, we have here full documentary evidence, and, if space permitted, some curious details might be given.

The third section, which relates the Chinese conquest of Formosa by Koxinga in 1662, is translated from the 'Verwaerloos de Formosa,' published in Amsterdam by an anonymous writer in 1675, with the documentary evidence afforded by the Dutch archives. In the appendix are given the narratives of two travellers who visited Formosa after the expulsion of the Dutch—De Mailla in 1715 and Benyowsky in 1771. There is a full bibliography. Mr. Campbell has brought within the reach of English readers for the first time a large number of original documents bearing on the early history of the island, which form a useful supplement to the historical chapters of Mr. Davidson's 'Formosa,' recently noticed in our columns.

The Story of the World for the Children of the British Empire.—Book I. *On the Shores of the Great Sea.*—Book II. *The Discovery of New Worlds.*—Book III. *The Awakening of Europe.* By M. B. Synge. (Blackwood.)—We cannot praise these volumes very highly. The writer lacks the historical sense, while her style is often slipshod, and occasionally worse. The children of the British Empire are hardly likely to form accurate historical ideas when they read of Aristides that "he was called the Just, because he was the soul of honour"; of Horace, that he "had fought for his country in years gone by, and was poet laureate to the emperor," or of Poppæa, that "she thought more of keeping good her complexion by bathing daily in asses' milk than of helping her headstrong husband in the management of his vast empire." The Nile does not divide into two branches at Khartum; the Promised Land did not stretch from the river Euphrates to the river of Egypt; Trasimene was not a great lake; it is not certain that Hannibal crossed the St. Bernard, whether the Great or Little Bernard be meant, and the identification of his halting-place as "the white stone, which is still standing," is more circumstantial than judicious; it is misleading to say that "to-day a railway runs right through one of the passes, and through the region of eternal snow," when the St. Gotthard and the Mont Cenis tunnels have long been in use, and the Simplon tunnel is approaching completion. The pitfalls of the imaginative method of writing history are illustrated by the words put into the mouth of the Carthaginian fugitives from the battle of Himera, B.C. 480. "All day long," they said, "Hamilcar stood apart from the fight like Moses of old." It is fair to say, however, that the second volume is better than the first, and the third than the second, and from this it is reasonable to infer that if the author will avoid rhetoric, and verify her references, the two volumes which have yet to appear may be less open to criticism.

Stanford's Map of the Siberian Railway, the Great Land Route to China and Korea, is a welcome publication now that mails and passengers, not to mention troops, travel by that route. The map has been produced by making a transfer of a part of Stanford's well-known 'Library Map,' and has by no means been brought up to date as respects topographical detail; but it answers admirably the purpose for which it is intended.

Sixty-nine maps out of the ninety of which it is ultimately to consist have now been published of the *Atlas Universel*, commenced by

the late Vivien de Saint-Martin, and continued by M. Fr. Schrader (Hachette & Cie.). The last two additions to this atlas include sheets of maps of Afrique Française and of Asia, both on a scale of 1 : 5,000,000, carefully compiled and admirably engraved. The map of Asia is to be completed in ten sheets. The sheet now published includes Manchuria, Korea, and Japan, and therefore illustrates in an acceptable manner passing events in the East.

Messrs. Heitz & Mündel, of Strassburg, have published a facsimile of Vespucci's *Mundus Novus*, from a folio edition in the town library of Frankfort-on-the-Main, with interesting introductory notes by Dr. E. Sarnow and D. Kurt Trübenbach. Another copy of this edition of Vespucci's letter on his first Portuguese voyage is in the British Museum, but the Frankfort copy is interesting, as it bears on the title a dedication, "Donum hermāni Barchuson Impressoris ac Scriptoris oppidi Rostochiani," clearly pointing to Barckhusen, the learned printer, who was a native of Warburg, near Paderborn, but settled in Rostock in 1480, and died there about 1528. Originally the book was bound up with a copy of Bernhard de Breidenbach's 'Peregrinatio,' "Emptus in Rostochio 1505 Jovis," which justifies Dr. Sarnow in the assumption that the Rostock edition was printed in the year named. Dr. Trübenbach has had access to eleven out of the thirteen editions of the 'Mundus Novus.' He agrees with other critics that Lorenzo Pierfrancisco de Medicis was in Paris when he received Vespucci's letter, that Fra Giovanni Giocondo of Verona at once translated it into Latin, and that the *editio princeps* was printed at Paris by Jean Lambert in 1503. He thinks with Harrisse that Vespucci's reputation need fear naught from any future historical revelations, but is apparently unable to throw fresh light upon Vespucci's so-called *first* voyage, the incidents of which are still fairly open to doubt.

SOCIETIES.

GEOLOGICAL.—*Dec.* 16.—Sir Archibald Geikie, V.P., in the chair.—Mr. E. W. Handcock, Dr. J. F. Newsom, and Mr. E. Payne were elected Fellows; and Prof. Anton Koch, of Budapest, and Prof. Albrecht Penck, of Vienna, were elected Foreign Members.—The following communications were read: 'The Igneous Rocks associated with the Carboniferous Limestone of the Bristol District,' by Profs. C. L. Morgan and S. H. Reynolds,—and 'The Rhætic Beds of England,' by Mr. A. Rendle Short.

ARCHÆOLOGICAL INSTITUTE.—*Dec.* 2.—Miss Nina Layard exhibited a latten pax of late fifteenth-century work, recently found in excavating at Ipswich. It represents the Crucifixion, with the Virgin and St. John. In her paper on the 'Pax Instrument,' which was used for bestowing the kiss of peace, she described the various designs employed both in England and on the Continent. Many photographs of examples of the symbolic device known as "le Christ de Pitié" were exhibited, and attention was drawn to the variety of the treatment of this subject. Instances were also quoted of paxes containing relics, a pax of this description being in the Victoria and Albert Museum. Jewelled paxes of superb workmanship, and instruments for common use known as "ferial paxes," were described. Of the few remaining English paxes the majority appear to be "ferial paxes" which escaped the general destruction of church ornaments. These may be grouped under certain types: those with square frames, such as the paxes of New College, Oxford, Bury St. Edmunds, and from the site of St. Nicholas's Chapel, East Grafton, Wiltshire; those with an arched Tudor frame, as at Ipswich, South Runcton, Norfolk, &c.; and those with a frame made of twisted pillars supporting an ogee arch, as at Avebury, Wiltshire. A connecting link between the last two types is found in another Wiltshire pax, also belonging to East Grafton, which shows the centre of the one in the frame of the other. The fate of about forty Suffolk paxes, including those of several Ipswich churches, is found in the certificates of Suffolk church goods. The use of the pax instrument at Mass in England by clergy of the Church of Rome is now confined to special occasions, though the embrace, without the instrument, continues to be given at High Mass. It is, however, still in use in confraternities at times of ordinary prayer.

INSTITUTION OF CIVIL ENGINEERS.—*Dec.* 22.—Sir William H. White, President, in the chair.—The paper read was on 'The Resistance of Plane Surfaces in a Uniform Current of Air,' by Dr. T. E. Stanton.

HISTORICAL.—*Dec.* 17.—Dr. G. W. Prothero, President, in the chair.—The following were elected Fellows: The Rev. D. W. Barrett and Messrs. D. H. Geddie, J. L. Phillips, S. H. Poole, and F. H. Skrine.—The following libraries were admitted as Subscribing Libraries: The British Museum, Durham University Library, the University Libraries of Prague and Erlangen, and the Ministry of War, Paris.—A paper was read by Col. E. M. Lloyd on 'Canning and Spanish America,' based on original contemporary correspondence, which was announced for publication in the *Transactions*.—A discussion followed, in which the President and Messrs. O. Browning, J. H. Rose, P. Ashley, and J. F. Palmer took part.

BIBLIOGRAPHICAL.—*Dec.* 21.—*Annual Meeting.*—Mr. A. H. Huth, President, in the chair.—The Annual Report, after regretting the loss of Father Antrobus, Dr. Lippmann, Mr. Robert Proctor, and other members, promised the speedy publication of Mr. Steele's illustrated monograph on 'Early English Music-Printing,' to be followed by a new volume of *Transactions* and a new part of the 'Handlists of English Printers.' It also stated that a monograph by Mr. G. J. Gray on the early Cambridge stationers and bookbinders was in active preparation, and that an experiment was to be made in publishing, at the joint expense of the Society and of the institutions concerned, lists of the early English printed books (1476-1640) in semi-public libraries. The balance-sheet showed funds in hand sufficient to pay for the books of the year, and a small reserve fund in excess of that required to meet liabilities to life members.—After the adoption of the Report and balance-sheet the President and other officers were reappointed, and the following gentlemen elected to form the Council for the ensuing year: G. F. Barwick, Sir Thomas Brooke, A. J. Butler, Sir Ernest Clarke, Cyril Davenport, G. K. Fortescue, Dr. Gasquet, W. W. Greg, Dr. Wickham Legg, G. H. Palmer, H. R. Tedder, and Charles Welch.—Mr. G. R. Redgrave read a paper entitled 'The Privy Council in its Relations to Literature and Printing,' in which he illustrated by examples drawn from the reigns of Henry VIII. and Edward VI. the very interesting nature of the entries relating to books and printers in the printed calendars of the proceedings of the Privy Council, and promised to bring them together for publication by the Society in a compact form.

MEETINGS NEXT WEEK.

MON.	London Institution, 4.—'Ice,' Dr. W. Hampson. (Juvenile Lecture)	
—	Aristotelian, 8.—'Prof. Sidgwick's Ethical Philosophy,' Miss E E C. Jones.	
TUES.	Royal Institution, 3.—'Extinct Animals,' Lecture IV., Prof. Ray Lankester. (Juvenile Lecture.)	
WED.	London Institution, 4.—'Water,' Dr. W. Hampson. (Juvenile Lecture)	
—	Geological, 8.—'A Palæolithic Floor at Prah Sands, in Cornwall,' Mr and Mrs Clement Reid; 'Implementiferous Sections at Wolvercote, Oxfordshire,' Mr. A. M Bell.	
THURS.	London Institution, 3.—'Extinct Animals,' Lecture V., Prof. Ray Lankester. (Juvenile Lecture.)	
FRI.	Geographical, 4.—'Adventures in Antarctic Lands and Seas,' Lieut. E Shackleton. (Juvenile Lecture)	
—	London Institution, 4.—'Steam,' Dr. W. Hampson. (Juvenile Lecture)	
—	Astronomical, 5.	
—	Philological, 8.—'Notes on some Mediæval Latin and Anglo-Saxon Glosses,' Mr J. H. Hessels.	
SAT.	Royal Institution, 9—'Extinct Animals,' Lecture VI., Prof. Ray Lankester. (Juvenile Lecture.)	

Science Gossip.

THE Brothers Kearton have arranged to hold an Exhibition of Enlarged Photographs of Birds, Beasts, Reptiles, and Insects, at the Modern Gallery, Bond Street, from to-day till January 12th inclusive. Mr. Richard Kearton will lecture to children each afternoon, and to adults in the evening.

THE Twenty-first Congress of Innere Medizin is announced to take place at Leipsic, April 18th–21st.

THE volume of 'Greenwich Observations' for 1900 has recently been published, together with separate copies of the 'Astronomical Results' and 'Magnetical and Meteorological Observations.' No change appears to have been made in the system of reduction and printing, and there are no appendixes to the present volume. No fewer than 4,804 stars are contained in the annual catalogue.

THAT useful astronomical guide, 'The Companion to the Observatory,' has appeared for 1904. Besides the usual almanac information, copious tables of phenomena, &c., due are given, together with lists of double stars and phases of variable stars. For the ephemerides of the latter acknowledgment is made to M. Lœwy for advance proofs sent from Paris; and to Mr. Maw for a number of observations of double stars. As in preceding years, Mr. Denning has kindly revised the meteor notes, giving the radiant points of those showers which may be considered to be established.

MR. ARTHUR MEE, F.R.A.S., of Tremynfa, Llanishen, Cardiff, has issued his useful card (with astronomical data and information on both sides) entitled 'The Heavens at a Glance,' for 1904. This handy little guide is now in its eighth year.

THE Lalande Prize of the French Academy for last year has been awarded to Prof. Campbell, Director of the Lick Observatory, for his extensive work on spectral analysis, particularly with regard to new stars and the solar corona on the occasion of the total eclipse in 1898. The Valz Prize is adjudged to M. Borrelly, of Marseilles, for his cometary discoveries; and the Pontécoulant to M. Andoyer for his works on celestial mechanics, particularly as applied to the lunar theory and the movements of small planets; the germ of the work on the latter appeared in a thesis for his doctorate, entitled 'Sur la Théorie des Orbites Intermédiaires.'

WE have received Mr. Tebbutt's report of his observatory at Windsor, N.S.W., for 1902, and are glad to find that the output of work is still considerable. Five small planets and a large number of double stars were observed during the year; also Perrine's comet (*b*, 1902), which ill-health prevented Mr. Tebbutt from seeing until the evening of November 4th, but he succeeded in carrying on his observations until February 16th, 1903.

THE sun will be in perigee on the morning of the 3rd inst., when his distance from us will be 0 983 in terms of the mean value. The planet Mercury will be visible in the evening during the first ten days of the month, situated in the constellation Capricornus, but will be at inferior conjunction with the sun on the 17th. Venus rises later each morning; she is now in Scorpio, and, after passing very near Antares on the 11th, will enter Sagittarius towards the end of the month. Mars is becoming visible after sunset, moving from Capricornus into Aquarius; he will be in conjunction with the crescent moon on the 20th. Jupiter is in Pisces, and sets about ten o'clock in the evening, earlier each night. Saturn is near the boundary of the constellations Capricornus and Aquarius, and, setting this week about two hours after sunset, will cease to be visible before the end of the month.

Two of the small planets (No. 366, Vincentina, and No. 386, Siegena) will, according to the calculations of Herr Riem, of the Rechen-institut, Berlin, make a remarkably close approach to each other this month. On the 21st their actual distance will amount to only 0 048 in terms of the earth's mean distance from the sun, or about 4,500,000 miles. Their apparent places in the sky at the time will be near the star η Virginis. These planets were discovered in March, 1893, and March, 1894, respectively: the former by M. Charlois at Nice, the latter by Prof. Max Wolf at Heidelberg.

PROF. HILLEBRAND publishes in No. 3916 of the *Astronomische Nachrichten* an ephemeris of Winnecke's periodical comet for the forthcoming return, when it will be nearest the earth on the 13th inst., and in perihelion on the 21st.

But its apparent place in the constellation Sagittarius will be too near that of the sun to be favourable for perception. It was observed at the last return in 1898. D'Arrest's periodical comet will also, according to M. Leveau's ephemeris, make its nearest approach to the earth (after perihelion passage) about the middle of this month, but is, like Winnecke's, very unfavourably placed for observation at the present return.

FINE ARTS

Miniature Painters, British and Foreign. By J. J. Foster. 2 vols. (Dickinsons.)

The relation of the collector towards art is an important one. Yet a book for collectors is often regarded as a thing that can be compiled casually from the most readily accessible sources, without any special training, research, or accuracy, so long as it is provided with a few extracts from sale catalogues, enough illustrations to attract the casual bookbuyer, and a liberal sprinkling of tittle-tattle.

The ideal book for collectors makes a far larger demand upon its author. He must cover his field thoroughly or he will be incomplete. He must treat his subject historically, yet he must make his history brief, for history is not his chief concern, and at the same time readable, for collectors are quickly bored. He must possess technical knowledge, and, what is more difficult, must be able to express it in terms that can be easily understood. He should have some thought for the money value of objects of art, though, as prices fluctuate, detailed information is apt to be useless or dangerous to the inexperienced. He must have that intimate acquaintance with the powers of forgers and copyists that can be gained only by handling and comparing thousands of objects. He must have a good memory for all that other collectors have done and are doing. He must be methodical, or his book will be useless to the very people he tries to help. Especially, however, he should possess a fine critical taste, that can estimate fairly the artistic value of each thing considered, and so keep his readers in the right path.

We have discussed these general questions at some length, because it is difficult otherwise to appreciate the result of Mr. Foster's labours. The field he has to cover is a wide one, and he has covered it fairly completely. The section dealing with miniature painting on the Continent is certainly too short and too generalized to be more than a sketch, and there is a certain lack of proportion, perhaps, between the small number of miniaturists whose works are described at any length and the hundreds mentioned in the list at the end of the second volume. This list, by the way, includes even Tintoretto and Velasquez. The name of Sir William Boxall is the only omission we have noted.

The historical part of the book has evidently given Mr. Foster some trouble, for where facts are almost unobtainable, as in the case of the miniaturists working in England in the reign of Henry VIII., the results of research—even when coupled with critical insight—are apt to be unsatisfactory. We may therefore pardon some confusion at this point, though the arrangement of the book does not always put difficulties in the clearest light. The signature, for instance, of the miniature once ascribed to Lucas de Heere, in the collection of Earl Spenser (*sic:* one of a good many misprints), given on p. 116 of vol. ii., is not the same as that described on p. 18 of vol. i., and the difference would seem to indicate that the former note was written before all the facts were in Mr. Foster's possession.

On practical matters Mr. Foster's experience makes him a safe guide, and his advice on the keeping of miniatures should be attentively considered by all who possess them. It is unfortunate, however, that his knowledge of the technique of miniature painting should not be expressed more clearly. His account of enamelling leaves little to be desired, but his notes upon the processes employed by the various artists he discusses are far from adequate. A few sentences on the technical characteristics of each of the painters dealt with would have made the book an invaluable work of reference, or a separate chapter might have been devoted to the subject. The sober certainty of Holbein, the splendid insight of Samuel Cooper, and the feminine grace of Cosway, have each their analogous means of expression in pigment, and it is a thousand pities that in so important a book the opportunity of recording once for all these salient features has been allowed to slip.

In the matter of prices Mr. Foster has behaved with tact, restricting himself for the most part to the recording of those that have already become historical. His knowledge of private collections, too, both of the present and the past, leaves little to be desired; indeed, his information occasionally becomes so full as to interrupt the course of his history and leave his book less systematic than he evidently wished to make it.

Mr. Foster, however, is more fortunate than some other writers upon miniatures in possessing sound critical taste. He overestimates, in our opinion, one or two miniaturists of the nineteenth century; he does not seem to recognize how entirely the clever flatteries of Cosway (who was, by the way, a better oil-painter than Mr. Foster imagines) ruined miniature as a serious art, and treats Petitot to more praise than that clever enameller, but mediocre artist, deserves. He also fails to appreciate Sir Antonio More. The paragraph at the foot of p. 16, vol. i., gives no idea of More's real rank among portrait painters, and the stippled picture opposite is even more unjust to his searching eye and unerring hand. We wish that Mr. Foster had used the Cooper sketch-book at South Kensington. Our relics of that noble master are too few, and the difference between the sketches and his elaborate works does not seem to us enough to warrant its rejection. Certain faults of tone will not escape the careful reader's notice. The labours of some other writers upon miniatures might have been more cordially recognized, even if in some particular cases the recognition had been cautious. The chapter on miniature painting in the United States will come as a surprise to many English collectors, but with that exception we have noticed no features in Mr. Foster's work that can be described as novel. Indeed, a good deal of his matter is made up of historical facts and anecdotes that are common property.

Nevertheless these faults are slight in comparison with the merits of the book. Not the least of these is the splendid series of illustrations in photogravure which enrich the volumes. These form in themselves a gallery of miniature art which, if not always quite admirably arranged, is at least admirably chosen. The scientific collector will probably prefer the plain, untouched plates to those which in special editions of the work are coloured by hand, for the colouring, though most delicately and skilfully done, does tend to obscure the actual handling of the originals. Indeed, it is questionable whether, of all available forms of reproduction, photogravure is the one best suited to miniatures. On such a small scale the grain of the copperplate blurs the minute brush-work, and though the general effect is undoubtedly soft and rich, the details do not seem to be so sharply rendered as they would be by the humbler and less outwardly attractive process of collotype.

In this respect we think it unfortunate that Mr. Foster should have followed the prevalent fashion in bookmaking. He has produced two sumptuous and charming volumes, but he has not given the uninitiated a tithe of the assistance they might have got from some one who had the pluck to treat the subject with scientific accuracy, and employ a process by which the actual touch of each artist would be made visible. In some cases this might even need a careful enlargement; in the majority of instances a process presenting such unattractive details as a silver print gives might prove sufficient. Only thus could the criticism of miniatures be established on a perfectly sound foundation. Where so much is well done it is rather unfair to ask for more, but when a subject which may fairly be described as of national interest is treated on a generous scale, it is impossible not to feel even slight lapses from absolute perfection.

The utter degeneration of this essentially British style of painting is duly noticed. Technical incapacity and amateurishness are doubtless answerable for much of the bad work turned out by living miniaturists, but not for all of it. A considerable portion of the modern work is dexterous enough, and the cause of failure must certainly be ascribed to the weakness of the painter's taste rather than to the weakness of his hand. A book like that before us might thus be of some use to miniature painters, as well as to miniature collectors, if they will fix their attention upon the men who founded the art in England, not upon those who were only clever imitators of an established fashion. They might then understand that miniature painting is an art which can be grand as well as graceful, and may even challenge the more ambitious craft of portraiture in oils and emerge from the conflict with undeniable success.

FRENCH AND AMERICAN ART.

La Peinture Romantique. Par Léon Rosenthal. (Paris, Fontemoing.) — In this volume of over three hundred pages M. Rosenthal has written a very full, exhaustive, and interesting account of the origin, growth, and development of romantic pictorial art in France from 1815 to 1830—that is, during the Restoration.

He clearly has an infinite capacity for taking pains, writes with enthusiasm and at times even with something akin to passion. His work is not only historical and critical; it is also, to a great extent, a defence of Romanticism, a protest against the contempt with which it has often been mentioned, and an attempt to show its true greatness.

M. Rosenthal, following a strictly chronological order, first deals with the school of Louis David, discusses its influence and aims, and describes the tyrannical sway it wielded over French art. He sees in Proudhon the precursor of Romanticism and a link between Watteau and Fragonard and the Romanticists; in Ingres and Géricault the forerunners of the Realistic School, and in the birth of Romanticism a revolution against David and his followers. He then proceeds to describe the struggle between the cold, grey, dull, and academic art of David, and the freer, more natural, and essentially individualistic art of the Romanticists. Three men, according to him, led the movement: Bonington (whom he claims as a French painter, on account of his long residence in France and of his influence on French art), Delacroix, and Decamps, and to each of them he devotes a special chapter. He winds up with a survey of art and literature during the romantic period and of European painting from 1815 to 1830.

With M. Rosenthal's historical and critical facts there is no reason to quarrel. But it may be said that he sometimes takes an exaggerated view of the importance both of the romantic movement and of the criticism—contempt, as he calls it—of which it has been the object. When he says that Romanticism was a revolution against the "Davidian" school, one might be tempted to reply that it was simply an evolution. Was the "Davidian" school a revolution against Boucher and Lancret? There is no doubt that art moves in cycles, and that, like literature, it is influenced by religious, social, and political circumstances. The art of Boucher was adapted to the frivolous Court and society of France in the eighteenth century, exactly as David's art, with its subjects derived from ancient history, was in keeping with the Napoleonic period. The paintings of David would have been out of place at Versailles or Trianon; they were the fit and proper decoration of apartments and palaces filled with the stiff furniture, with bronze ornaments in the shape of urns, wreaths, helmets, and lictors' fasces, which was then in favour. When, after 1815, peace and monarchy being restored in France, men's thoughts were drawn away from the turmoil of revolutions and wars towards more peaceful subjects, artists and writers, unconsciously perhaps, felt the effect of the influences, political and social, then at play. They sought their inspiration not in the century immediately preceding that in which they lived, but in earlier and politically neutral times. For various well-known reasons, the Restoration was a period during which there was a tendency to eschew what can be described as contentious subjects. Painters then painted for the pleasure of painting. They told tales and anecdotes; they did not lecture or preach sermons. Similarly poets rhymed for the pleasure of producing word-harmonies, not for the sake of teaching lessons. And it is true, as M. Rosenthal says of that period, that literature had very little influence over painting, or painting over literature. In both the Romantic movement was simultaneous and parallel, the very best proof, if proof were needed, that it had a common origin in the preoccupations—or lack of preoccupations—of the men of that time. Consider the present literature and art of France, and it will be seen that in that country, at all events, social, religious, political, and humanitarian tendencies are to be discerned as well in books as in painting or in sculpture.

M. Rosenthal, of course, is too shrewd an observer not to have noticed the fact; but he hardly, we think, gives it sufficient importance in his book, which is, however, a valuable record of the growth and progress of the Romantic movement in painting, and a very interesting chapter in the history of French art in the nineteenth century. As to the contempt in which Romantic painting has been held (*contempt* is rather a strong word), it is nothing compared to the discredit into which, at one time, the eighteenth-century painters and their works fell, and which they have easily outlived.

Probably the difficulty of selecting examples to illustrate his work accounts for the absence of plates in M. Rosenthal's book. It contains, on the other hand, useful indexes and a list of the chief paintings exhibited in the Salons of the Restoration.

A History of American Art. By Sadakichi Hartmann. 2 vols. (Hutchinson.)—For a century and a half the American has wooed the arts of painting and sculpture with the same energy and determination that have made his reputation in other forms of activity; yet the result is, we fear, disproportionate to his efforts. With one or two exceptions the names that deserve to be separated from the rest are those of men whose connexion with America is only partial or accidental.

Had Mr. Hartmann frankly and fearlessly dismissed third-rate men with a line or two apiece he might have been able to make out a case for the artists of talent whom his country has produced. As it is, he has, with misdirected conscientiousness, endeavoured to treat every one fairly, with the result that the book as a whole is ineffective. One is compelled to realize the existence of a large number of superficial painters, and in the crowd it is hard to distinguish the greater men.

The mistake is the more surprising because Mr. Hartmann does recognize the fact that most of the painting he deals with is not good, and attempts to analyze the cause of the defect. We agree with him in thinking that the cause is inherent to the American character. As he remarks:—

"Our American nation, through the influences of incessant immigration, has not yet attained its final equilibrium.....It is extremely seldom that we find an American artist who is also American by nature. .....Most of our young art students think it a great achievement to exhibit a picture or a statue in the Salon, not comprehending how easy it is to produce one good work of art, as long as they are under the instruction of some modern master, in continual contact with ambitious colleagues. Such hothouse inspirations have but little permanent value.....It is one of the characteristics of our time that men of talent mature quickly, and decline in power at a comparatively early age."

In these sentences lies the secret of the failure of ninety-nine American artists out of a hundred: a nervous temperament, driven for want of national tradition to adapt that of another country, its energy leading to a rapid technical success followed by an equally rapid decline. The push and smartness that so often enable the American to attain quickly to great commercial success seem to mislead him when he wishes to become an artist. He goes to the best available continental master, assimilates all the latest ideas about technique and subject-matter, and learns to express himself with certainty and skill. Then too often he discovers that he has little or nothing to express. The very mental alertness which has taught him how to handle a brush readily seems to entail the loss of that spirit of contemplation which is essential to the making of all fine works of art. The American mind thinks quickly, but it does not think deeply. When the nation is old enough to have a tradition of its own, the memory of the past may guide and inspire American talent to some purpose. So far the Americans who have achieved success in art have achieved it by remaining away from America and steeping themselves in non-American traditions. Hitherto their continent has produced no painter who can be compared with their best writers. Their illustrators perhaps most nearly strike a chord that can be termed national.

Mr. Hartmann's book is thus, by the very nature of its subject, compelled to be a chronicle of small things; but the picturesque quality of his style redeems it from dulness. We read, for instance:—

"A peculiar phenomenon in our art is presented by Maria à Becket, who, in moods of religious ecstasy, with so intense an energy as to raise blisters at her finger-tips, paints impressionistic sketches which would have gained her a reputation in Europe long ago. Although she is of frail build, she has the vigorous touch of a man. Her range of subjects embraces all zones and atmospheric phenomena."

Mr. R. A. Blakelock would appear to be almost equally remarkable:—

"He had a strong personality, and his peculiar canvases, painted with a skewer such as the butchers use, blackened with madness and illumined with a weird tearful moonlight—insufficient as they may be in many respects—are at least the original expression of a soul."

Among such fiery spirits the account of Mr. Homer Martin reads tamely. He

"was a direct descendant of the melancholy muse which urged Jervis McEntee to pursue inaccessible ideals.....No one ever reflected like him with a ray of struggling light the solemn agitation of a human mind in quest of the unknown."

After this we are not surprised to find Mr. Hartmann remarking, while searching for terms to express the character of Mr. Dewing's colour:—

"I am quite a connoisseur of wines, let me see if I can fix it.....It is, perhaps, like a cup of Imperial Japanese tea at about twenty dollars a pound."

Apart from this extension of the hackneyed vocabulary of art criticism, there is little in the book which calls for praise or blame. National pride may explain the statement that Gilbert Stuart's art was as delicate and refined as that of Gainsborough. The reader who does not know the work of Mr. C. H. Shannon might be led into thinking he was an American, and that 'Ten o'clock Tea' was not one of Whistler's caprices; but on the whole Mr. Hartmann seems to have done his work carefully enough.

THE BURLINGTON FINE-ARTS CLUB.

THE small private show now being held at the Club contains a few pictures of sufficient interest or charm to call for a brief notice. For once the Club's exhibition is strong in modern work, including as it does such capital Whistlers as the *Miss Alexander* — which reveals fresh beauties every time one sees it, though, to tell the truth, its present position on a powerful red wall with inadequate lighting does not do it full justice—and the *Nocturne in Blue and Green* (34), also lent by Mr. Alexander, which is one of the few of the master's nocturnes that have indubitable inspiration. The sense of the slow pulsation of the waves, the complete illusion of the plane of the water passing away into the distance—both of them matters requiring the utmost subtlety in their rendering—are here given, apparently without any effort, in a few easy washes of a full and liquid brush. Mr. Freshfield's *Studio* (29) is another well-known Whistler, perfect of its kind, but a kind in which Mr. Whistler was not, we think, so supreme. Mr. Freshfield also lends an early Corot, *Landscape near Clermont Ferrand* (16), which is interesting for its topographical drawing; and there are several Corots of the more familiar type.

Coming to the Old Masters, we have in No. 1, ascribed to Fra Angelico, a curious instance of that master's continued popularity, even at a time when few primitives were prized, for this would appear to be an adaptation with consider-

able licence of a work by the Frate, executed by some artist of the late sixteenth or seventeenth century. Another work ascribed to Fra Angelico, *Three Saints* (43), comes much nearer to the artist himself. It is no doubt part of an altar-piece, and must be by one of the artist's immediate pupils and assistants, though the drawing of the hands and arms alone would preclude the idea of its being by him. As far as the technique of the drapery goes this pupil comes so near to his master as to be almost indistinguishable, and nothing could be finer than the harmony of scarlet washed with semi-transparent white, and the different shades of blue, which make up the colour scheme.

Sir E. J. Poynter contributes a charming page from a *Choir Book* (2) by some Central Italian, we should guess Sienese, artist. It is unusually perfect and minutely finished for an Italian miniature of the period.

The Rape of Europa (39) is the end-piece of a *cassone* by Matteo Balducci, a Sienese who kept to the older traditions of decorative design till well into the sixteenth century. He shows himself here as a feeble draughtsman, but with all the inventiveness and naïve directness of narrative style which his more accomplished contemporaries had lost. *The Triumph of Love* (41), a charming "poesy" of Love riding on a lion, is ascribed to Titian, but can only be by some later Venetian imitator such as Podovanino.

No. 44, a large *Madonna and Child* in a landscape, is attributed to the "School of Ghirlandajo, probably by Sellajo." Though Sellajo at times approximated to Ghirlandajo's scholars, we cannot see his hand in this. The modelling is more correct and at the same time more timid, and the touch everywhere less frank than in Sellajo's works.

Mr. Knowles lends a charming *cassone* front by Schiavone, in which all the qualities of that artist, his careless improvisation of forms and his unfailing sense of colour and quality, are apparent.

Another *cassone* front lent by Mr. Freshfield represents a betrothal, with the bride's dowry being brought in a cart drawn by a magnificently caparisoned horse. The meaning of the incident to the right of the composition, where a young man is apparently being brought out of prison, is to us obscure. The panel, which has suffered a good deal in parts, is particularly interesting as an example of the transition from the style of the later trecento to the fuller realism of the fifteenth century. It certainly reminds one of the style of the Spinelli, and the preternaturally long figures and swaying movements make the attribution to Parri Spinelli probable.

Among the other works of art are the two original sketches by Alfred Stevens for the groups on the Wellington monument. A very fine drawing in sanguine by the same artist forms a rather damaging pendant to a feeble and sophisticated drawing, also in red chalk, by Burne-Jones.

"PHOTOGRAVURE."

AN expert writes:—

"With regard to the letter concerning 'Photogravure' which appeared in your number of the 19th ult., and Mr. Heinemann's process, I ask leave to say a few words. The new improved process is admittedly a secret, and cannot, therefore, be discussed; but surely this should have made your correspondents more careful. They admit that they know nothing about it, and yet they are rash enough to state what it is not. A reference to the 'Encyclopædia Britannica' will show that the expert employed on the supplementary volumes classes the usual so-called Rembrandt process under photogravure, and this although the superb results obtained in the 'Great Masters' must then have been unknown to him. Ample authority could be quoted for the claim of the publishers concerning the superiority of the results obtained by the new process as compared with the ordinary photogravure. The new process has a transparency and a velvety richness not obtainable hitherto except in mezzotints. A great number of artists—engravers and etchers, as well as painters—have recognized this. Lately some pictures of a prominent R.A. were to be reproduced, and as he was most particular that the very best method of reproduction, giving the most accurate representation of brush-work and values, should be chosen, three negatives were taken of each of two pictures, and one of each was sent to two leading photogravure firms, and one of each to be reproduced by the new process. The three lots of resulting proofs were sent by the publisher to the artist unmarked, and without any hesitation he selected those produced by the new method. If 'improved half-tone' can achieve such results, it were indeed wonderful! Your correspondents, in trying to find some explanation, have probably got this idea from the very fine screen or net used. It is curious that they should ignore the fact that lately the Swan Company—one of the leading English photogravure firms—have patented the use of a similar net or screen, and are claiming it as a very great improvement on the ordinary photogravure process, enabling them, so they say, to obtain that softness and transparency that is characteristic of the old mezzotints. The word 'photogravure' is responsible for much excellent work, but for still more that is poor and indifferent, and perhaps the word 'photo-mezzotint' would be most suitable for the improved process, the merits of which have already been recognized by large orders from the London School Board."

We wish to dissociate ourselves from any idea that Mr. Heinemann's new series is inferior because it is cheap, or that it is at all comparable with supplements to Christmas numbers. We said, and repeat, that "the public has never before had the opportunity of buying such striking reproductions of great masterpieces at so modest a price."

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on Decemoer 22nd the following engravings. After Morland: Milkmaid and Cowherd, by J. R. Smith, 28*l.*; The Warrener, by W. Ward, 33*l.*; Constancy, and Variety, by the same (a pair), 46*l.* After Reynolds: Mrs. Hartley and Child, 37*l.*

Fine-Art Gossip.

THE landscape exhibition of Messrs. R. W. Allan, A. D. Peppercorn, J. Aumonier, Leslie Thomson, and Mark Fisher, and Sir E. A. Waterlow began yesterday at the Dudley Gallery, and will remain open till the end of the month.

THE winter exhibition of the Royal Academy is open to private view to-day.

THE Royal Society of Painter-Etchers and Engravers have elected M. Gustave Bourcard, of Nantes, a Foreign Honorary Fellow of the Society.

MRS R. C. WITT, whose article in the *Nineteenth Century* on the Flemish pictures exhibited in the spring at Bruges attracted attention, will publish immediately with Messrs. Bell & Sons a handbook on the German and Flemish pictures in the National Gallery. It will be well illustrated, and aims at being abreast of the latest critical investigation, though written in a popular style.

THE Prix Lheureux for 1903 has been awarded to M. Pascal, member of the Institute of France. The prize is alternately awarded to a sculptor and to an architect, for "la plus belle œuvre publique." In 1900 it went to M. Dalou for his 'Triomphe de la République' in the Place de la Nation; in 1901 M. Charles Girault won it for his Petit Palais; and in 1902 M. Barrias received it for his monument to Victor Hugo. M. Pascal now obtains it for his fine architectural work at the Bibliothèque Nationale.

IT is proposed to celebrate the centenaries of two distinguished French artists this year, Isabey and Raffet. An exhibition is to be held of the works of both artists, and a committee has been formed, with M. Bouguereau as President. Raffet is as yet unrepresented in the Louvre. There is to be a charge for admittance to the exhibition, and the proceeds are to go towards the erection of a monument to Isabey. An exhibition of lithographs is to be held at the same time.

MUSIC

NEW MUSIC.

MESSRS. NOVELLO send us the vocal score of Berlioz's sacred trilogy *The Childhood of Christ*, English version by Paul England. This, one of the composer's simplest, but at the same time most characteristic works, was produced at Paris in 1854, and in the following year an English version, entitled 'The Holy Family,' imitated from the French by H. F. Chorley, was published by Messrs. Cramer; yet, strange to say, there is no trace of a performance of the entire work (one section, 'The Repose of the Holy Family,' was given at a Philharmonic Concert in 1853 under the composer's direction) until the late Sir Charles Hallé produced it at Manchester in 1880, afterwards conducting two performances of it at St. James's Hall in 1881. It is to be hoped that this new publication with an excellent English version will cause the work to be revived.—In *A Set of Six Love Lyrics*, words by W. E. Henley, music by W. H. Bell, we feel that the composer is determined to avoid the commonplace. Harmonic effects, however skilful—and Mr. Bell mixes his colours with brains—are not in themselves sufficient; they must be subordinate to the melody and design of the music. To speak plainly, the workmanship is frequently more obvious than the inspiration. The songs, nevertheless, are interesting; the composer has caught the spirit of the words, and there is much to admire in his settings.—Tschaïkowsky contributes the first two items in *Six Russian Songs*, selected and translated by Rosa Newmarch. His second, the more important, is quiet and plaintive, with impassioned bursts; the accompaniment was surely originally for orchestra. The other songs, of delicate character, are by Dargomijsky and Balakirev.—Mr. S. Coleridge-Taylor, the composer of *Six American Lyrics*, has by practice acquired a certain fluency with his pen, but in these songs we do not always find inspiration at high-water mark. Of the six, the best are: No. 3, 'Her Love,' which, both as regards melody and accompaniment, has something of Schubert's lightness and charm, the shifting harmonies well typifying the inconstancy of woman, the subject of the poem by Ella Wheeler Wilcox; No. 4, 'The Dark Eye has left Us,' words by Whittier, with its short phrases and characteristic rhythms, is more or less in the style of 'Hiawatha's Wedding Feast'; while No. 6, Walt Whitman's 'Beat, Beat, Drums!' is a spirited song, which evidently, for full effect, requires orchestral accompaniment.—By one listening for the first time to *English Lyrics* (*Sixth Set*), by C. H. H. Parry, their merit may not be appreciated; the music is so direct in its appeal, so easy to follow, that one is apt to think it may have been composed *currente calamo;* but the smoothness and apparent spontaneity are the result of ripe experience and skilful workmanship. The finest of the set, to our thinking, are "And yet I love her till I die" and "At the hour the long day ends." The bright, crisp "Love is a bauble" is clever, and will no doubt be the most popular. There is quite a touch of realism in the line, "Hang him and so let him go," and in the next song at the word "weaving": a pictorial style in which Purcell, with whom the composer is in some respects akin, frequently and happily indulged.—Mr. Alberto Randegger, jun., the composer of *Sonata in* E *minor*, *Saltellato Caprice*, and *Souvenir*, for violin and pianoforte, has already published songs which are clever and attractive, while in an opera produced at the last Norwich Festival in cantata form life and energy were apparent, mixed, however, with not a little that was extravagant. In the Sonata before us the

composer writes with greater restraint. Some of his subject-matter does not display strong individuality, while the workmanship at times has show rather than substance. On the whole, however, there are a freshness and spontaneity in the music which augur well for the future. There is undoubted talent, a development of which ought to lead to more mature, and therefore more lasting work. The Saltellato is sparkling, of the show-piece order; the Souvenir is based on a smooth, expressive melody.—*Suite for Violin and Pianoforte*, by Arthur Hinton, is an interesting work. The composer has put a lot of thought into his music, and yet it is not laboured. It opens with an energetic Allegro, followed by a bright Scherzo with an expressive middle section, which being in the same key as the third, Andante, movement, takes from the freshness of the latter. The Finale is bright. Early themes return in modified form in later movements, and thus connecting links are established.—The Valse Andalouse and the Serenadetta are the most characteristic sections of a *Suite Espagnole*, by Henry E. Geehl. The music is arranged for the pianoforte by the composer, and cleverly; the absence, however, of orchestral colour is felt in the two numbers named, especially in the piquant little Serenade. By the help of memory some performers may be able to imagine what is not present, while others, not acquainted with the score, will enjoy the work more when they hear it in its original form. Pianoforte transcriptions of orchestral music are therefore most useful.—Two other transcriptions by their respective composers must be mentioned. The one is the bright concert overture *Youth*, by Arthur Hervey, the other the *Oriental Rhapsody*, by Percy Pitt; and what we have just said regarding transcriptions applies also to these works, in which colour plays an important part. It is fortunate that composers, as a rule, are fond of arranging their orchestral pieces for pianoforte, for they know best what to sacrifice when all cannot be represented.

From Messrs. Boosey & Co. we have received *A Golden Treasury of Song*, edited by Norman O'Neill. The title has a tempting sound. The volume includes songs by many great composers, from the days of Bach and Handel down to Wagner and Tschaïkowsky, and they have been selected with a view to their general usefulness for voices of average compass, also "for unison singing in schools and colleges." They were all originally written for solo voices, but, as the editor justly remarks in his preface, "a love of good music has often been created and fostered in families by the practice of two or more singing in unison the works of the great German song-writers." The print is remarkably clear. Brahms is not represented, but the absence of his and other names is no doubt owing to copyright.—*Baritone Songs*, another volume, contains over fifty numbers, and the varied selection includes national songs, and others by classical and modern composers. It is scarcely necessary to point out the advantage to a singer of having so much in a convenient-sized volume. The words of foreign songs have the original text as well as the English versions.—Messrs. Boosey also send the vocal score of *A Gentleman of the Road*, an operetta in one act, written by Eleanor Farjeon, music by Harry Farjeon (Op. 6). The librettist and composer are both young and both promising. Mr. Farjeon's music is at times not far removed from the commonplace, but it is bright and ear-catching, and the piece plays briskly. The composer is not afraid of a simple phrase or a simple rhythm. The quaint, humorous *a cappella* quartet "Heaven helps those who help themselves" is one of the cleverest numbers in the score.

From Mr. Joseph Williams we have *The Harp Player*, I., II., III., from Goethe's 'Wilhelm Meister,' and *Three Lyrics*, music by Florian Pascal. The mere mention of Goethe's poems reminds one of the fine settings by Schubert and Schumann. We doubt whether M. Pascal was wise in selecting them, for his talent is best displayed in music of light, refined character. Here it certainly reflects the spirit of the words, though without intensifying them. In the three lyrics by Ellen Thorneycroft Fowler he is far better suited: the melodies are flowing, the harmonies tasteful; the poems are not concerned with sadness or poignant grief.—The words of *Connaught Love Song*, composed by Alicia Adélaïde Needham, are translated from an Irish ballad by Dr. Douglas Hyde; the music is quaint and pleasing.—*Gambols on the Green*, old English air, set by Alice Chambers Bunten, has charm and freshness.—In *Two Lyrics*, composed by Amy Élise Horrocks, the quaint anonymous words of the first poem, 'Forget-Me-Not,' are not set to very interesting music; but the second, 'An Idle Poet,' words by Harrison Robertson, has a smooth, singable melody.—Mr. Clifton Bingham contributes the words of *Your Thoughts*, and Mr. Noel Johnson the music. The composer has written better songs; this one is fairly expressive, but of too conventional a type.—*Cavaliers and Roundheads*, words by R. H. U. Bloor, music by Gerard F. Cobb, is a spirited baritone song.

Of instrumental music Mr. Williams sends two Christmas carols, *O Sanctissima* and *Stille Nacht, heilige Nacht*, arranged for violin and pianoforte by Hans Sitt, Op. 74. The first melody is better known under the name 'Adeste Fideles' or 'The Portuguese Hymn.' The composer, by the way, of this favourite tune is not known. In William Cowan and James Love's 'The Music of the Church Hymnary' it is stated that the music first appeared in print in 'An Essay on the Church Plain Chant' in 1782, but that it is to be found in a manuscript volume, written by John Francis Wade, and preserved at Stonyhurst College, bearing the date 1751. Both of the arrangements by Sitt are of a light, popular character. — *Bavarian Dances*, by E. Elgar, arranged for violin and piano by William Henley, with their bright melodies and clever treatment, will prove acceptable in this convenient form. Mr. Henley has also transcribed the composer's piquant *Menuet* in A minor.—The importance of *The Old Italian School of Singing: a Selection of Solfeggios*, edited and arranged, mostly from manuscripts, by Vittorio Ricci, will become at once evident on reading the table of contents, for it will be found that the examples were written by the most celebrated Italian composers and singing masters of the seventeenth and eighteenth centuries and the first half of the nineteenth; the list includes such names as Durante, Martini, Hasse, Rossini, and Cherubini. Two numbers by Rossini have his own pianoforte accompaniments; the others, ably written, are apparently by the editor. Scarlatti is named on the title-page as one of the composers represented; his name, however, is not in the table of contents. Some of the numbers are marked "anonymous."—Charles Kingsley's *Water Babies* has been arranged as a cantata by M. C. Gillington and Florian Pascal. Some of the lyrics are by Kingsley himself. The music is clever and refined.

Mr. Alfred Lengnick sends *Reverie*, *Rondino*, *Carillon*, *Volkslied*, *A Lenten Meditation*, and *Fantaisie Rustique*, for organ, by W. Wolstenholme. The composer, who is blind, is an accomplished organist, and in writing music for his instrument he appears to great advantage. The first piece is evolved from comparatively simple material, which, by ingenious, yet not laboured workmanship, gradually grows in interest. The Rondino is charming; the theme, simplicity itself, has just that touch of individuality which divides it from the commonplace. The Carillon cannot fail to please. The Folk-song is quiet and expressive, while the last two numbers, in their way, will be found equally attractive.—The term "Nocturne" immediately sets one thinking of Chopin, who wrote one of his finest Nocturnes in the key of D flat—the key chosen by Mr. E. C. Bairstow for his *Nocturne* for the organ. We find here, however, nothing borrowed from the Polish composer. The music, ably written, is most refined.—A *Rondo alla Zingarese*, for two violins and piano, by J. C. Ames, is a bright, attractive piece, though it errs somewhat in the direction of length.—*Chanson Triste* and *Danse Antique*, for violin and piano, by M. Gyde, are two easy, tasteful pieces.

To the "Universal Edition" of the Actiengesellschaft of Vienna belong *D. Scarlatti's Piano Compositions; Chopin's Scherzos and Fantaisie, Op. 49;* and *Tschaïkowsky Album.* The four volumes (Nos. 750–753) of Scarlatti's sonatas, as his pieces in one movement are termed, form the largest collection that has appeared, with the exception of the edition of Czerny, now out of print, which contained no fewer than two hundred. The actual number composed by Scarlatti was, according to Herr Barth, the able editor of the present volumes, about five hundred. A selection even of those which have been published is necessary; pianists want the best, and here they have them. The Czerny collection shows clearly that the clever, deft-fingered Italian, like his editor, filled many a sheet of music-paper with notes of which the interest was purely technical; but when in the vein he produced little masterpieces. Scarlatti has been touched up by modern editors, and in some instances very skilfully. One likes, however, the real thing, and Herr Barth assures us in his preface that he has printed the original text. In the case of different versions he has carefully compared manuscript and printed copies, and selected what he deemed best. The Scherzos and Fantasia in F minor of Chopin are edited by the excellent pianist M. Raoul Pugno, and the Tschaïkowsky Album by M. Paul de Conne, professor at the Vienna Conservatorium. The clear print and cheap price of the volumes of this "Universal Edition" are points which make for popularity.

Musical Gossip.

THE annual conference of the Incorporated Society of Musicians opened at Glasgow on the 29th ult., the members, about four hundred in number, being welcomed by the Lord Provost, Sir John Ure Primrose. Dr. F. H. Cowen read an interesting paper on 'The Mannerisms of Composers.' He is reported to have said that "most of the great masters had mannerisms of some sort or another, but that the purest and greatest of the old classical masters were almost free from suspicion in this respect."

Bach and Beethoven, he declared, "had no mannerisms." To follow Dr. Cowen's train of thought, it would be necessary to know the exact definition he gave of the term "mannerism.' If the frequent sequence of the chords tonic, subdominant, tonic, also certain well-known semiquaver passages, are to be accounted mannerisms in Handel, it seems to us that it would not be difficult to find similar instances in Bach.

'PARSIFAL' was performed, and with success, at the Metropolitan Opera-House, New York, on December 24th, with the following artists: Frau Ternina (Kundry), Herr Burgstaller (Parsifal), Herr van Rooy (Amfortas), Herr Noritz (Klingsor), and M. Journet (Titurel). Mr. Alfred Hertz conducted. As the work was given for the first time out of Bayreuth, the event was naturally one of exceptional interest. Wagner did not wish 'Parsifal' to be produced

at an ordinary theatre, and it was natural enough for his widow and son to oppose Mr. Conried. The right of the latter to perform it has still to be discussed in the law courts. All we can say for the present is that the temptation to give the work was strong, and that it is satisfactory to know that every effort was made to present it with all possible care and reverence.

A SERVICE was held in the church at Weimar, on December 18th, in memory of Johann Gottfried Herder, who died on that day one hundred years ago. The philosopher was not only fond of music, but wrote about it—in 'Adrastea,' 1801, concerning modern German opera and the general effect of music on character, also on oratorio; in 'Kalligone,' a treatise on æsthetics, in which a section is devoted to the beautiful in music; while reference is also made to the art in his 'Ideen zur Philosophie der Geschichte der Menschheit.' On December 19th Liszt's 'Prometheus' was to be performed, a work which the composer wrote for the unveiling of the Herder monument in 1850.

DR. ELGAR'S 'Gerontius' has been performed with great success at Sydney.

MR. J. A. FULLER MAITLAND will give a course of three lectures on British folk-song at the Royal Institution on Saturdays, the 16th, 23rd, and 30th inst., at 3 P.M.

AMONG the Parliamentary Papers is a Return as to Financial Support given from State or Municipal Funds to Dramatic, Operatic, or Musical Performances in Foreign Countries (4½*d.*).

THE death is announced of the Marquis Richard Ivry, at the age of seventy-four. He wrote the libretto and music of an opera entitled 'Fatma,' and also of one entitled 'Roméo et Juliette.' The latter was just completed when he learnt that Gounod was writing an opera on that subject. The Marquis, greatly distressed, had the score engraved, and it was published, under the title 'Les Amants de Vérone,' a few days before the *première* of Gounod's opera. It was even performed at the Salle Ventadour, October 12th, 1878, and in the following year at the Gaîté.

EUGÈNE CARON, baritone vocalist, who recently died at Courbevoie at the age of sixty-eight, was for many years connected with the Paris Opéra. He retired from public life about ten years ago.

HERR SIEGFRIED WAGNER, whose third opera is to be produced at Hamburg early this year, is, according to *Le Ménestrel* of December 27th, at work on a fourth opera. That paper also remarks that neither 'Der Bärenhäuter' nor 'Herzog Wildfang' was performed at any German theatre during the season 1902–3. The composer possibly consoles himself with the thought that his day of success may come; for many years Germany paid no heed to his father's operas.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Society Concert, 3.30. Queen's Hall.
—	Sunday League, 7. Queen's Hall.
MON.	Mr. George Grossmith's Musical Recital, 3, St. James's Hall.
THURS.	Broadwood Concert, 8.30, St James's Hall.
SAT.	Saturday Popular Concert, 3, St. James's Hall.

DRAMA

THE WEEK.

HIS MAJESTY'S.—'The Darling of the Gods,' in Five Acts. By David Belasco and John Luther Long.

BRILLIANT as is, from the spectacular standpoint, the new drama of Messrs. Belasco and Long, its composition can scarcely have involved the authors in any great cost of invention. A few incidents taken from the great storehouse of M. Sardou are supplied with a highly coloured background derived from Japanese legend and myth. Nothing in the history of that strange and rather mystical country is more remarkable than the promptitude with which it reconciled itself to the European civilization it was so tardy in accepting, and the parting of the ways which was witnessed in the last quarter of the nineteenth century would, in the case of any European country, have belonged to a hundred years earlier. Instead of the fantastic title, not too comprehensible to English ears, which it now bears, the piece might — without, perhaps, much gain to intelligibility—have been called 'The Passing of the Samurai.' Abolished by imperial edict, the warrior class refused to give up the weapons which were in their case something more than the symbols of authority, and sank into a position not altogether unlike that of the broken Scottish clans. Authority, with a relentlessness it is as hard to understand as to qualify, has determined, in the play, that the few remaining Samurai—less than a dozen in all—shall be exterminated, and the task of the minister entrusted with the charge of their destruction is to track them to their lairs and slay them. No purpose is served by dwelling on details of a story with which America has for a twelvemonth been familiar and England has now to form an acquaintance. Like a Romeo or an Edgar of Ravenswood, Prince Kara ventures into the midst of enemies bent on his destruction. Wounded and hemmed in with foes, he is sheltered and nursed into convalescence by Yo-San, the daughter of Prince Saigon, a curious mixture of Juliet and Fédora, who shelters him in her own apartments, where alone he is safe. A month or so he feeds on honeycomb, when he is discovered by Prince Saigon, who, naturally indignant at the treatment accorded to his daughter and at the profanation of his house, yields the fugitive to his pursuers, by whom he is subjected to torture in order to make him betray the hiding-place of his followers. Yo-San, now converted into a Tosca, is offered by the minister charged with the destruction of the Samurai, a Japanese Scarpia, her lover's freedom on the conditions of receiving her favours, which have suddenly presented themselves to him in an alluring light, and afterwards of revealing the hiding-place of the Samurai. Unable to bear the sight of Kara's sufferings, she yields to the latter offer, with the result that the heroes are assaulted in their hold and slain. Seeking a solitary retreat, Kara uses in "the happy dispatch" his loved weapons for the last time, and Yo-San joins him in death. According to Japanese myth, a thousand years' expiation is the penalty for treachery such as hers. This, by a daring innovation, is supposed to pass before the audience, and Yo-San, purged by purgatorial fires or mists, crosses the mystical river of souls, and climbs to her lover, who, like the blessed damozel, leans out over the golden bar of heaven. This species of apotheosis is finely depicted, the ghostly scenes being realized in a fashion to which nothing in previous experience corresponds.

The main action, it is seen, is melodramatic, what beauty or charm the piece possesses consisting in the environment. An unworldly effect is produced, and the atmosphere is admirable. That the life of the high-class Geisha, corresponding closely to that of the Hetaira, is faithfully exhibited may not be maintained, and there are other respects in which the presentation of Japanese existence is conventional. For stage purposes the whole is, however, effective, constituting a singularly novel and attractive, though not very dramatic, entertainment. Two or three of the characters are well devised. Kara and Yo-San, in the hands of Mr. Basil Gill and Miss Lena Ashwell, constitute a delightful pair, and their ill-starred lives may dwell in the mind with those of the famous lovers of former times. Mr. Tree made of Zakkuri, the minister, a grim and fateful creation, which stands above his Svengali or any other of his mystic parts, and is a work of pure imagination. Other parts were picturesquely or impressively played by Misses Fairbrother and Hildyard, and Messrs. Cookson, Rose, and Harding. The play is likely to enjoy lasting popularity, and is, indeed, a suggestive and beautiful piece of work.

Gaston de Foix, and other Plays. By Maurice Baring. (Grant Richards.)—Mr. Baring, who is favourably known as a dramatist in French as well as in English, has published in a single volume three plays which have little in common except that all belong to the Romantic school, are written in blank verse interspersed with lyrics, and are steeped in the almost ineffable gloom which constitutes the atmosphere of much modern dramatic work. No element of squalor, such as Scandinavian dramatists affect, enters into his work, his scene being, as a rule, baronial halls or the courts of princes. Death is, however, as constantly present as in the 'Danse Macabre,' and the end of the three pieces is tragic. 'Gaston de Foix' deals with the career of the great warrior better known as the Duc de Nemours, whose deeds are chronicled in the 'Mémoires du bon Chevalier Bayart' and by Brantôme in his 'Vies des Grands Capitaines.' The heroic end of this great warrior before Ravenna in his twenty-fourth year supplies the *dénoûment* of the play. With his fate is associated that of Mary, a lady of the Queen of France, who, having learnt from a soothsayer, or sibyl, that her love will bring death to its object, has renounced Gaston, and married François de Rissac, an elderly admirer. When the lovers meet again, Mary, making no long resistance to his impassioned wooing, goes out to meet him on the fatal Easter Day which witnesses the dearly bought victory over the Spaniards before Ravenna. Mary, forewarned of his fate, clasps his body, and says:—

> You see, I spake the truth, and he is dead.
> 'Tis well. Give thanks to God, for it is well;
> And he is happy in the land of light;
> Happy and quiet. Wake him not, for he
> Is sleeping with the slumber of a child.
> Demophöon, born on the earth anew,
> And cheated of thy immortality,
> Thou sleepest now in the strange fire again!

The subject of 'Dusk' is taken from a Russian fairy tale entitled 'Russalka.' Jessamine, a water spirit, has mixed with men of earth, has been unwise enough to accept the embrace of Peridure, a mortal, and has in so doing forfeited her immortality without gaining any of the privileges which sometimes attend a mutation such as she has undergone. The only chance that she shall reascend and fill her native seat consists in her winning Yvain the Strong, a man mightier than all others. This triumph, by many subtle and heartless wiles, she accomplishes only after inducing him to murder Peridure, her husband, to receive herself death at his hand. This is written in verse of much tenderness and delicacy. To the warriors and men-at-arms who approach him Yvain explains his action before

seeking to rejoin his former love, from whom Jessamine had lured him :—

I went to Jessamine ;
Amidst the slumbering Lilies and the leaves,
Asleep she lay, like a soft bell of dew,
And seemed the living semblance of their dream.
Softly I lifted her. She did not stir,
I breathed one kiss upon her sleeping lips ;
And then—men call me, Sirs, Yvain the strong—
Across my knees I broke that frailest thing.
Do you not heed ? I broke her with these hands :
There lies her body, stiff and cold and dead.
[*Pause.*
Tell me the road now to the violet hills.

'Tristram and Yseult' is taken from the Tristram legend as reconstituted by M. Joseph Bédier. It ends with the death of Tristram, murdered virtually through jealousy by Yseult of Brittany (*des blanches mains*). The dying knight expects the arrival of Yseult of Cornwall, King Mark's Yseult, and Yseult of Brittany, who knows all, tells him that the sail of the approaching vessel is black, not white, whereupon Tristram turns to the wall and dies. The three tragic dramas are written in verse of high quality. They seem all fitted for the stage, being short and moving.

Dramatic Gossip.

IT would be pleasant to congratulate the inventors of Christmas entertainments upon any novel invention or imaginative feature. Nothing of the kind is, however, to be traced, and nothing whatever is to be added to the customary comment. In 'Humpty Dumpty' at Drury Lane Messrs. Hickory Wood and Arthur Collins tell an involved and a commonplace story, and the only point on which it is possible to dwell is the marvellous beauty of the aquatic revels in the second act. No artist such as is Signor Comelli has been seen on our stage, and his dresses are miracles of beauty. The revels of naiads and the gliding movements of the Grigolati troupe produce effects that have never been surpassed.

OUT of various legends of Hans Christian Andersen, Capt. Basil Hood has constructed an entertainment at the Adelphi on which he bestows the name of 'Little Hans Andersen.' The interest in this is pensive and poetical, and the adventures of the hapless mermaid who becomes human in order to taste the love that is refused her, and other episodes, are tender and moving. At the New Theatre some of the principal characters in 'Alice through the Looking-Glass' are presented with no very conspicuous success. At the Garrick Mr. Arthur Bourchier revives the 'Water Babies,' which was the success of last season. 'Brer Fox and Brer Rabbit' and 'Snowdrop' at the Court are two slight fairy adaptations by Mr. Philip Carr, and are wholly to the taste of children. The music of Mr. Charles W. Smith constitutes an agreeable feature. Music claims, indeed, the lion's share in the Christmas entertainments generally. Pantomimes of the customary type are given at most of the outlying houses. Afternoon representations of 'Ib and Little Christina' are promised at Daly's Theatre for the 11th inst., and on eleven subsequent occasions.

SINCE 1880 a Latin play has always been performed at Bath College as the concluding ceremony of the winter term. The choice of plays has now virtually restricted itself to a cycle of five — the 'Captivi,' 'Menæchmi,' 'Miles Gloriosus,' 'Aulularia,' and 'Rudens'; the last-named play was given this time on December 19th and 21st in the big school. It was preceded, as usual, by a Prologue, containing the chief elements of interest in the school record for the year, and written by one of the Old Boys. The play itself was acted in very spirited fashion, T. E. Bradshaw deserving special commendation for his rendering of the part of Gripus ; as Labrax R. H. E. H. Somerset showed considerable capacity. The dresses were accurate and artistic, the stage pictures were arranged with no mean skill, and the whole performance was greatly enhanced by incidental music from the pen of the Rev. G. H. Cooper, the senior stage-manager. It is interesting to notice that the part of Sceparnio was taken, at short notice, by an Old Boy, Mr. C. R. P. Cooper, of Caius College, Cambridge, a recent player in the Chorus of the 'Birds,' which owed much to the stage-management of Mr. H. J. Edwards, also an Old Bathonian.

ON Boxing night the German comedians at the Royalty produced 'Kyritz-Pyritz,' a musical comedy in three acts, by Herren H. Wilkin and O. Justinius, with music by Herr Michaelis.

FOR Saturday next the Court Theatre promises a novelty by John Strange Winter and Mr. B. B. Ashford ; and a second, vaguely said to be associated with Madame Sarah Bernhardt. The company will include Misses Kate Rorke and Margaret Halstan, Mr. Hermann Vezin, and Mr. Titheradge.

THE 'Scarlet Pimpernel,' a four-act piece, produced in October last by Mr. Fred Terry and Miss Julia Neilson, will be given during the approaching season by those artists at a West-End theatre.

MISS MAXINE ELLIOTT intends appearing in London in 'Her Own Way,' by Mr. Clyde Fitch. It is improbable that she will be seen before the autumn.

MISS MARIE TEMPEST will in July revive 'The Marriage of Kitty' at the Avenue, which will previously undergo processes of renovation. The following novelty will be a romantic drama entitled 'When Knighthood was in Flower.'

'MERELY MARY ANN,' a comedy by Mr. Zangwill, which was given recently in New York, is to be played in London during the coming season.

AT the New Theatre on April 14th Miss Grace George will appear as Pretty Peggy in a play so named, the heroine of which is an eminently reformed Margaret Woffington.

'LOVE IN A COTTAGE,' by Capt. Basil Hood, will be produced on the 23rd inst. at Terry's Theatre, with a cast comprising Miss Rosina Filippi and Messrs. Brandon Thomas, Vane Tempest, and Frank Cooper.

'THE DUKE OF KILLIECRANKIE' is said to be the title of Capt. Marshall's new comedy, in preparation at the Criterion.

'DER STROM' is the title of a three-act drama by Herr Max Halbe, which has been produced at the Neues Theater, Berlin. It has an eminently melodramatic story, and shows three brothers all equally in love with the same woman, who is the wife of the eldest. The heroine is played by Fräulein Agnes Sorina. 'Eine Wohlthal,' by Herr Ferdinand von Saar, has also been given at the Burgtheater, Vienna, with no special success.

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December 23, 1903.

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THOS. H OLLIVE, Clerk of the County Governing Body.

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LITERATURE

Horace for English Readers. By E. C. Wickham, D.D., Dean of Lincoln. (Oxford, Clarendon Press.)

MARK PATTISON used to say that the laziest of all occupations with the classics was that of translating them into English. To bring our philology up to the continental level was, in his opinion, a lifelong task for competent Anglo-Latin experts, while for unclassical readers wishing to enjoy the ancient masterpieces in their own vernacular he felt the contempt expressed by the Rev. Dr. Folliott for "fellows without Greek"; let them, he said, be satisfied with cribs—at any rate, with unambitious transcripts by inferior hands. Than the famous Rector of Lincoln its homonymous Dean is more humane, though not less jealous of insular erudition; by his excellent editing of Horace he long ago recognized the philologers' debt; he now seeks to charm Latinless Englishmen by a reproduction (faithful in the letter if not equivalent in spiritual texture) of his favourite author's wit and wisdom. Perhaps some will think that he too might have been better employed. Oxford has long expected at his hands a Pindar no less monumental than his Horace; but deans are a long-lived race, and he will now probably, after this recreative interval, revert, like Milton's swain, with eager thought to the warbling of his Doric lay.

He writes, then, for the unlearned—writes for them "in plain prose." But prose has two meanings: it may stand, as its etymology suggests, for simple, unembellished, straightforward diction, the vehicle of legal or scientific statement, the purely narrative language of our early writers, a Trevisa or a Mandeville; or it may stand for writing unmetrical, yet with a sense of rhythmical necessity, working by unwritten laws, *numeris lege solutis*, which possess a roll and cadence of their own; the fugal prose of Milton, the lyric prose of Jeremy Taylor, the stately tramp of Gibbon and Johnson. To the 'Satires' and 'Epistles' the Dean's plain prose is no doubt appropriate. They contain rare, brief bursts of poetry, as in the *o rus quando;* or of deep feeling, as in the *nil me pœniteat;* or of crisp anecdote, as the fable of the mice; or of neat epigram, as the expectant rustic; or of dexterous epistolary grace, as in the letter to Tiberius, which for its dignified, suasive deference has been compared with the Epistle to Philemon of St. Paul. But with such exceptions the 'Satires' and 'Epistles' are prose essays in easy conversational form, their hexametral garb an unpoetical accident, *sermones repentes per humum*, their author begs us to understand, inspired only by a *musa pedestris*. They are capable of transformation, as Pope transformed them in his 'Imitations,' by melting down the Latin and pouring the fused mass into an English mould; its background Twit'nam and the Mall instead of Tibur and the Forum, its Mæcenas St. John, its Numicius Murray, its Ofellus Bethel; the forgotten courtiers, wits, worthies, spendthrifts, of Horatian Rome reappearing as Lord Hervey and Lady Mary, as Shippen, Darteneuf, Chartres; the flattery of the Roman emperor travestied into mockery of the English king. But the architect of such a metamorphosis must be, as was Horace, the epitome of his time—patriot, scholar, poet, worldling, epicurean, satirist; must bear the relation to his own epoch which Pope bore to the Augustan age of Anne; and for such a one we are still to seek—Pope's mantle has not fallen on any man of to-day. Meanwhile Dr. Wickham's rendering discharges perfectly a more modest *rôle:* it is clear, flowing, readable; it gives the stamp of his authority to not a few disputed passages; it sets temptingly before English readers the Rome of Horace's day, and prefers them to an intimacy with his mind, character, life-history. To a lady wintering in Rome who consulted us lately as to guide-books, we ventured to recommend, amongst others, Dr. Wickham's translation of the 'Satires' and 'Epistles.'

But the 'Odes' stand on different ground; that they are untranslatable has become a platitude. Milton tried his hand on one, with a result reflecting neither Milton nor Horace. Marvell's noble 'Horatian Ode' shows what he might have achieved, but did not attempt. Cowper translated two odes and paraphrased two more, not without happy touches, but with insertions and omissions that lower pathos into commonplace. Francis's version, generally respectable, attained once, in the Ode to Pyrrhus, singular grace of phrase and metre. Of Calverley's few attempts three are notably good; the translation of one resounding line in the 'Leuconoe' is at once Horatian and Tennysonian, and his "Oh! where is all thy loveliness," in the later ode to Lyce has caught marvellously the minor key of tender memory which relieves that rather brutal flagellation. Mr. Goldwin Smith's more numerous experiments march all in goodly measure, and his 'Beatus Ille' might have been written by Marvell's self. But through all these tentatives—and if their authors miss accomplishment, who shall dream that he will succeed?—we still, as we recur from them to their model, see, in the words of Hawthornden Drummond, "more heights before us than we left behind"; the Horatian secret remains unsolved. Of more ambitious translators Bulwer Lytton catches now and then the careless rapture of his original; Sir Theodore Martin is always musical and flowing, sometimes miraculously fortunate in his metres, but intentionally diffuse and inaccurate; Conington always accurate, often characteristically terse, but by the gods not made poetical.

With all these examples before him Dr. Wickham has selected prose. Distrusting his poetical afflatus, he has also the schoolmaster's liking for "a construe," and revels in the full prose transference of refinements which refuse to be accurately enchained in metre. Hence he presents graphic substitutes, such as "in the anguish of weary sorrow" for *fastidiosa ægrimonia;* "too craven-hearted for a plunderer" for *inaudax raptor;* "to look on whom is to slip from your resolves" for the difficult *nimium lubricus aspici;* "drone for ever" for *decantes;* "the fellow has not known where to owe his life" for *hic unde vitam sumeret inscius;* although *placens uxor*, *simplex munditiis*, *splendide mendax*, *copia narium*, defy even the Dean's practised climbing, and remain virgin peaks. Sometimes, if one may dare to say so, the reading falls short of warrantable expansion. Might not *Aquilonibus incolis* be "the north winds which are your only neighbours"? and is not "after Chloe" ambiguous for *post Chloen?* A profane jester might point out that the bard himself was "after" Chloe. *Potuere*, of the murderous brides, seems to want the force of "had the heart." Neobule's fear of her uncle makes her soliloquy somewhat unintelligible; we miss, from Juno's address to the gods, in *fatalis judex* the traditional "doom-fraught umpire," in *quietis* the "passionless," of our college days; and in the opening of the dithyramb to Bacchus three lines are omitted. Not unfrequently a word or phrase could have been reproduced with pleasing association by its homologue in some familiar English author: *amabilis insania* by Shakspeare's "fine frenzy," *præsens divus* by Dryden's "a present deity," *tenaci gramine* by the "matted grass," *loquaces lymphæ* by the "chiming rills," of a beautiful passage in Cowper. The *consentit astrum* of the 'Ode to Mæcenas' is exactly the "true consent with planet" of 'Il Penseroso,' *mordaces sollicitudines* are the "eating cares" of 'L'Allegro.' 'Lycidas' offers "wanton winds" for *protervis ventis*, "repairs his drooping head" for *damna reparant*, "monstrous deep" for *belluosus Oceanus*. A literal rendering of *infames scopulos* is warranted by the "infamous hills" of 'Comus'; and in the 'Hymn on Christ's Nativity' *mores aureos educit* becomes "Time will run back and fetch the age of gold." *Leves somnos* is the "gentle sleep" of insomnious King Henry; while 'In Memoriam' offers for *circumvagus oceanus* "wandering sea," "moanings of the sea" for *gementis Bospori*, "rangest golden hair" for *flavam religas comam*. Sometimes the Dean in his notes cites from

similar sources a line or passage parallel, though not quite equivalent: Milton's "unharboured heath" for *inhospitalem Caucasum*, Goldsmith's "Pride in their port," &c., for *ferox Latium*, Shakspeare's "make boot upon the velvet buds" for *carpentis thyma*. He need not have confined himself to these. The opening lines of the 'Odes' exactly suggest Burns's

> Dalhousie of an old descent,
> My pride, my stoup, my ornament.

The *fons Bandusiæ splendidior vitro* recalls Sabrina's "glassy cool translucent wave," *Neæræ crinem*, "the tangle of Neæra's hair." The wedding of the vine to the widowed or marriageable trees, three times repeated by Horace, is beautifully expanded by Milton to decorate our first parents' garden craft in Paradise. *Bruta tellus* reappears both in 'Comus' and in 'In Memoriam,' *vis consili expers*, &c., in the opening soliloquy of 'Samson Agonistes,' the *sub cantu querulæ tibiæ* is almost plagiarized by Shylock going forth to supper, as is *addant avaro divitias mari* by Isaac of York in 'Ivanhoe.' *Mobilibus rivis* and *jocosa imago* find a place in R. Sewell's 'Temple of Vesta,' one of those earlier Newdigates which owed their splendour to the wise fifty-line limit of the founder. We cease from want of space, for the list might be continued manifold; notes federal to the text and enriched by such allusions would both give and gain by giving, as the encircling lesser stones of a brilliant receive and return the lustre shed on them from the central table.

The 'Odes,' we fear, when all is said, will remain untranslatable alike in verse and prose. They cannot be transmuted into any form which possesses merit as literature apart from merit as a rendering, at once conveys the fascination of the original and can be read with pleasure for its own sake as a work of art. The Dean thinks that his average reader will care more to have "the exact things which Horace said than to have a distant and questionable imitation of the poetical form in which he said it." Unfortunately, above all extant authors, Horace owes everything to his perfected poetical form. His "exact things," taken from their setting, are often dull truisms and stale moralities, avowals of simple joys and simple sorrows: that life is brief and death is swift and sure, that light loves and ancient wines are good, that the golden mean is best, that even the bitter cup may be sweetened with the smile of patience. The incommunicable grace of expression, the verbal felicity which belongs only to an age of great refinement, and which flashed from the many facets of his highly polished mind, consecrates and embellishes these tritenesses with an adorable force and novelty, sadly earnest at once and vividly exact, not too simple for the profound and not too artful for the shallow, "clothing the palpable and familiar with golden exhalations of the dawn." The prose which aims at rendering such paragons cannot be emulative, ought to be the best of its kind, shorn of redundant particles, smoothed to an even flow, grave or frolic, as the theme demands, by the *limæ labor et mora*. The varying tonality of the 'Odes,' now austere and ethical, now wistful and pathetic, now amorous and saucy, by turns philosophical, heroic, complimentary, satirical, descriptive, may all be made to find some echo in a highly chastened English style. Sometimes for a moment Dr. Wickham yields to inspiration: "Still breathes the love, still lives the passion, told as secrets to her strings by the Æolian maid" — that is poetry, albeit faithful construing. "If Mæonian Homer holds the first place, this does not mean that Pindar's verse is lost to sight"—that is plainest prose. Both sentences are from the same ode: the first thrills us to something of a lyric height, the second relegates us to the cool sequestered vale of the crib. No doubt the Dean can soar if he will, habitually, *nec tenui penna:* his pedestrian preference is conscientious; thus, he thinks, may "the exact things which Horace said" be best conveyed. These he has given to his readers with a veracious fidelity which few English scholars could surpass; but has he given them the 'Odes' of Horace?

Collected Edition of A. Conan Doyle's Novels. 12 vols. (Smith, Elder & Co.)

It is not given to many authors to secure themselves in the warm favour of the public so early and so firmly as Sir A. Conan Doyle; and it is the privilege of fewer still to celebrate that popularity by a formal *édition de luxe* of their works. Stevenson, the collected edition of whose works was one of the successful ventures of publishing some ten years back, was of another quality than Sir A. Conan Doyle, and reached a different level. Mr. Kipling is probably the first figure in the public eye, almost as famous to-day as was Dickens in his generation, and the issue of a limited edition in his case justified itself. We cannot but think that Sir A. Conan Doyle has greatly dared in joining the ranks of these greater names, though in one instance, to be noted later, he has equalled, if not surpassed, their fame. After all, the limited edition is in some sort the evidence of permanence, and Sir A. Conan Doyle modestly wonders "if there are any elements of permanence" in his work. At the same time there can be no doubt in the minds of his admirers as to the value of this handsome library edition. The paper is excellent, the type is large and clear, the size is not too ponderous, and the illustrations, of which there are only two to each volume, are interesting. For collectors there is the additional satisfaction that the edition contains only one thousand sets, and that the first volume of each set is signed by the author.

Sir A. Conan Doyle would appear to be deserting letters for affairs, so that it is difficult at present to judge of his true quality as a writer of fiction. Evidently he began with a more romantic feeling and a finer sense of the adventurous than he went on with. His fire seems to have decreased; he gives the impression of becoming more deliberate and less imaginative, and of attaining philosophy inconsistent with true artistry. It looks as if in his maturer years this ready writer were precipitating in the average British way. He always had an element of deliberation, such as one dissociates at once from inspiration and the "dæmonic" force of art. Yet what an admirable piece of work was 'The White Company,' which suffered no whit because it was descended from 'The Cloister and the Hearth' and 'Quentin Durward'! 'Micah Clarke,' too, stands high among historical novels. In the prefatory note to this romance the author writes his own criticism for good or ill: "To me," he says, "it always seems that the actual condition of a country at any time, a true sight of it with its beauties and its brutalities, its life as it really was,.....are of greater interest than the small aims and petty love-story of any single human being." There speak the virtues and defects of the author. It may be history which he hankers after in those sentences—it is not fiction. And, though this defect pursues him from the outset of his career, it is not until such a book as 'Rodney Stone' that it becomes an obsession. 'Rodney Stone' is not a tale, but a cinematograph of the Regency period. It is vivid, wonderfully well studied, and understanding to a fault; but it falls short of fiction. The same hole may be picked in 'The Stark Monro Letters,' which, for all that, contain some of the best material that the author has put together. It strikes one as odd and unfortunate that, with the author's power of visualizing a scene, he should have been, on the whole, so little successful in visualizing a character. He has invented some, no doubt, and several of these are in 'Micah Clarke.' He has also hit upon an excellent type in Brigadier Gerard. But he shows no gallery of portraits; they lack life, but are set generally in a moving landscape. It is some kink in the imagination. The work that has made this author popular is the series of tales, admirable in their way, associated with Sherlock Holmes, a character, as is now generally known, imitated from Poe. Sherlock Holmes has so seized the popular ear that he almost alone of the abundanoe of men and women provided by living authors supplies a familiar reference used everywhere, an ineffaceable part of the English language. Such impression of a figure on the public is an achievement of the rarest (it is only equalled, as far as we recall at the moment, by the case of Jekyll and Hyde), but in this case it is an achievement which has little to do with letters.

The Life of John Colborne, Lord Seaton. By G. C. Moore-Smith. (Murray.)

John Colborne, a name well known to every student of the Peninsular War, was probably the most capable and distinguished of all Wellington's colonels. He was too junior in standing to attain to any very high command during the great struggle, and even at Waterloo was serving merely at the head of his own 52nd Light Infantry. Nevertheless he left his mark conspicuously upon the history of the war, as any one who remembers the details of it will readily concede. In his latter years he was commander of the forces in Canada during the rebellion of 1836–7, and afterwards Governor of the Ionian Islands. Having never served in India, where alone fighting on a great scale was to be seen in the years of the long peace 1815–54, he virtually ended his military career at Waterloo. But he was given a well-earned peerage in 1839, as a reward for his prompt and complete

suppression of the Canadian troubles. Like many other Peninsular heroes, he lived to a great age, and did not pass away till he had seen out the Crimean War and the Indian Mutiny, and had even heard of the commencement of the great Civil War in America. Colborne's life well deserved to be written, and it is fortunate that he left behind him a bulk of letters, diaries, and memoranda, which made the task comparatively easy for a biographer of a later generation. It is to be regretted that no one of his own younger contemporaries, who had followed him through Spain and Belgium, chanced to compile a memoir of his life. William Napier, his admiring friend and constant correspondent, could have done it well, but died three years before his old chief. But if no formal life of Colborne was written by any of those who knew him in the flesh, all the reminiscences and autobiographies of the members of the old Light Division are full of stories and anecdotes in his honour. From them, even if his own papers had perished, it would have been possible to construct a very readable biography. Fortunately, however, Colborne was one of those praiseworthy men who file their old correspondence and never destroy an interesting note. He even put away the manuscripts of some reviews of books dealing with the Peninsular War, which were never completed or published, and which now first appear in print seventy years after they were written.

With this material in hand Mr. Moore-Smith has not found it hard to construct a most excellent life of Colborne. If lacking some of the vivid interest of the autobiography of Sir Harry Smith, which he edited two years ago, it is yet a book which no student of the Napoleonic epoch will lay down till he has reached the final paragraph of the Waterloo chapter. The last two hundred pages, dealing with Colborne's colonial experiences, appeal to another public—those who are interested in the history of Canada during the middle years of the nineteenth century.

There were many types of men among the heroes of the Peninsular War. Every one knows the foibles of the rough and sardonic Picton, and the restless and irascible Craufurd, remembers how Beresford wrote himself too-magniloquent testimonials, and how the Napiers—Charles and William—were always in a fine fury against somebody or something—the British Government, Robert Southey, or Sir James Outram. Colborne can only be compared to Lord Hill—that most blameless, kindly, and well-loved of all the old officers of Wellington. He resembled Hill in his equable temperament, his boundless consideration for his subordinates, his never-failing sense of duty and discipline, which enabled him to bear the most bitter disappointment without a sign of discontent. The cruellest blow of all was the fact that his name was entirely omitted from the Waterloo dispatch by Wellington, though he had taken a main part in defeating the final attack of the Imperial Guard. He never would speak of this matter, nor would he even allow the officers of the 52nd to allude to it in his presence. For twenty years he mastered his sense of wrong and kept silence, and it was only in 1835 that he drew up a memorandum, for his private satisfaction, stating what he conceived to have been the services of his regiment. This will be found printed as an appendix to Mr. Moore-Smith's volume.

The editor has subjoined to Colborne's statement a dissertation on this much-debated question, drawn up in the light of General Petit's narrative and M. Houssaye's recently published 'Waterloo.' We are inclined to think that he has accepted a little too unreservedly the main features of M. Houssaye's version. It is by no means certain that so few as five battalions of the French Guard took part in the great attack. Indeed, on reading Petit's story carefully, we think that seven was probably the real number, the 2nd Battalions of the 2nd Chasseurs and 2nd Grenadiers having got up "au pas de charge" in time to attempt to rally the already defeated head of the French column, and having become involved in its final disaster. We are, on the whole, inclined to the view that these two units, the rear and left-hand *échelon* of the whole French attack, were the actual troops which Colborne routed. As we read the story, the leading and right-hand *échelon* engaged with Halkett's brigade, the central one with Maitland's British Guards, while the last one, on which the rest strove for a moment to rally, was that taken in flank and almost exterminated by Colborne and the 52nd. It is curious that in his memorandum of 1835, and equally in his letters of 1843, Colborne shows that he had no conception of the fact that the right-hand units of the French advance had been sharply checked by Halkett and Maitland before his own blow was delivered on the left-hand *échelon*. But such things are common in battle: the soldier, intent upon what is going on in his own immediate front, may not only miss an incident occurring a few hundred yards away, but even declare that it did not and could not happen.

It may interest those who have been wont to accept without criticism William Napier's accounts of the uniform misbehaviour of the Spanish troops during the Peninsular War, to find that Colborne his chief had a very different opinion of them. After three years' campaigning he writes in 1810:—

> "The Spaniards are still my favourites. Their character in England is quite mistaken, and they are in general abused without reason. .....The poor fellows have been driven from province to province, exposed to summer's heat and winter's cold, without provisions, without clothing, and scarcely knowing what money is. Do you think a British army would cling together under such unfavourable circumstances?"—P. 135.

Having expressed a similar opinion on one occasion to General Cameron, Colborne was amused when his superior

> "rode off some way, and then turning round called back to me before all the soldiers, 'Colborne, you know you *always were* a d——d enthusiast.'"

A few corrections of small slips may be useful for a second edition of Mr. Moore-Smith's interesting book. "Zamora" (on p. 165) should be Zamarra, near Ciudad Rodrigo, a much smaller and obscurer place; "Paskicostt" (on p. 359) should read Paskevitch; Wellesley, on returning to the Peninsula in 1809, landed at Lisbon, not at Oporto (p. 125); it was not Lumley, but Long, who commanded the heavy cavalry at Campo Mayor on March 25th, 1810, and allowed the French to escape; Lumley only took over the brigade on the night before Albuera, when Beresford suspended Long from command for a second error of the same sort (p. 153). But these are all trifles.

Poems of James Clarence Mangan. Centenary Edition. Edited, with Preface and Notes, by D. J. O'Donoghue. (Dublin, O'Donoghue & Co.; London, Bullen.)

One of the most insoluble enigmas in literature is the failure of Ireland to produce a great poet. The Irish temperament is intensely imaginative, yet its highest literary achievements have been in prose. There are no Irish poets who can be classed with the great Irish prose writers. The Irish poet is an "ineffectual angel." Why this should be so is a mystery. There can be no doubt that Irish verse is full of "poetry in solution." It is heartbreaking to wander through its ruined palaces and tumbling temples, to contemplate its fragments of splendour and glamour, knowing well that they always lack that final thrust and strain of the shaping impulse which turns superb failure into superb success. The tragic destiny of Ireland seems to be mirrored in her poetry, that long procession of baffled efforts and unfinished labours. And surely the crowning irony is this—that the most popular Irish poet is Moore. There seems, indeed, to be some bewitchment at work, some secret mischief which forbids the Irish poet to carry his craft beyond a certain stage. No doubt the explanation is to be found at the very roots of character. There must be something in the Irish temperament which paralyzes the intensive and concentrative impulse of the artist—that impulse which selects and rejects, hardens and hammers, until the poem is wrought into an adamantine permanence. What that something is must remain in doubt. Probably it is a defect of the will, an instability and volatility breeding fickleness, a nimbleness of mind which precludes persevering concentration. This peculiar trait is present in all Irish poetry down to the poetry of Mr. Yeats. We think it goes far to account for the magnificence of Irish oratory on the one hand, and for the ineffectiveness of Irish poetry on the other. Diffuseness is not fatal in oratory, as the case of Gladstone proves; it is fatal in poetry. Reading Irish poetry, one longs to hammer it together, to weld its diamond dust into diamonds.

There is more diamond dust in the poetry of Mangan than in that of many a greater poet. Mangan, indeed, is an incarnate symbol of the Irishman as artist. In him the imaginative quality shattered itself against defects of the will. Like Burns, he was of humble birth, his father being a grocer in Fishamble Street, Dublin. Born there in 1803, after a meagre schooling he slaved for seven years as a scrivener's copyist. Then he became an attorney's clerk. The contrast between his environment and his dreams may well have driven him, like Coleridge, De Quincey, and Poe, to opium,

or, like Burns and Lamb, to drink. Certain it is that few men of genius have sunk into deeper depths of gloom and despair and degradation. In his grim poem 'The Nameless One' he tells how

He fell far through that pit abysmal,
The gulf and grave of Maginn and Burns,
And pawned his soul for the Devil's dismal
Stock of returns.

But yet redeemed it in days of darkness,
And shapes and signs of the final wrath,
When death, in hideous and ghastly starkness,
Stood in his path.

. . . . .

Him grant a grave to, ye pitying noble,
Deep in your bosoms! There let him dwell!
He, too, had tears for all souls in trouble,
Here and in hell.

These "shapes and signs of the final wrath" Mangan describes in two tremendous stanzas:—

SHAPES AND SIGNS.

I see black dragons mount the sky,
I see earth yawn beneath my feet—
I feel within the asp, the worm
That will not sleep and cannot die,
Fair though may show the winding-sheet!
I hear all night as through a storm
Hoarse voices calling, calling
My name upon the wind—
All omens monstrous and appalling
Affright my guilty mind.

I exult alone in one wild hour—
That hour in which the red cup drowns
The memories it anon renews
In ghastlier guise, in fiercer power—
Then Fancy brings me golden crowns,
And visions of all brilliant hues
Lap my lost soul in gladness
Until I wake again,
And the dark lava-fires of madness
Once more sweep through my brain.

If Mangan had written more poetry like that he would rank higher; but it is only a casual cry flung out in a frenzy of fearful emotion, owing its power not to its form, but to its intensity of passionate anguish—the anguish of a Laocoon whose soul is writhing in the folds of desires that are stronger than his will.

This Centenary Edition is an admirable piece of work. Mr. O'Donoghue's labours during the writing of his 'Life of Mangan' have enabled him to trace over eight hundred poems. Of these he reprints about a fourth, nearly seventy of which have been collected for the first time. He rightly thinks that this edition comprises all (indeed, more than all) the poems that are worthy of the poet, and he shows good judgment in the selection he has made. We are not sure that he is right in reprinting John Mitchel's introduction. We should have preferred a brief critical memoir by Mr. O'Donoghue himself, summarizing the fruits of his own researches. His preface is so good that we could wish that it were longer. Here he points out a curious fact which has some bearing on the aforesaid enigma of Irish poetry. Many of Mangan's finest poems are translations from the Gaelic, and this fact suggests to Mr. O'Donoghue the reflection that "Irishmen are responsible for some of the best translations in the English language":—

"Thus the Rev. Philip Francis and Sir Stephen De Vere's versions of Horace remain, on the whole, the two best in English; Calderon has found no worthier translators than Edward FitzGerald, Denis Florence M'Carthy, and Dr. Trench; Camoens, apart from Mickle's version, is best interpreted by Quillinan and Burton; John O'Hagan's 'Song of Roland' still holds its own, as does Ormsby's 'Cid,' the same writer's 'Don Quixote,' which Fitzmaurice Kelly has edited with such fine skill and erudition; Tom Moore's translation of Anacreon is even now most widely read; Cary's interpretation of Dante is admittedly the standard one; while Dr. Anster's 'Faust' is generally considered the ablest of all English renderings; to which may be added a word of high commendation for Maginn's 'Homeric Ballads' and his 'Lucian,' Father Prout's delicious translations from the French and other poets, Miss Costello's 'Early French Poets,' George A. Greene's 'Modern Italian Poets,' and the many admirable versions from the Irish by Dr. Hyde."

The fertility of Irish translators helps to explain the comparative sterility of Irish poets, for in translation the shaping impulse is governed and guided by the necessity of following the outline of the original poem. FitzGerald is the most striking example of that kind of poetic genius which cannot utter itself save through another imaginative medium. Mr. O'Donoghue thinks that "even FitzGerald should not occupy a higher place.....than Mangan." This view we cannot accept. Mangan produced no poetry in any respect comparable with FitzGerald's 'Omar.' Even in his masterpiece, 'Dark Rosaleen' (which Mr. Healy quoted last session in the House of Commons), the poetry is so diluted and so diffused that it is impossible to quote any part as a specimen of the whole. Its power and its appeal, indeed, are almost entirely political, and it lives chiefly by virtue of its national associations. Irishmen read into it the sorrow of dark centuries and the glamour of defeated but indomitable hope; yet even with these aids its lyrical cry falls far short of Fanny Parnell's 'Post-Mortem.' 'O'Hussey's Ode to the Maguire,' fine as are its rude, irregular rhythms, is marred and maimed by defects of metre and crudities of phrase, although it contains one splendid verse:—

Triumphs the tyrannous anger of the wounding wind.

The 'Lament for the Princes of Tyrone and Tyrconnell' is also fine in the diffused passion of its historical allusions, but it fails to achieve magical beauty of phrase and form, and at the end drops into bathos:—

For Adam's race is born to die,
And sternly the sepulchral urn
Mocks human pride.

Mangan, indeed, perpetually mars his work with gross aberrations of taste. He uses comic double rhymes for tragic themes:—

My ship cleaves the wave,
I depart for Iberia—
But oh! with what grief,
With how heavy and dreary a
Sensation of ill!
I should welcome a grave:
My career has been brief,
But I bow to God's will!
Yet if now all forlorn,
In my green years I fall, a
Long exile I mourn—
But I mourn for Cean-Salla.

This reads like a burlesque by Thomas Love Peacock. In some of his lighter and slighter lyrics Mangan came nearer to perfection of form. 'Lines written in a Nunnery Chapel' show him at his best:—

Me hither from moonlight
A voice ever calls
Where pale pillars cluster
And organ tones roll—
Nor sunlight nor moonlight
E'er silvers these walls—
Lives here other lustre—
The Light of the Soul.

Here budded and blossomed—
Here faded and died—
Like brief blooming roses,
Earth's purest of pure!
Now ever embosomed
In bliss they abide—
Oh! may, when Life closes,
My meed be as sure!

But in point of form 'The Time of the Barmecides' is the best achievement of Mangan's "grand Byronian soul." It is, of course, artificial, and, like most of Mangan's Oriental poems, owes its inspiration to the Orientalism of Byron, Moore, and Heine. The emotion in these sham Oriental verses is second-hand. Even in 'The Howling Song of Al-Mohara' and 'The Karamanian Exile' one feels that the emotion at work is a literary artifice; and the holding "Karaman! O Karaman!" grates on one's nerves.

On the whole, Mangan's poetry is faulty and feeble in form, and we consider his fame unduly inflated by patriotic pride and his tragically miserable fortunes. But criticism cannot forbear to look leniently on a figure so dolorous, so woeful, so sadly picturesque. The wistfully delicate portrait by Mr. Charles Mills, which furnishes the frontispiece for this volume, would touch the heart of the sternest censor. Poor Mangan, with his faded blue cloak, his quaint steeple-shaped hat, his grotesque umbrella, his mild blue eyes, his spectral features, his blanched locks—harsh should we be, indeed, if we refused to grant his pitiful prayer for a grave deep in our bosoms.

A History of the English Church, 1625–1714. By W. H. Hutton. (Macmillan & Co.)
English Religion in the Seventeenth Century. By Canon Hensley Henson. (Murray.)

The sixth volume of the admirable 'English Church History,' edited by the late Dean Stephens and Mr. Hunt, keeps up the high level of its predecessors. Mr. Hutton writes from the standpoint of a convinced High Churchman, a fact which must be borne in mind in reading these pages. But for the most part this only renders him better able to enter into the feeling of the period aptly described as the "golden age of the English Church." He is distinctly at his best in the earlier part of the book, perhaps because it is always easier to write a story when there is a hero to hand. And in the early period he has Laud, of whose college he is a Fellow, whereas later it is not easy to find a single dominant personality about which details can be grouped. On the whole, the facts are related fairly enough, and the reader who peruses Mr. Hutton's account of the Caroline and Commonwealth period is little likely to be misled, though no form of history has suffered more through interested calumny and superficial brilliancy. So his sober narrative should be useful reading, even for many who do not share his views.

But he ought to have mentioned the unwise severity of the Act of Uniformity of 1662 in providing no compensation at all for the dispossessed ministers. He shows himself, we think, too anxious to acquit the Church of all blame for the Clarendon Code. We should have liked a more lucid and coherent account of the doctrine of the "Divine right of kings," the true *differentia* of later seventeenth-century Churchmanship. We suppose, too, that the Cambridge Platonists, not being Oxford men, did not interest Mr. Hutton, yet they deserved a more careful handling. Indeed, more could be learnt about their ideas from Dr. Cunningham's *brochure* on 'The Gospel of Work' than from this book, which professedly includes them. Burnet, too, needs far more careful criticism than the contemptuous notices the author accords to him from time to time. The main point on which Mr. Hutton differs from the traditional opinion concerns the social position of the clergy at the close of the seventeenth century. He denies that it was low, or that there was any marked difference between town and country clergy. We wish that he had given more exact references to his authorities. One of the main defects of the book — perhaps it belongs to the plan of the series—is the habit of mentioning the views of a man only to condemn them, without stating the name of the victim or the evidence for his conviction.

But Mr. Hutton may be congratulated on the whole. He has provided the public with a useful epitome of facts. If the book is neither particularly inspiring nor very broad in its outlook, we must not complain; it is accurate, and if used with care will be of great service to the student.

A very different work is Canon Hensley Henson's 'English Religion in the Seventeenth Century.' In the first place, it is merely a series of lectures, and does not profess to be a complete history. In the second place, the standpoint of the writer is totally different from that of Mr. Hutton. The latter, as we saw, writes as an admirer of Laud, and a believer in his system. Mr. Henson, whatever personal reservations he may make for the man, sees strongly the danger wrought by the system:—

"The brief triumph of Laudianism brought, as its first consequence, the violent overthrow of the constitution, political and ecclesiastical, and as its abiding effect, the loss of the national character of the English Church."

This is an exaggeration. The more pronounced Puritans of Elizabeth's reign were not in harmony with the national character of the English Church, however liberally interpreted. At one time it was said that there were 20,000 Brownists, and Mr. Henson is strangely oblivious of the Marprelate controversy. Still it is right to point out that the English Church has in many ways become narrower through the (partial) success of Laud. It is well that High Churchmen should be reminded that so far as practice goes non-episcopal ordination was treated as valid up to the Restoration by the majority of Anglican bishops, and that Queen Elizabeth desired, at any rate at one time, to come into line with foreign Protestants. There is an interesting lecture on 'Erastianism.' But Mr. Henson might have said more of the difference between the doctrines of Erastus and anything that now goes by the name. Erastus never contemplated a modern state; so far from allowing a Privy Council or any other body to define and so alter the faith, he distinctly said that he considered the case of a State with only one religion tolerated, and that the true one. It is not fair to make Erastus responsible for the notion that political expediency is the test of truth. Mr. Henson would have done well to emphasize this more forcibly. The paper on 'Casuistry' is of very great interest. Mr. Henson here completely establishes his case that casuistry as contemplated by the Caroline High Churchman had nothing in common but the name with Jesuit treatment of moral theology, and that the same is true of Confession. It is never supposed by seventeenth-century Anglicans that confession is a normal thing, or that all sins, as such, must come before the priest. In this, as in many other matters, the claims of the modern "Catholic" party seem opposed not only to the English national sentiment, but also to the teaching of that section of the English Church in the past of which they claim to be the intellectual descendants.

The essay on 'Toleration' is interesting, though we are not sure that it is true that "toleration can never commend itself to men who believe themselves possessed of a divinely ordained system." Such a belief may be an excellent ground for toleration. Uncertainty makes men apt to persecute, as well as faith. The book is written throughout with the lucidity and force which make the Canon always easy reading. We will quote one epigram which shows that he has lost neither the skill nor the malice of the controversialist: "Hammond presented that combination of natural sweetness, theological sanity, and ecclesiastical intolerance which modern Anglicanism appears to foster."

Such is Life. By Tom Collins. (Sydney, the Bulletin Newspaper Company.)
Two Awheel. By Arthur Jose. (Dent & Co.)

The first of these volumes comes to us from the office of the most emphatically and aggressively Australian periodical in the whole great Commonwealth of the South, the second from no farther away than our own Covent Garden. But both deal with life in Australia, and one of them, the first named, is as essentially Australian in its every line as the wattle, the waratah, or the *Sydney Bulletin*. To the literary mind there is a special interest attaching to fiction or other matter written in and of Australia. There are not many English-speaking lands left from which we may look for new developments in English literature. Australia is one of the few, and very interesting it is to watch her progress in letters.

'Two Awheel,' though a bright and entertaining little volume, and creditably written, may be dismissed briefly. It is only Australian in that it deals with holidays spent awheel in Australia. Its author was very possibly born in the country of which he writes, but, from the literary point of view, he becomes English as soon as he puts pen to paper. Doubtless the traditions of the Mother Land held strong sway in his education; necessarily they must have done in his reading. He is a little more facetious than most of us care to be, at all events upon paper, in England, and his style is tinctured occasionally by Australian colloquialisms. But upon the whole his bright and pleasant little sketches of wayside happenings in New South Wales might very well have been written by an intelligent new chum blessed (or cursed) with the scribbling habit. There are some pleasing illustrations in the book, and the letterpress has the gaiety which pertains to holiday reminiscences. But that is all.

'Such is Life' is a book of another sort, long, extraordinarily long, close packed with reflection, realistic in most of its grim detail, clever, undisciplined, pseudo-philosophical, and genuinely bitter; a really remarkable book, and well worth the rather serious effort which is required to peruse it from end to end. Truly the author says: "I am no romancist. I repudiate shifts, and stand or fall by the naked truth." If he does not always see the whole truth, he at least states nakedly enough what he does see, and assuredly he is no romancer. He is a great deal too bitter to be the philosopher he thinks himself, and too furiously a partisan and an enthusiast to see as far into life as he thinks he sees. He is intolerant of stupidity, and, should he happen upon a dense, slow-moving mind, must needs lash it with scorpions of sarcasm and vituperation. Hence he is absolutely unable to see anything of the sterling virtues, the solid merits, which frequently accompany these mental shortcomings. The vanity, mock gentility, and pinchbeck pride of the wastrel remittance-man have mortally offended this ardent son of the colonies, and he is unable to see that any Englishman, other than a tradesman, is of the slightest use in Australia, to himself or to any one else. Yet he knows something of the history of his own country, and, if not blinded by his cynicism and bitterness, would be forced to admit that the generation which preceded that of the "native-born" achieved a great deal more for themselves and for Australia than their successors have done. He has met some sterling characters among men of lowly origin, and some ne'er-do-weels among men of another class. So he must needs revile the whole body of gentlefolk, and assume that no gentleman can ever really hold his own outside a drawing-room or a tennis-court. It is clear that he is maddened by the sight of incompetent persons of the kind. But one hastens, in the interests of sweet justice, to admit that his madness is frequently both plausible and entertaining, and that in his lucid intervals Mr. Collins gives ample evidence of close and penetrating observation, of good and even kindly feeling towards his fellow-man, and vivid ability to depict the rough and strenuous up-country life. But, as in his country itself, so in Mr. Collins as a writer and a thinker, a lamentable lack is shown of the salutary influences of discipline. For example, Mr. Collins aims avowedly at nothing short of the grimmest and most undeviating realism in his pictures of bush life, and he attains it when dealing with

his own people, with the rough-hewn kind of men he most admires. But let him step aside for one moment to point a jibe or an argument against the sort of people he does not understand, and that very moment his vaunted realism crumbles into stuff as remote from truth as the rhapsodies of the latest favourite of the circulating libraries. He is sketching a party of bullock-drivers, whose manners and habits are savagely primitive. Among them is one Willoughby, born an English gentleman, who has long been a wastrel of the wastrels, and a swagman in the bush. To give point to his assertion that men so reared must needs prove sorry fools in the rough-and-tumble world of pioneering, the author so shamelessly forsakes his realism as to make Willoughby talk like this, over the camp fire:—

"'Precisely, Mr. Collins,' replied the whaler. 'Nature produces such men expressly for rank and file; and I should imagine that their existence furnishes sufficient rejoinder to the levelling theory.'.....'Well, to quote Madame de Stael,' replied Willoughby, 'he abuses a man's privilege of being ugly.'"

And this in conversation with men who are feeding him, and who themselves talk like this:—

"'No, by Cripes! Not me. That cove 's an (adj.) liar. He don't give a dam, s'posin' a feller's soul gits bashed out. Best sight I seen for many a day was seein' him gittin' kicked. If the mean beggar 'd only square up with me, I 'd let summedy else do his work.'"

The author learns from camp-fire conversation among bushmen (and to the reviewer's own knowledge bushmen are only to be excelled by sailors in the matter of the extraordinary and impossible yarns that pass current among them for facts) that Burke the explorer carried a special receptacle among his baggage for a silk hat or a cocked hat. Upon the strength of this alone, one sees that the author despises the explorer's memory, and expects his reader to go with him so far. "Of what use could such a man be as a pioneer?" he asks in effect. "Any native-born bullock-driver could have done far better."

Mr. Collins has evidently done a deal of reading in his time, but in this, as in everything else, he suffers from want of discipline. His active mind appears to be a receptacle crammed almost to bursting with a mass of unclassified, undigested knowledge — a chaotic jumble, the hopeless confusion of which robs him of all sense of perspective, and shows him no one thing in its true relation to other things.

We pay more notice than usual to Mr. Collins's book because we are inclined to think that he is in many ways a typical Australian writer, whose riotous tendencies in thought have been aggravated by the influence of the *Sydney Bulletin*. As to our hopes for his future, that depends very largely upon his present age, of course. If 'Such is Life' is written by a young man, it shows promise of fine work to come. If it is the book of a man past maturity, we can only regret that the early influences of his life did not make more for mental discipline, concentration, and open-minded study of his fellows. In any case, the book as it stands is purely Australian and exceedingly interesting; and we trust that its great length and somewhat wearisome faults of intolerance and verbose bitterness—not to mention the sheer rudeness of passages which lead one to hope and believe the author is a young man—will not prevent its receiving the consideration of thoughtful readers.

Annales du Musée Guimet.—1. Du Culte Divin Journalier en Égypte. 2. Du Caractère Religieux de la Royauté Pharaonique. Par Alex. Moret. (Paris, Leroux.)

THESE are the fourteenth and fifteenth volumes of a series called the "Bibliothèque d'Études," published by the French Department of Public Instruction, and are doubtless the lectures given by M. Moret to his classes at the École Pratique des Hautes Études. The earlier volumes of the series are mostly on Indian, Tibetan, and Japanese religious philosophy, so that it may well be called high study. The present instalments are very learned and careful accounts of Egyptian cult in connexion with the Pharaonic royalty, illustrated amply by hieroglyphic texts, and showing a large knowledge of the many publications of texts from Champollion's to Mr. Quibell's. To criticize M. Moret's translations in detail we should need a parade of hieroglyphics unsuited to these columns. But the general impression is very distinct, and his researches are a valuable contribution to the better knowledge of that most abstruse and strange doctrine, the creed of the Egyptian priests concerning the relations of the present life with the past and the future, and the position of the king as mediator between gods and men. Recent researches have shown us in the earliest form of burial a stage when the embalming of the whole dead body was not known or practised; but when it was taken to pieces, purified, preserved by unguents, and laid together again, in the posture to be called embryonic, as the most suitable for its resurrection to a future life. But at no time could this future life be attained in any conscious sense without the constant attention of the living to protect the dead from the attack of various Typhonian monsters, which sought to separate and devour essential parts of the human body. This whole stage of ritual is preserved to us, according to M. Moret, by the primitive myth of Osiris, who was slain and dismembered by Set, and whose limbs were gathered by Isis so as to secure his immortality. In course of time the preservation of the body whole, as an enbalmed mummy, replaced this ruder ritual, but there still continued the same efforts to counteract the powers of evil—to promote the revivifying of the dead by elaborate ceremonies. A statue made in imitation of the mummy, and set up in a shrine, was considered capable of receiving friendly attentions and thus affecting its original. But on the question of personal identity the old Egyptians appear to modern thinking exceedingly vague. Even in this life every man was accompanied by his *ka*, or double, which apparently adopted some part of his personality.

If ever there was a creed which supported the theory that the worship of gods grows out of that of ancestors, it is this. M. Moret shows, with ample evidence, that the cult of ancestors and the cult of gods were closely analogous, and that the whole worship of the gods conducted by the king or their high priest was built upon the theory that, though the son of his mortal father, he was at the same time the son of the god Ra, so that in worshipping the gods he was merely performing the duties of every son towards his forefathers. This notion that a divine and a human paternity were not incompatible was more widely spread than is usually known, and it tends to explain the accepting of divine parentage in other cases than those of the Egyptian kings.

But as it was only the king who assumed the dress of a god when visiting the queen, so there must have been always a tendency to believe that only a child born in the purple could be the thorough offspring of the god, and this was apparently the theory adopted by the Ptolemies, whose dynasty shows a distinct avoidance of pre-coronation marriages.

There is, however, another interesting problem, not discussed by M. Moret, which must have given the orthodox, ceremonious, exclusive priesthood no small trouble. What was to be done when a conqueror of foreign race—an Ethiopian, a Greek, a Roman—assumed the royal power, and must be proclaimed King of Egypt? That every sensible upstart made some compromise with the established priesthood, and promised to protect their privileges in return for their religious sanction, that he also married the crown princess of the deposed dynasty, is so obvious that we may assume it as a rule. Cambyses did not, and we hear through centuries of history the echo of his quarrel with the clergy. But Alexander, having obtained the recognition of Amon, no doubt submitted to a formal coronation as King of Egypt from the priests at Memphis. There may therefore have been no insuperable difficulty in recognizing the legitimacy of one whom the god himself had owned, and we know from the 'Romance of Alexander' what stories were told to show that he was not the son even of Philip, but of the legitimate King of Egypt in disguise. The case of Philip Arridæus is much harder to explain, and yet in the books before us are very distinct acknowledgments of his divine sovereignty by the Egyptian gods. The pictures of him, nursed, embraced, purified, crowned by sundry gods, differ in no way from the representations of kings of the old dynasties receiving the same honours. And yet it seems hard to believe that this Philip was ever crowned King of Egypt, or ever performed solemn sacrifices to his official ancestors, the gods and kings of Egypt.

The fact that these purely national and religious recognitions of Philip's sovereignty took place under the sway *de facto* of the first Ptolemy shows clearly enough that this shrewd and politic ruler knew the value of conciliating the national priesthood.

When and by what ceremonies did he himself assume the crown of Egypt? He evidently waited till not only Philip Arridæus but also the young Alexander, the undoubted heir, was dead. His only extant hieroglyphic text (celebrating his gifts to the gods of Pe and Tep) seems composed just before the last heir was murdered (311–10 B.C.). But the whole style of this document suggests with a

clear voice that, as soon as possible, Ptolemy would be formally crowned King of Egypt, long before he assumed the title βασιλεύς in the Hellenistic world.

No inscription or papyrus has yet given us direct knowledge of this fact, but it is anticipated by some scholars that such evidence will yet be found. At all events, the nomination of Ptolemy's younger son (who may have been born after the solemn coronation of his father) as his heir accords perfectly with this hypothesis, since we are told that the old king made a speech wherein he justified his action. As he took care to make friends with the national party in Egypt, and had apparently no difficulties with the priests, it seems almost impossible that he did not conform to all the ceremonial which was thought necessary by them to establish a legitimate sovereign over the land.

On the other hand, it is hard to believe that any active and practical ruler, whose business in the details of government was immense, could have spent so much time in performing the daily ceremonies of religion detailed in M. Moret's other volume. According to the statements on the temples, drawn up by and for the priests, it was necessary for the king to perform daily prayers in order to keep his ancestors the gods safe from the attacks of the powers of evil. All these ceremonies are detailed as fully on Ptolemaic temples as they are on the earlier temples of the nineteenth and twentieth dynasties. It is not credible that such kings as the Ptolemies, however anxious to appear legitimate and orthodox, ever spent their days on such superstitions. Our whole evidence is from priestly sources, and to them the elaborate ritual was a thing of vital importance. Their ideal king, especially since the priestly dynasty had systematized the rights and claims of their order, was one wholly devoted to the practice of religion. All these daily litanies he ought to perform. The neglect of them meant the neglect of the gods, and consequently loss of power for the priests, who flourished when the fear of the gods flourished. But great rulers and conquerors like Tothmes III., like Ramses II., like Psamtik I., were not likely to submit to such ordeals of sanctity. We need not go very far back in European history to find parallels. If our whole information of the Middle Ages was derived from ecclesiastical sources, we might easily suppose that constant adoration, daily masses, perpetual prayers, were the ideal of human conduct, and that even busy princes must devote a large portion of each day to appeasing their jealous God, and entreating Him to save them from the constant attacks of Satan. How far the real conduct of affairs differed from this ideal we need not describe. It seems to us that between the elaborate texts given by M. Moret, between the priestly account of the life of an Egyptian king repeated for us by Diodorus, and his real life, there may have been no less a discrepancy. Thus, and thus only (unless by a wholesale Reformation), could these unfortunate sovereigns save themselves from an ecclesiastical despotism as odious as any ever conceived by the most ambitious Pope, prelate, or presbyter.

SPORTS AND PASTIMES.

The Gun, Afield and Afloat, by Henry Sharp (Chapman & Hall), has, its author says,

"been written in the hope that it may prove helpful to an ever increasing army of young shooters, by affording precise information respecting the guns to be used, the game to be shot, and the various methods of shooting as practised in this country."

It is said to be the result of thirty years' experience, so that Mr. Sharp must have begun to shoot soon after the disappearance of the muzzle-loader from the field, though it was to be met with in the hands of shore-shooters and a few others long after 1873, and indeed was not in 1903, though rarely seen, absolutely discarded. Whilst justly commenting on the improvements of construction attained when breech-loading was substituted for muzzle-loading (not the least advantage among many being the increased safety of the loader), he does not, perhaps, sufficiently recognize the tendency in the most modern forms of shot guns to increased complication in the locks. From being so simple that they seldom got out of order and could be easily taken to pieces and cleaned by the sportsman or his keeper, they have now in most cases, when anything goes wrong, to be sent to the maker. This is a defect anywhere, but is fatal when gunmakers are beyond reach; consequently, as matters stand, a good hammer gun is preferable for practical purposes in wild countries to the fashionable single-trigger hammerless ejector. And though Mr. Sharp is correct in believing that the former type must become obsolete, he is, we believe, premature, to say the least, in stating that "already it has of necessity to be relinquished where heavy bags of game and rapid firing are the order of the day." Is it not the case that Lord de Grey, who probably has killed more game and assisted to secure heavier bags during the last thirty years than most other English sportsmen, shoots with hammer guns? Single-trigger guns have advantages over double-trigger, chief of which, though not mentioned by Mr. Sharp, is the security from damaging a finger in firing. Nothing in an ordinary way is more disconcerting and more likely to spoil shooting than suddenly to find a finger severely cut or bruised; and some men seem more liable to this mischance than others. For them the single trigger has great attractions; but for such of them as desire immunity whilst retaining two triggers we can from experience recommend the simple plan of firing the left barrel first. Against the single trigger there is the increase of complexity in mechanism involved, and we have observed a more frequent failure to fire the second barrel quickly than occurs when two triggers are used. This may often be the shooter's fault, but it is none the less annoying. Nevertheless, the single trigger is the latest form, and what the next departure may be who can foretell? Possibly, assisted by discoveries in explosives and consequent reduction in length of cartridges, we may revert to a single barrel and magazine, from which four or five shots can be fired without reloading.

The author devotes considerable space to descriptions of wild-fowl guns, patterns of shot, ammunition, &c., more interesting to the trade than to the general reader; but here and there matters of importance to all sportsmen are mentioned. For example, on the subject of cartridges he says:—

"One frequently hears the expression 'cheap' cartridge used. I would, however, remark that a cartridge can only be cheap in proportion to its effectiveness.....For the sake of illustration, we will take two men: A shooting cartridges costing 10*s.* 6*d.*, and B those costing 7*s.* 6*d.* per 100; each is the other's equal in the matter of gunning ability, and each shooter expends the same number of cartridges, 100, in the course of a day's sport. At the end of the day A has a bag of 75 head, whilst B can show but 60 head of game."

And he asks which has the more satisfactory return for his money and the greater pleasure. Now this might have been more concisely stated thus: it is better to give a good price for a good article than to buy a bad one at less cost, a sentiment which, if not original, is generally accepted; but the puzzle is when, as may often be seen, the gun using cheap cartridges kills as much game with as few mischances as another using expensive ones. This is the question respecting which explanation would have been interesting; for the difference of cost when many cartridges are used becomes considerable. A section of the book is devoted to the varieties of game, and we confess to some surprise at finding as a first entry on the British list the great bustard, which as a native of this country has long been extinct. We do not endorse this comparison between grouse shot over dogs and the same game driven over butts: "In one there is calm, leisurely enjoyment; in the other keen, one might almost say fierce, excitement." To toil up a steep hillside in heavy heather, with the pointer drawing steadily over the crest and the sun blazing, is anything but calm enjoyment, and if excitement prevails in the butts, so much the better for the grouse.

Mr. Sharp raises an interesting question when he asks why a 10-bore should be tabooed for general shooting, whilst a 12-bore is the favourite weapon; but he advances nothing towards its solution. His book ends with a chapter on vermin, and we agree with what is said as to the mischief done by rooks. In some seasons, when other sources of food fail, the damage they do to the eggs of game birds — partridges, perhaps, specially — is enormous; whilst no adequate steps in many parts of the country are taken to keep such ravages within reasonable limits.

The book, which includes an index, is illustrated by Herbert Sharp, some of the drawings being of high merit; but throughout thick, highly glazed paper is used, so that it is unnecessarily heavy, though otherwise well turned out.

When *Horses, Guns, and Dogs*, by Messrs. Paget, Dewar, Portman, and Shand, a volume of the "Young England Library," edited by George A. B. Dewar (George Allen), was turned over for examination, its perusal was begun with little anticipation of either pleasure or profit from the task. "Another of these books for boys," was the inward comment, and care seemed necessary lest in the impatience of time wasted in reading injustice might be done. But before a dozen lines were read it became apparent that the first writer was, at any rate, a man of sound sense. Mr. Paget says on 'Food, Physic, and Exercise':—

"The smallest detail and the ordinary routine of any business or pleasure ought to be at the fingerends of the man who wishes to become the real, and not the nominal, controller of the people he employs."

This excellent opening is followed by advice to parents, so valuable that the book, far from being a mere boys' book, is one which all persons interested in bringing up young people would do well to study. Parents or guardians often err either by being oversevere or the reverse, and just as in training dogs or horses, so with children it is far from easy to hit off the proper mean, and vary the treatment according to the disposition of the animal, without capricious changes due to the trainer's temper. Consequently, such remarks as these on learning riding deserve careful consideration:—

"The nerves of a boy are very sensitive, and the more highly strung they are, the more liable they are to feel the impression of any shock.....Despair

not, therefore, parent, because your son appears timid at the start; it is not funk, but merely a feeling of insecurity in the saddle, which begets a want of confidence.....For some reason girls suffer much less than boys from nerves, and it is only in later life they know the curse. Good nerves are absolutely indispensable to the man who wishes to ride well or to be really successful in anything he undertakes. It means the presence of mind to act on emergencies with quickness and decision."

And then the author turns to the boy with good advice:—

"Nerve is, in the first place, a question of health. Don't begin smoking too early, and when you do begin, smoke in moderation. You may not feel any immediate ill effects from the free indulgence of the cigarette or pipe, but you are handicapping yourself in the race to a vigorous manhood..... Strong tea is another luxury that is responsible for the ruin of nerves, both young and old."

And so on, the sentiments being conveyed plainly, without a shade of priggishness, and applicable to a far wider sphere than the riding school. This is followed by hints on behaviour in the hunting field, on the choice and treatment of a horse, and on riding and driving, all of which are sound.

Part II., on guns, is by Mr. Dewar, and seems adequate. His general rules for ensuring safety should always be kept in mind. Part III., by Mr. Innes Shand, on dogs, contains a great deal that is excellent, and some sentiments which may be disputed. We would support him in a more sweeping condemnation of keeping dogs in towns—specially in London—and perhaps not go so far as he does in allowing sporting dogs and big dogs generally into the house. Every one, except their fond owners, is sensible of a doggy smell, stronger or weaker, according to circumstances, in rooms to which they are habitually admitted; and to many persons it is most disagreeable. Good, clean, comfortable kennels are the proper places for such dogs. Less care in correcting proofs would seem to have been taken than with Parts I. and II. On p. 194 we read: "The weakness of lively young dogs for poaching is a constant *sense* of anxiety"; and on p. 249 from three to forty drops of "antimonial *lime*" are recommended as a fever mixture. The volume is illustrated, well printed, and well bound.

Snipe and Woodcock, by L. H. de Visme Shaw, with Chapters by R. J. Ussher and A. Innes Shand (Longmans), is a specially attractive volume of the excellent "Fur, Feather, and Fin Series." Mr. Shaw endeavours to settle precedence between the birds—by no means an easy matter, for different views are held according to differences of opportunities, experience, and taste. Indeed, the same man is likely at one time of life to prefer one bird, at another a different one. Both are good to shoot and to eat, and whilst snipe afford a great deal more sport, being more numerous than woodcock, we may recall (what is not mentioned in the book) that the woodcock's wing is deservedly in demand for making trout flies to an extent to which the feathers of the snipe, though useful, cannot pretend. After a section on the snipe's natural history, its shooting is considered, and we are told that

"in the whole realm of sport there is no matter so controversial as snipe shooting. Whoever the writer may be, and, unless he restricts himself to mere generalizations, whatever he may write, he will always find plenty of people who hold views other than his own."

This is a commonplace, especially in the choice of a gun. Mr. Shaw appears to prefer for general use a 12-bore, right barrel an improved cylinder, left, full choke, with the standard charges of powder and shot. Now, without doubting that such a gun may suit him best, we know that a smaller and lighter gun, with highly finished cylinder barrels and smaller charges, is preferred by many experienced shots. Again, one's views about snipe shooting must vary with circumstances. When eyes are young, muscles strong, and health good, it probably ranks first in the estimation of those who have had favourable opportunities for the sport; as age advances the eyes take longer to distinguish the bird and to tell the brain, which in turn is slower in communicating its orders to the arm and hand, so that the snipe, which flies as fast as ever, often escapes, and the sportsman of necessity prefers to shoot at a cock pheasant. The advice concerning snipe is generally trustworthy. The same may be said as to woodcock, the habits of which are well described. A similar gun and charges are again recommended, except that No. 7 shot, instead of No. 8, is preferred for the larger bird. Remarks are made on the well-known fact that men, otherwise good sportsmen, will fire at woodcock at extreme ranges, and two or three pages are devoted to an ingenious endeavour to discover the reason. It is not, we fear, far to seek: in ordinary pheasant shooting the woodcock is comparatively rare, and is proportionately highly valued. Consequently the man who shoots it receives often undue compliment, which he appropriates with more or less modesty according to his nature. Anxiety to kill, and too often jealousy lest another should reap the glory, account for improprieties which are not condoned in the case of ordinary game. This same anxiety causes the loss of far more woodcocks than any real difficulties of shooting. There is a good chapter on snipe and woodcock in Ireland, where climate and bogs attract these birds in great numbers; and finally cookery is dealt with—not precisely, we think, in a practical way. And we dislike the sentiment that in England some of the best of the wandering wild birds are foolishly neglected for the table. "In that respect," Mr. Shand tells us,

"we might learn many a lesson from the Italians. Wheatears and larks we have learned to like; but the robin, with the faint *soupçon* of the bitter of the grouse, is scarcely inferior to the ortolan."

He admits that it seems inhuman to sacrifice the robin, but says that we need have no scruples respecting certain varieties of thrushes. If this means that we should imitate the Italians in their destruction of small birds and songsters, the proposal should meet with unsparing condemnation. The illustrations by A. Thorburn and C. Whymper add to the attractions of the volume. Mr. Thorburn's, as usual, reach a high degree of excellence, both as representations of the birds and works of art.

YEAR-BOOKS AND CALENDARS.

Selden Society. — The Year-Book Series. Year-Books of Edward II. Vol. I. 1307-1309. Edited by F. W. Maitland. (Quaritch.)—This volume marks the beginning of an undertaking so great and so important that it is not enough simply to chronicle the addition of another well-edited volume of mediæval records to the publications of the excellent society that owes so much to the guidance and work of Prof. Maitland. We must hail it as the first instalment of a worthy effort to set forth in modern type the whole of the year-books of Edward II.'s reign, edited—if we may judge from the present volume—as year-books have never been edited before, not even by Mr. L. O. Pike, whose work on the law reports of the succeeding reign has done so much to illuminate English juridical history. As this thick volume only covers the first two years of Edward II., the Society will require ten before the whole of the year-books of a single not very long reign are fully printed. But this is not all. The edition of the year-books of Edward I. is not only unfinished, but the volumes published do not include all the cases recorded, or all the variants of the reports, during the years concerned. Mr. Pike's volumes on the reign of Edward III. cover only the period between the eleventh and eighteenth years of a reign that included half a century. Prof. Maitland therefore looks forward, beyond his present task, to a general scheme for the publication of all our mediæval law reports. He pleads for this in words so weighty that we do not think that they should remain in the comparative obscurity of their present position, but venture to transcribe them, if only in the hope of giving greater publicity to so excellent a design:—

"What we want is a new and worthy edition of the Year-Books undertaken as a national enterprise. We want a dozen men trained or in training to do the work: trained, if need be, at Paris under masters of the old French language: trained, if need be, at Harvard under masters of the old English law. It will cost money. It may fill a hundred, perhaps two hundred volumes. But we must have it, or England, Selden's England, will stand disgraced among the nations. The tide of conquest is advancing. The Anglo-Saxon laws are already German property. The Anglo-Norman law-books have been rediscovered—the word is not too strong—by Dr. Liebermann. A society that bears the name not of Selden, but of Savigny, finds the money and finds the brains. A French librarian (M. Prou) shows us how a Year-Book should be read. As monuments of Germanic law, they will look well, these English law-books, among the 'Monumenta Germaniæ.' As monuments of a French dialect, they will look well, these English law-books, among the 'Documents inédits sur l'Histoire de France.' Lo! they turn unto the Gentiles."

We may hope that the eloquence and incisiveness of Prof. Maitland's appeal may teach England to make an effort to realize his ideal. The money will, we fear, be easier to find at first than the men. But surely the time will come when our scholars will be shamed into greater productiveness, and combine in a great co operative work of editing, as they have already combined for undertakings like the 'Dictionary of National Biography' and the "Victorian County Histories." When that happy time comes, we may be sure that, if the need arise for our historians of law to go to Paris or to Harvard, they will not be able to afford to neglect the training which Prof. Maitland can give them, whether they have to sit at his feet at Cambridge, or "where the sun shines upon the Fortunate Islands," the sun which happily inspired the present volume.

The introduction contains nearly a hundred pages of Prof. Maitland's most characteristic work. He is the only man who can make a treatise on mediæval law as readable as a novel, because he is the only man who sees the full importance and bearing of his material on every side of mediæval life. He is almost persuaded that the year-books are no official reports drawn up by stipendiaries of the State, but the results of the private efforts of those anxious to collect examples of practical jurisprudence for law students and practitioners. He happily distinguishes the record and the report, and shows how England, *facile princeps* in the matter of legal records still preserved, holds an even more unusual position as the possessor of an immense mass of vernacular reports, from 1285 down to our own days. He emphasizes the value of the year-books for the history of politics, ideas, manners—in short, for the whole of the social and economic, and for no small amount of the political and ecclesiastical, history of England. "Indeed, it will some day," says he, "seem a wonderful thing that men once thought that they could write the history of mediæval England without using the year-books." We might add to the examples which he cites of the general bearings of the year-books, the record in this volume of suits involving a personality so great as that of Margaret de Fiennes, the mother of the first Earl of March; the addition of a new benefice to the long list of those assigned to the Chancery clerk Adam of Osgodby; an example of a jury being impanelled to decide a thing so cognate to the Courts Christian

as a case of legitimacy, and a hundred points besides. The very latitude of the jests of the mediæval judges affords fine traits of manners, and Prof. Maitland not only glorifies the culture of the lawyers against the culture of the clerks, but also extols the "Stratford French" of the reports as an early example of unaffected, unliterary, natural vernacular. He has every right to do this, since, with characteristic thoroughness, he has devoted himself to the language of the year-books, and half his introduction is taken up with elaborate contributions to the grammar of fourteenth-century lawyers' French. The text is set forth with great care; the names of persons and places (immaterial to the reporter, who cared only for the law) are, after Mr. Pike's example, often restored or corrected from the official record of the Plea Rolls; notes on the important cases are generally added; there are many indexes and helps to study; and the translation—hardly, perhaps, necessary, and irritating so far as it is a bar to progress—becomes a real help when dealt with in so masterly and scholarly a fashion. On the value of such work to the lawyer it is needless to dwell. But there is no class of scholar interested in the Middle Ages who can afford to dispense with this contribution to every side of English history.

In the *Calendar of Patent Rolls of Edward II., 1317-1321* (H.M. Stationery Office), Mr. G. F. Handcock, who has also compiled the index, continues the series of digests of the Patent Rolls of which two volumes have previously seen the light. The years covered by the volume were perhaps the most peaceful and prosperous of Edward II.'s reign, when the king, controlled by Pembroke and the "middle party," was neither the puppet of the Ordainers nor the slave of favourites, and the comparatively orderly course of affairs is reflected in the mass of minute details recorded in the Rolls. Mr. Handcock has performed his laborious task with care and general discrimination. Slips are unavoidable in such a huge record of small circumstances, and the compiler has managed to set many of them right in a useful list of *corrigenda*. His index is unusually long and copious, and may be warmly commended, especially for the exceeding rarity of wrong references and misprints; but it hardly comes up in every respect to the standard set by some of the calendar makers, especially as regards the identification of place-names, at least as far as foreign and Welsh names go. A single Welshman is not happily indexed under "Ab" (p. 613), away from the equally otiose, but not unuseful, list of "Aps" on p. 619. Under the heading of "Friars" the Trinitarians of Knaresborough, with their anomalous "temporalities," mentioned, *e.g.*, on p. 312, should be recorded; and the members of that order, called "friars" on p. 385 and "brethren" on p. 379, should have one or the other of those forms systematically applied to them. We feel pretty sure that the "Thlanebetheir" of p. 310 is Llanybyther, in Carmarthenshire, but no attempt to equate it with any normal form is made in the index. Edward I.'s grant of Geneurglyn to Roger Mortimer, on p. 77, includes a reference to the "castle of Lampader," which is erroneously indexed on p. 778 as Lampeter; and "Thalunebadeyr" is certainly not, as the same page says, Lampeter, though it may be Llanybyther, five miles away. Really editors should spare time from their official labours to read the corrections of their works in reviews, and this correction has been made a score of times during the last twenty years. Langonet (p. 779) should have had the modern department and *arrondissement* given if the ordinary rules of the series were followed. But far more numerous and significant lapses from rigid accuracy and system would not materially diminish Mr. Handcock's claims on our gratitude for his rather thankless task.

MODERN VERSE.

FEW modern singers are so subdued to the passion of out-of-doors as Mr. Bliss Carman. *From the Green Book of the Bards* (Murray) is drenched, no less than his earlier volumes, with the colours and perfumes of swamp and woodland. Half breathlessly, and often with some violence to the traditions of English speech, Mr. Carman makes his notes, in simple stanzas, of that recurrent process of the seasons which is to him the perpetual miracle, and renews his declaration of a faith in life which has for base the mystical equipoise of the percipient human soul with the independent beauty of external things:—

This morning soft and brooding
In the warm April rain,
The doors of sense are opened
To set me free again.

I pass into the colour
And perfume of the flowers,
And melt with every bird-cry
To haunt the mist-blue showers.

I thrill in crimson quince-buds
To raptures without name;
And in the yellow tulips
Burn with a pure still flame.

Above all things Mr. Carman hymns "the gipsying spirit of man." He has the primitive instinct of migration, and the first stirrings of spring drive him to strike tent and be moving in search of ancient and endless adventure:—

For ever, whenever the springtime
Halts by the open door,
The heart-sick are healed in the sunshine,
The sorry are sad no more.

Something brighter than morning
Washes the window pane;
Something wiser than knowledge
Sits by the hearth again.

Within him the sweet disquiet,
Before him the old dismay,
When the hand of Beauty beckons
The wayfarer must away.

This is an exquisite and refreshing little book, even though one may feel that Mr. Carman's optimism is rather a facile thing, and attained less by solving than by turning away from the real problems of existence.

Accept, she says; it is not hard
In woods; but she in towns
Repeats, accept: and have we wept,
And have we quailed with fears,
Or shrunk with horrors, sure reward
We have whom knowledge crowns:
Who see in mould the rose unfold,
The soul through blood and tears.

These are the words of one who has read even deeper in "the Green Book of the Bards" than Mr. Carman.

The qualities of Mr. Laurence Hope's *Stars of the Desert* (Heinemann) are very much those of his earlier 'The Garden of Kama.' There is the same easy and musical accomplishment, and the same slightly artificial endeavour to render in terms of Western poetry a temper and a vision of life which are essentially exotic and alien. The dominant notes of Eastern passion, its intervals of sensuous languor, and its moments of savage exultation, are exactly caught and reproduced with much tenderness of feeling and beauty of external form. That they should leave a not altogether pleasant taste behind is, perhaps, inevitable.

The Poetical Works of George Barlow. 10 vols. (Glaisher.)—Ten volumes—comely enough, save for the shameless advertisements prefixed and affixed to each—garner Mr. Barlow's harvest of song. There are nearly three thousand pages of verse in all, and, as Mr. Barlow has been writing for something over thirty years, it would seem that he has succeeded in publishing about two sonnets, or their equivalent, for every week of his poetic life. The calculation is not so gratuitous as might be fancied. In literary ages, such as the latter quarter of the sixteenth century or the latter quarter of the nineteenth, during which the interest in verse composition is fairly widespread, there are many men who are capable, from time to time, and by waiting on their moods, of producing a slender sheaf of tolerable poetry. In so doing they draw mainly upon the stock of their personal emotions. Their case is wholly different from that of the typical or professed poet, who is by no means content with the expression of those emotional moments which arise naturally in the course of his individual life, but makes it his aim to go beyond these, and by the power of imaginative sympathy deliberately to evoke, in solitude and recollection, a fresh and generally more impersonal series of emotional moments, which are brought into existence for the express sake of the poetic form to be given them. Obviously a man who writes two sonnets or their equivalent a week for thirty years belongs to the class of professed poets. The work of Mr. Barlow must be judged as that of a man who has put all his eggs in one basket, who has consecrated himself to verse, and will stand or fall by that alone. It is with the more regret that we feel unable to share the unstinted admiration of his achievement which he has taken means to let us know that many of our contemporaries feel. Mr. Barlow began his poetic career in a good school—the school of Rossetti, with its characteristic tendency to cultivate the sonnet, and its conscious pursuit of errant beauty. He could hardly do otherwise in the early seventies. And the poems written during his first decade, although he had hardly attained to an individuality or a point of view of his own, were not without promise. Here is a sonnet:—

Is there no resurrection from the dead?—
Ah, what does this one simple sentence mean?
Never again to watch the grass wax green
In spring-time, and the early rose wax red.
Never again to mark the waving head
Of some fair tuft of cream-white meadow-sweet:
Never again the gold crowns of the wheat,
Nor yellow leaves by autumn breezes shed!

This is the meaning of the simple word:—
Ne'er, after some poor thirty years or so,
To listen to the song of any bird,
Or hear the storm-struck sea's unquiet flow,
Never again to mark a rose's grace,
Nor the sweet smiling of a woman's face.

Here, again, are four verses from a poem of less elaborate structure:—

Along with quiet spirits of elder singers
I too shall sleep,
When falls the hushed harp from the weary fingers
In darkness deep.

* * * * *

Within the hollow of deathland I shall wander,
Bringing to these
Dead spirits a sudden lyric sound of yonder
Soft English breeze;

A gleam of sunlight on my brow yet lingering,
Glad it may be
To those whose harps once laughed to their high fingering,
By English sea.

One breath of rose or furze or English heather,
That they may weep:
Then, weary alike, old hearts and young together,
We all shall sleep.

These pieces, chosen almost at random, are not good poetry—far from it. But they do not altogether exclude a suggestion of what, by prayer and fasting, might come to something better. Unfortunately it is abundantly clear, even from this earlier work, that Mr. Barlow has no turn whatever for fasting. He has a terrible facility, and makes no head against it. He prunes nothing, rejects nothing, and of all Rossetti's lessons, that austere lesson of "fundamental brainwork" is just the one he can never learn. The promise is never fulfilled. His later volumes are a history of degeneration towards the sheer inanity of the drawing-room song, with its factitious sentiment, its faded epithets, and its rhymes worn by use. He becomes infected, too, with Byronics and Spasmodics, which culminate in the impossible experiment of 'The Story of Caleb Smith,' an attempt to write a melodramatic and pseudo-philosophical novel in

verse. It is fair to note some slight return to a more sincere and nervous inspiration under the stress of feeling for high causes which the unrest and bracing experience of the last four years have stimulated.

SCOTCH BOOKS.

Scottish Chap-book Literature. By William Harvey. (Paisley, Gardner.)—The history of the Scottish chap-book deserved to be written. From the days when the 'Gude and Godlie Ballates' of the brothers Wedderburn were put in circulation down to the middle of last century, the chapman was a travelling publisher of considerable importance. To quote Mr. Harvey, "in crowded mart and on solitary moor he plied his calling: there he sold his broadsides by the ream, here he tempted the reading rustic to a judicious selection from his pack." In both cases he did what he could to spread knowledge and—line his own pockets. Mr. Harvey provides an interesting account of this peripatetic bookman; a still more interesting account of his literary wares. He traces the rise and influence of the chap-book and marks its decay, or rather its blending into the cheap publications of the present time. The most important of the chap-books are discussed at length, and the extracts printed by the author are often valuable for the light they throw on the life and customs of the common people. Mr. Harvey is not too pedantic in his definition of a chap-book; with him it is anything from a broadside to a decent-sized volume. He makes a fivefold division into "humorous, instructive, romantic, superstitious, and songs and ballads," and under each of these heads he is able to offer many examples as illustrating the sort of reading in which the average Scots rustic of the olden time found delight. The curious, the grotesque, and the amusing seem to have been the favoured among the chap-books. A noteworthy feature of the volume is its quaint reproductions of chap-book "cuts." The Biblical illustrations are peculiarly amusing, especially the 'Jonah is Swallowed by a Fish.' The book is altogether a notable contribution to one of the most interesting side branches of Scottish literature. A glossary and a good index add to its value.

An adequate biography of the author of 'Rab and his Friends' and 'Marjorie Fleming' has long been one of the minor wants of literature. It cannot be said to be supplied by the volume entitled *Dr. John Brown: a Biography and a Criticism*, by the genial writer's cousin, Dr. John Taylor Brown (A. & C. Black). The main facts of Brown's somewhat uneventful career are already familiar, and, unless in regard to some details of his boyhood, Dr. Taylor Brown adds very little that is fresh. Indeed, his narrative breaks off, most disappointingly, at 1840, the date of Dr. John Brown's marriage. The book offers, however, some very pleasant glimpses of Brown's home and social life, and does something to explain a personality which had a magnetic attraction for all who came within its reach. Such an anecdote as this, for example, contains a world of suggestion: "I asked him one day," writes Dr. Taylor Brown,

"how he contrived to get into the full tide of easy familiar talk with a lady who happened to sit next him at dinner, but whom he had never met before. 'Oh, I found out who is her minister,' he said, 'and then there was no more difficulty.'"

Dr. Taylor Brown is right in insisting upon the fact that the popularity of 'Rab and his Friends' and 'Marjorie' has obscured Dr. Brown's other writings. There is much else in his work which exhibits his considerable power as a thinker, a critic of art and of literature, and an expounder of various practical questions. Dr. Taylor Brown's estimate of these miscellaneous writings is expressed in rather laborious terms, but it will serve its purpose of directing attention to what Mr. Lang has called "a light but imperishable literature." It should be added that a short biographical sketch of Dr. Taylor Brown, from the pen of Mr. W. B. Dunlop, is appended. There are portraits of the author, of Dr. John Brown himself, and of his wife.

OUR LIBRARY TABLE.

MESSRS. BLACKWOOD & SONS publish *Our Regiments in South Africa, 1899–1902, their Record, based on the Despatches*, by Mr. John Stirling, a book of which the contents correspond exactly with the title. We have tested it at many points, and found it uniformly accurate as regards facts. In some cases a regimental view is, not unnaturally, taken, as against one now more widely prevalent—as, for example, in the account of Maggersfontein. In the account of the surrender of Col. Roberts at Nitral's Nek it is suggested that he ought to have been reinforced from Pretoria.

The Russian Advance, by Mr. Albert Beveridge (Harper & Brothers), is not likely to be popular in this country, for the American author condones too easily the breach of Russian promises and accepts too willingly the decline of British credit. Russia and Germany are "forging ahead," and "England may find herself helpless." We are "slack." "The Englishman must have his time for tennis. .....He must drink at his club." The Germans are "here for work." The writer was surprised at our alliance with Japan, but intends "to wait and ascertain just how far.....it is a paper alliance.....—just how far..... England means it." Mr. Beveridge's admiration for Russia makes him belittle the horrors of the exile of "politicals" to the Arctic portions of Siberia, and he suggests that "in Russia, a man may worship God in his own way," which is far indeed from being the case. More definite error is to be found in the map, in which Vladivostock and Southern Sakhalin appear to have been included in "Russian advance," "1648 to 1809," and Azof and the Northern Caucasus since the "tenth century." The saying that "where the Russian flag is planted it remains for ever" has recently been noticed by us—Kuldja being a striking example to the contrary not mentioned by Mr. Beveridge. It is hardly an example of German enterprise that there are more German merchants in Manchuria than there are British and Japanese, inasmuch as the Russians refuse, as a rule, to admit the traders of the nations they most dislike. Mr. Beveridge suggests that the finer brands of tea are brought from China by land, but the fact is that the finest teas for Petersburg, selling there and in Paris at from thirty shillings to two guineas a pound, have almost invariably come by sea, and that for many years land carriage obtained only in the case of brick tea of so coarse a description that there is no market for it in Europe outside Russia. The author assumes that American rails are the cheapest in the world; but that is not as yet the case.

Hortus Vitæ. By Vernon Lee. (Lane.) — The talented lady who writes under the name of Vernon Lee has in her new volume of essays much to say on the conduct and management of life as well as on the culture of the æsthetic and other senses. Some of these things are well and thoughtfully, if a little slightly put. If the reader's attention occasionally wanders, it is perhaps his own fault. The preface, though not without beauty of expression here and there, is less attractive than the succeeding pages, yet it is characteristic enough of the writer in some of her moods. It is, maybe, a thought too intimate for the general public, since it may produce on some readers a feeling of having stepped unasked into confidences between three people — dedicator, "dedicatee," and the personality treated of. Afterwards more general excursions into the garden of life and thought are made. They are mostly in a light vein, which does not prevent one from guessing at more depth of thought and feeling than shows on the surface. This atones for an occasional triviality at times almost amounting to platitude. The philosophy and informing note throughout may be said to be the unending possibilities and variety always present in human existence for those who know how to look for them. The great task for dwellers here below should be a constant and courageous determination to pick up and make the most of the fragments. To discover how "to begin again," and yet again, is what one is apt, on the flimsiest excuses, to neglect. A great deal of the matter is to be taken, we presume, symbolically, but there are illustrations of a practical kind which may help people to cultivate, under trying circumstances, the graces and sweetnesses of life. How much one agrees with the effect and sanity of such views it is not necessary to say, but we may add that Vernon Lee has a gift of speech which goes a long way in helping to make her matter interesting and arresting.

Queer Things about Japan. By Douglas Sladen. With Illustrations by Hokusai. (Treherne.)—A book of this kind cannot be reviewed seriously. Nor is it necessary, for the author tells us he does not care to criticize the Japanese seriously. Of its kind the volume is better than most. It is brightly written, and Mr. Sladen's "queer impressions"—for these rather than "queer things" about Japan are what he gives us—are for the most part highly amusing, and in some part novel. Japan is, and, we suppose, must remain, a stock subject for the funny traveller and fluent panegyrist, though it is high time for the country to be taken seriously, its true condition ascertained, and its future estimated. Mr. Sladen intends to do these things some day; meanwhile he amuses those—and they are numerous enough to form a public—who care to hear once more about the seeming pranks and oddities of the teahouse girls, hotel waiters, rickshaw men, and the various folk who come into contact with the foreign visitor and know perfectly well what "business" best suits their customers, over whose tastes—"queerer" to them than anything of theirs can be to us—they laugh heartily enough among themselves.

However, Mr. Sladen can be instructive at the same time as amusing, and in his chapter on the 'Smart Set in Japan' tells us a good deal which is new as well as true. But it is not true that the Japanese "in their hearts hate the West," though few Japanese really understand the higher aspects of Western civilization, and this annoys them. Peoples do not, and indeed cannot, hate other peoples; they are at the worst conceited about themselves. This conceit is marked enough in Japan, but not among the really ruling classes of higher politicians, administrators, professors, and writers. Only among the lower officials and candidates for office does such a feeling exist to any extent, and even among them it is largely a sort of fashion rather than a reality. The chapter on the 'Smart Set' shows how thin the veneer of Western civilization in its more non-material aspects at present is, and its insincerity will not probably disappear until Japan throws off—as some day she must do—the trammels of Chinese script, literary modes, and quasi-philosophy. Mr. Sladen mistakes the mother-in-law question in Japan. It is wholly different

from the mother-in-law question in the West. The Japanese mother-in-law is the husband's, not the wife's, mother—the latter is of no account at all—and it is her tyranny as mistress of the joint household that makes the difficulty. The hardest thing, Mr. Sladen says, is that

"[the higher official people?] acquire at a minute's notice customs which, for the most part, are diametrically opposed to all their notions of good sense or even decency."

If this were the case, any real advance would be hopeless; but it is very far from being the case, save with those who know no more about the West than most foreigners know about the East; and ignorance of that kind is daily diminishing, as a glance at the better Japanese periodical literature of the day, despite its many deficiencies, will show. The illustrations are well chosen, but some of them are simply caricatures, and very humorous ones. The end-paper one is more typical of Hokusai (1760–1849) than the others; it represents Fuji in a thunderstorm, and is taken from the 'Hundred Views of Fuji'—one of the best of that artist's numerous albums.

From Journalist to Judge. By F. Condé Williams. (G. A. Morton.)—The pleasant complacence and frankness of Mr. Condé Williams's autobiography make it a charming book of its kind. The author has, we gather, lately resigned the important position of a judgeship in the Supreme Court of Mauritius. Before that he was puisne judge in Natal, and he has also had judicial experience in Jamaica. He dedicates his reminiscences to "gentle" journalists, and it is obvious that he looks back on his journalistic work with pleasure and satisfaction. This included the editorship of a newspaper in Windsor, but, more importantly, the editorship of a daily paper in Birmingham. Mr. Williams's *naïveté* gives spice to his narrative. He is frank not only in regard to himself, but also in respect of others. Thus he gives a curious picture of Mr. Chamberlain in the sixties, in which the eyeglass, if not the orchid, was even then prominent. He chatters trade secrets in a terrible way, and we learn how he wrote an article on the death of a prince who did not die, and how he was assailed in his editorial chair by an old lady with the spirit of the Western cowboy. When Mr. Williams comes to deal with the Bar he is equally disconcerting in his candour—as, for example, when he relates

"that, on two several occasions, once at Birmingham and once at Warwick, having ministered by my forensic eloquence to the acquittal of some particularly atrocious scoundrels, I was plucked by the gown by ladies of their society after the cases were over, and invited in husky tones to 'come out and 'ave a drop o' summat.'"

This may be regarded as agreeable cynicism, and the following perhaps as tasteful pleasantry. A well-known actress brought an action against a railway company which had not delivered her dress-boxes. This suggested to the prosecuting counsel the jest that "the unfortunate lady had no choice of appearing in any other *rôle* than that of Lady Godiva." The defending counsel capped this prettily by remarking that if his learned friend's client had appeared as Lady Godiva, she would not, at least (looking hard at his opponent), have had far to seek for a Peeping Tom. There is not much in it, as Mr. Williams says; but, like all legal humour, it was greeted with roars of laughter. Mr. Williams adds, pensively perhaps, that "it is really the only funny story which personal experience recalls to me of the circuit." He was fortunate enough to be able to supplement his fees at the Bar by the practice of journalism, and served under Blowitz in the *Times* office in Paris. That famous man was, we are informed, lamentably ignorant of English, and Mr. Williams's work consisted in rendering him intelligible. From the rule of Blowitz our author was rescued by an appointment to a district judgeship in Jamaica, and he rattles on as agreeably about his Jamaican life as about his journalistic career or his French holidays. On his arrival in Natal at a later date, he was visited by a "lachrymose old Irish gentleman, who wanted to know what on earth we had come to Natal for":—

"'Ye can't live on yer pay,' he said; 'ye'll only get into debt like yer brotherr judges.' The whisky and soda was unavailing wholly to assuage this good Hibernian's despondency; and he departed almost in tears. He proved to be the Attorney-General of the colony!"

The theory of the black cap is a popular error, which Mr. Williams will probably not succeed in dissipating; but, undoubtedly, "the theory simply is that it completes the full dress of a judge, which he dons on all serious occasions." Interspersed among the chapters are a number of verses, light and gay for the most part. These are evidently by the author, who presented a volume, privately printed, for the gracious acceptance of her late Majesty in 1887. Mr. Williams's connexion with journalism is maintained by the constant use of certain journalistic *clichés*, such as "gentle reader," "fair sex," "vale of tears," and "forensic eloquence." As the book is so frankly personal, we may be allowed to regret that the Governor's recommendation of the author for a knighthood does not as yet seem to have come to anything.

Bruges-la-Morte. By Georges Rodenbach. Translated from the French, with a Critical Introduction, by Thomas Duncan. (Sonnenschein.)—We are invited here to recognize and worship yet another decadent of the "Belgian Renaissance." One Belgian after another has been introduced to England, following in the wake (so to speak) of Maeterlinck; but Rodenbach's is a name little known in this country. He has a general affinity with the group of Belgian writers already familiar. There is a dreamy mysticism in this book sufficiently akin to Maeterlinck, yet with all this he has an individuality which differentiates him from his greater countryman. It is a limited individuality, hardly likely to take deep hold, we think, on Englishmen; the more because, according to Huysmans, he is "the most extraordinary virtuoso of our time," for his virtuosity must needs suffer in translation. Mr. Duncan, in fact, though as a rule fairly competent, is at times (and those times are more frequent than they should be) annoyingly awkward and unidiomatic. "The tinkle of the accordion" is surely the worst possible phrase. He might as well speak about the sigh of a bell, the clank of a violin, or the clang of a flute. Still, as a whole, he is not far off felicity in the execution of a very difficult task. But the book is inevitably reduced for effect to its inherent qualities, rather than the magic of style.

Rodenbach's is, as we have said, a singularly narrow personality. Mr. Duncan confesses that his best books are all inspired by the obsession of a single city, Bruges-la-Morte, as he calls it. So is it with this book. The hero has the obsession of what an English essayist has called "the spirit of place" in an altogether morbid degree. Rodenbach defines his own idea:—

"A reciprocal penetration exists between the soul and the inanimate things that surround it..... Towns in particular have a distinctive personality of their own.....Each town represents a condition of the soul that unconsciously enters into our own life, like a fluid which emanates imperceptibly into the atmosphere."

So the spirit of Bruges, the dead city, enters into Rodenbach's hero Hughes, infecting him with its own shadowy and somnambulistic quality, and governing even his actions to a conformity with itself.

Obviously there is poetry in this conception; and all the beauty of the book comes from the glorification of the "dead city" and its spirit. But it is inherent in the school to which Rodenbach belongs that the conception should be carried to a morbid extreme. Hughes is not merely influenced by the dead city; he abandons himself to the obsession, he seeks after it, he steeps himself in it, he wraps it about him as a cherished garment. He has lost his wife, and the worship of the dead wife becomes to him one with the worship of the dead city. Their influences blend, to his imagination. The result is a man self-hypnotized, impotent of will, a mere reed on the stream of external influences. It is an apotheosis of decadence, subtilized by a kind of æsthetic spirituality. Nevertheless, the morbidity is poetic. But the author's decadent instincts required, it should seem, a grosser unwholesomeness. He has achieved it by the addition of illicit passion, a common courtesan, and a finale of melodramatic murder. The result is a story of peculiar perversity, and not even imaginatively believable. It is like Edgar Poe gone very much to the bad and dipped in Maeterlinck. To read it with pleasure seems to us impossible. The mixture of lust and sentimental religiosity is in the taste of a certain foreign school, but to an Englishman merely unthinkable and repellent. Yet the book has abundant beauty in detail. The idealized rhapsodies on Bruges, the pictures of the *béguinages* and their gliding nuns, are executed with an evanescent and phantasmal poetry of perception. We say "executed," for Huysmans is right. Rodenbach is a surprising virtuoso. Over and above the things already noted, we would especially refer to the description of Memling's 'St. Ursula,' a thing memorable in its loveliness. In the mental analysis of a morbid state the book is very subtle. It is in the structure of his story that Rodenbach goes astray. But that makes it, as a story, incredible.

Debrett's Peerage, Baronetage, and Knightage (Dean & Son) is a meritorious production, specially excellent in its account of collateral branches. Though printed on good thin paper, the volume is somewhat thick for use. The list of Companions and of Knights takes up some 550 pages, and we should have thought the other mode of treatment, as pursued in Kelly's 'Handbook,' preferable. It is in descents and hereditary dignities that the 'Handbook to the Titled Classes' cannot compete with the Peerages. Among the latter we repeat that 'Debrett's' strong point is its method of dealing with collaterals.

We have received the issues for the new year of *The Clergy Directory* (J. S. Phillips), which is both compact and accurate; *The Catholic Directory* (Burns & Oates), with a map, which shows the admirable organization and wide scope of the Church involved, and includes a wonderful body of advertisements; and *The Schoolmasters' Year-Book* (Sonnenschein), which has become a bulky and really valuable record, showing care and up-to-date knowledge in its compilation. We have tested it in various details, and find that it reaches a high level of accuracy. The 'Directory of Schoolmasters' is a particularly useful section.

School, Mr. Murray's new paper, edited by Mr. Laurie Magnus, is attractively printed and bound; while it covers a wide field of educational interest. Among the papers are an American letter from the University of Chicago, an article on Herbert Spencer, with portrait, autobiographical notes by Lord Avebury, and several technical contributions of value by authorities. *School* is certainly cheap at sixpence, and should have a useful career. One feature might be added—a series of special bibliographies which would prevent the young student from wasting time on

inferior, obsolete, or inaccurate text-books. Such advice was never more needed than to-day.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Clifford (J.), The Secret of Jesus, Sermons, cr. 8vo, 3/6
Harris (W. S.), Mr. World and Miss Church Member, 5/
Kerr (R. F.), Pippo Buono, roy. 16mo, 3/6 net.

Law.

Licensing Guide for Scotland, 1903, cr. 8vo, 5/ net.

Fine Art and Archæology.

Cruikshank's Water-Colours, Introduction by J. Grego, Édition de Luxe, 42/ net.
Hobson (R. L.), Catalogue of English Pottery in the British Museum, 4to. 25/ net.
Horth (A. C.), Educational Woodwork, cr. 8vo, 3/6 net.
Seymour (A.), Practical Lithography, 8vo, 5/ net.

Poetry and the Drama.

Divine Vision, and other Poems, by A. E., 3/ net.

History and Biography.

Ditchfield (P. H.), Memorials of Old Oxfordshire, 15/ net.
Who 's Who in America, 1903-5, 8vo, 18/ net.

Geography and Travel.

Imperial Guide to India, cr. 8vo, 6/ net.

Education.

Schoolmasters' Year-Book, 1904, cr. 8vo, 5/ net.

Philology.

Aristophanes, Thesmophoriazusæ, Text revised with Translation by B. B. Rogers, 4to, 7/6

Science.

Cusack's Biology, edited by W. E. Clarke, cr. 8vo, 2/6 net.
Francis (A), Asthma in relation to the Nose, 5/ net.
Kinzer (H.) and Walter (K.), Theory and Practice of Damask Weaving, translated by A. Morris and H. Robson, roy. 8vo, 8/6 net.

General Literature.

Baptist Handbook, 1904, 8vo, boards, 2/
Beveridge (A. J.), The Russian Advance, 8vo, 10/6
Boothby (G.), The Lady of the Island, cr. 8vo, 5/
Cameron (Mrs. L), Remembrance, cr. 8vo, 6/
Craven (J), Idylls of Yorkshire Dales, cr. 8vo, 6/
Manfred (E.), Peelah, cr. 8vo, 6/
Medical Directory, 1904, 8vo, 14/
Winter (John Strange), Sly-Boots, cr. 8vo, 6/

FOREIGN.

Theology.

Labourt (H.), Dionysius Bar Salībī: Expositio Liturgiæ, Text and Translation, 10fr.
Soden (H. v.), Die Cyprianische Briefsammlung, 10m. 50,

Fine Art and Archæology.

Jacoby (G.), Japanische Schwertzieraten, 90m.

Bibliography.

Delalain (P.), Essai de Bibliographie en France, 2fr. 50.

History and Biography.

Busolt (G.), Griechische Geschichte bis zur Schlacht bei Chaeroneia, Vol. 3, Part 2, 18m.

Philology.

Lorentz (F.), Slovinzische Grammatik, 4m.
Sadee (L.), De Bœotiæ Titulorum Dialecto, 3m.

Science.

Morache (G.), Naissance et Mort, 4fr.

THE PRINCESS MATHILDE.

Château de Bellefontaine, Biarritz, January 5th, 1904.

No one ever deserved an obituary tribute in a journal consecrated to literature and the fine arts better than the Princess Mathilde, who died last Saturday in her eighty-fourth year at her *hôtel* in the Rue de Berri. An artist of high merit, she had exhibited at the old Palais de l'Industrie forty-five years ago, and she went on painting till her fatal accident last summer. When she was over eighty she painted a beautiful fan for a member of my family; and the photograph of her old age which she liked best to give to her friends was after her portrait by Doucet, in which she was represented as retouching a water-colour.

As for her connexion with literature, hers was the very last literary salon of Paris. That institution, founded just three hundred years ago, when Henri IV. was king, by the young Marquise de Rambouillet, came to an end last summer, when the aged niece of Napoleon left for her annual visit to St. Gratien, whence she returned to die. In Paris the Princess, except on the rare occasions when she went out, was at home to her friends every evening of her life, always *décolletée* in the simple style of the Second Empire, displaying her marvellous shoulders which had been admired for sixty years, and which were usually adorned with the famous ropes of pearls which Napoleon had given to her mother the Queen of Westphalia. Her hospitable salon, though its chief glories had departed, remained an oasis in the wilderness of Paris, where now the Faubourg St. Germain is only a geographical expression, where politics have no dealings with culture, and where the upper classes of the society which once made conversation a fine art spend their days on automobiles and their nights in playing bridge. In addition to people who were interesting for themselves, the Princess liked to receive those who bore illustrious names associated with her salon under the Second Empire. One evening, after she had presented me to "le veuf d'Alboni," to "M. Théophile Gautier," and to "Madame Alexandre Dumas," I could not forbear whispering to her: "Does the Princess also expect Sainte-Beuve and Gustave Flaubert to-night?" Though with noble dignity she accepted the changed situation, having no illusion that she would see the restoration of the Bonapartes, the Année Terrible was naturally the great dividing line of her existence, as, indeed, of the life of France. Thus, when, some months ago, she honoured my family with a visit at a hotel in the Place Vendôme, where our windows looked down upon the garden of the Ministère de la Justice, "Tiens! le jardin d'Émile Ollivier," she remarked; for it was there that the Prime Minister of 1870 had his official residence when he and his master sent forth the armies of France to the Prussian frontier.

Not that her interests lay solely in the past. For years after the war her salon was the gathering ground of the best that remained in French literature and art. To her last days an election at the Palais Mazarin aroused all her old keenness—especially if one of her friends was a candidate. When I had the honour of being elected to the Institute, the affectionate interest taken by the Princess Mathilde gave to my election a sympathetic touch which is usually wanting when a foreigner is admitted to that grave company. At the Masson election to the Académie Française, which has caused the most excitement of recent years, M. Masson was the Princess's candidate against M. Rostand, and her influence sufficed to make the election of the popular dramatist a very near thing, the chronicler of the Bonapartes being beaten by only a short head, and being elected when the next vacancy took place. M. Rostand's literary Bonapartism, as displayed in the 'Aiglon,' did not please her. The idea that people whose lives had overlapped hers should be put on the stage offended her. As she said to me, "Je ne vois pas le vieux Metternich parler en poésie," and the spectacle of her pathetic young kinsman, the King of Rome, represented by a woman, seemed to her an unpardonable travesty.

The aged Princess, though fond of old friends who could talk to her of the past, such as the great painters Bonnat and Hébert, was of extreme kindness to the young. With children she seemed to realize that they might regard her as a unique monument of the past to remember when they were old. To my own little children she was of a most engaging benevolence, and they never passed through Paris without spending a day with her among the historical treasures of the Rue de Berri or in the park and orchards of St. Gratien. She liked to feel that they knew that she was the niece of the great Napoleon, born in his lifetime, and, more than that, had been brought up by Madame Mère, the mother of the Bonapartes. All her pride was centred in her paternal kinship, though she was devoted to the memory of her more highly-born mother, Frederica Catherine of Wurtemberg. In a work which I published last year, I brought out the little-known fact that after the death of Princess Charlotte of Wales, and until the tardy marriages of George III.'s sons had produced issue, the mother of the Princess Mathilde, being great-granddaughter of Frederick, Prince of Wales, was one of the nearest heirs-presumptive to the British crown. I wrote to the Princess to ask her if her mother, in marrying Jerome Bonaparte, had not become a Catholic, and had thus disqualified herself for our "Protestant succession." In a most interesting letter the Princess, though nominally a "Concordatory" Catholic, wrote to tell me that she was proud to say that her mother remained staunch to her religion, and that when Napoleon wanted Jerome to go to Madrid, "Entre le trône d'Espagne et sa religion, ma mère choisit la dernière." Although the Princess was well aware of her membership of the royal cousinhood of Europe, it was her connexion with the revolutionary crown of 1804 which gave her most satisfaction. When her kinship with reigning dynasties was mentioned, she would reply, "Quant à cela, le Premier Consul me suffit." She was, indeed, almost the last connecting link between the twentieth century and the French Revolution. Her childhood had been passed among survivors of the great change of things who had seen all its vicissitudes, such as "Oncle Fesch," so now and then one of her *boutades*, for which she was famous, had a sound of the armies of the Convention. Thus one day, when a friend had enunciated a somewhat reactionary opinion as we sat at her table, the Princess rapped him on his shoulder with her fan, exclaiming, "Vous êtes un vieux aristo, vous." Perhaps the most remarkable feature in the existence of the most remarkable Frenchwoman of the latter part of the nineteenth century was that she had not a drop of French blood in her veins.

J. E. C. Bodley.

HERBERT SPENCER AND 'SOCIAL STATICS.'

Events moved on so fast, and opinions and policies were reconstructed on such new bases, during the second half of the nineteenth century, that Herbert Spencer's first work of any size or importance, 'Social Statics,' has been almost forgotten. That volume, written by the author in his thirtieth year, was published by John Chapman in 1851. The full title prefixed to these 500 pages is: 'Social Statics; or, the Conditions Essential to Human Happiness Specified, and the First of them Developed.' From the more advanced thinkers of those times the book at once received a warm welcome, and obtained considerable repute as the chief text-book of democratic political philosophy. Its widespread popularity was long maintained in the United States. Several editions were imported into England, with the author's consent, from America, where the work had been stereotyped. In 1892 Mr. Spencer brought out, through Messrs. Williams & Norgate, an abridged and revised edition of 'Social Statics,' to which was appended 'The Man versus the State.' In the preface he frankly admits that he had "relinquished some of the conclusions drawn from the first principle laid down," and that "certain passages containing ideas, and the germs of ideas, have, since 1850, undergone large developments." For instance, the chapter 'The Right to the Use of the Earth,' which had been republished by the Land Reform League as a pamphlet in 1890, was almost entirely omitted in the edition of 1892.

When resident in Derbyshire, in 1866, I had the good fortune to secure, for a trifle, from Mrs. Clayton, the well-known second-hand bookseller of Queen Street, Derby, the author's proofs of the first edition of 'Social Statics,' loosely stitched together. When I left the county in 1879, these proofs passed into the hands of Sir H. H. Bemrose, and form part of his most noble collection of all that pertains to the literature of the county. To his courtesy I am indebted for an opportunity of reperusing these proofs, which I used often to study and compare with the published edition during the many years that they were in my keeping. On becoming possessed of these sheets, I at once wrote to Mr. Spencer, telling him

of my purchase, and offering to hand them over to him. He replied, asking to see them, and shortly afterwards sent them back, with an intimation that he was glad for me to retain them if I thought them of any value, and to remember that "in several instances my opinions have matured, and therefore in certain respects changed, although the first principle of the book is still identically the same." In his letter the word "identically" was scored through.

Now that the writer is no more, it may be of some interest very briefly to collate the great philosopher's original proofs with the work as first issued. The title-page shows the scrupulous care that Spencer bestowed on the issue of his first volume, as set up by the printers, G. Woodfall & Son; the particular type of almost each line of the well-displayed title was required to be altered, with the result that the published title-page has a far lighter and pleasanter look than in the types originally selected.

Considering the abstruse nature of the work, the alterations and corrections of the sheets are in most parts singularly few. For instance, in chap. xx., the longest of the third part of the book, which deals with 'The Constitution of the State,' and consists of thirty-two pages, the alterations (all quite trivial) only number five.

Though the general setting up of the book reflects much credit both on the care of the compositor and printer's reader, as well as on the legibility of the author's writing, there are a few amusing and awkward lapses which obviously occurred in the printing. Thus, on p. 18, *property* was printed "posterity"; on p. 27, "intention" for *intuition;* on p. 115, "the purgation of force" for *the prerogative of force,* and "superior coming" for *superior cunning;* on p. 132, "increasing" for *unreasoning;* on p. 139, "natural advantage" for *national advantage;* and on p. 143 "tutored savage" for *tattooed savage.*

The conclusion of the brief and effective preface underwent some material change, the last short paragraph, which ran as follows, being struck out:—

"Whether this attempt to unite the scientific with the popular is a judicious one, and whether these innovations upon established usage are justified by it, others must now decide."

In a passage (p. 20) explaining that one man or nation considers as a virtue what another regards as a vice, the piracy of Malays, the assassination of Thugs, the trickery of Russians, the undying revenge of Red Indians, are alleged as instances of acts repellent to average Europeans. In the proofs appears in addition, "A Yankee piquing himself on his repudiation."

To the workings of "moral sense" are ascribed, on p. 23, in a fine passage, a variety of spirited historical protests, including: "it whispered resistance to the Presbyterian clergy of 1662." As first printed, "Nonconforming" took the place of "Presbyterian"; and the correction was not a sound one, for those who at that time declined to submit to episcopal rule were by no means all Presbyterian. Contrariwise, in a reference made on p. 435 to the multiplication of sects with such increasing rapidity, the "Free Church secession" stood originally "the Presbyterian secession." Is not this one of the earliest uses of the term Free Church?

All the ink corrections of the proofs appear in the published edition, but several made in lead pencil were disregarded. A curious instance of an unused pencilled and queried correction, relative to a matter of contemporary history, occurs on p. 35. The paragraph as published reads: "We find our Queen requesting, much to her credit, that the man who fired at her should not be flogged." In the proofs "fired" is heavily scored out in pencil, and the word "struck" is inserted in the margin.

On pp. 40 and 41 a material and decided improvement of some length occurs relative to "the systematic character of the Divine rule"; the passages as published do not occur in the proofs or marginal corrections, the original paragraph being crossed out in pencil, and the words "to alter" added. Lower down, on the latter of these two pages, is this paragraph:—

"Nay, even the pettifogging red-tapist, with his hand-to-mouth expediency, and professed contempt for 'abstract principles,' has really a secret consciousness of some such invariable sequence of events—does really believe in the sway of that 'beneficent necessity' which to a given act attaches a fixed result."

The fuller sentence, as originally printed, opened thus:—

"Nay, even the pettifogging statesman, with his hand-to-mouth 'expediency,' his act-of-parliament plans for making men religious, his attempts to create national wealth by legislative hocus pocus, his professed contempt," &c.

Following a eulogy of the general policy of the Quakers, on pp. 98, 99, the proofs read: "The same combination of traits has been visible also to a considerable extent amongst the Moravians." This sentence was deleted before publication. At the foot of the page are the following remarks by Spencer, entered in pencil, which are of particular interest, as one of the largest settlements of Moravians in England was at Ockbrook, only a mile or two from Derby, which was his birthplace:—

"It is to be feared that scarcely anything of the above applies to the Moravians. They show no resistance to ecclesiastical power; they have not been persecuted; they pay taxes and church rates; their creed allows a priesthood; and though in England, like the Quakers, they may claim exemption from actually serving in war, they are compelled on the Continent, where they are most in number, to act as soldiers, and so also at the Cape."

Occasionally corrections are made which are obvious improvements, and yet they were not finally adopted. For such awkward terms as "logicalness" and "literateness," "accuracy" and "modicum of learning" are respectively suggested in the margins; nevertheless the awkward terms were finally retained. In other cases the writer's love of simple expressions prevailed, as when "the better explanation" takes the place of "a convenient elucidation."

One of the most extreme arguments in favour of man *versus* the State used by Herbert Spencer in 'Social Statics' is that wherein he reasons in favour of free trade in money or coining. A remarkable note (p. 402) mentions that, whilst the sheets were passing through the press, facts were communicated "conclusively proving the superior economy of a coin manufacture conducted by private individuals." In the proofs this note ends with a statement that these facts as to coining would shortly appear in a review article. This promise is, however, struck out, and does not appear in the published edition. Does any one know what is the coining incident to which the philosopher refers? Or did he ever allude to it again in any subsequent publication?

The various strong passages on Free Trade are but slightly corrected. Spencer declared in the first edition of the 'Statics' that "trade restrictions are of the same race with irresponsible government and slavery." Some of his views had become modified when the work was republished in 1892; but his Free Trade convictions had become, if possible, still more pronounced. At that date he put forth the following vigorous protest against the use of the words "Protection" and "Protectionist":—

"It is, indeed, marvellous how readily we let ourselves be deceived by words and phrases which suggest one aspect of the facts while leaving the opposite aspect unsuggested. A good illustration of this, and one germane to the immediate question, is seen in the use of the words 'protection' and 'protectionist' by the antagonists of free trade, and in the tacit admission of its propriety by free traders. While the one party has habitually ignored, the other party has habitually to emphasize the truth that this so-called protection always involves aggression; and that the name aggressionist ought to be substituted for the name protectionist, for nothing can be more certain than that if, to maintain A's profit, B is forbidden to buy of C, or is fined to the extent of the duty if he buys of C, then B is aggressed upon that A may be 'protected.' Nay, 'aggressionists' is a title doubly more applicable to anti-free traders than is the euphemistic title 'protectionists'; since, that one producer may gain, ten consumers are fleeced."

At the time that I obtained the proof-sheets of 'Social Statics' I also became the possessor of a small box of papers from the house in Derby formerly occupied by the Spencers. Its contents were chiefly exercise-books that had been filled by the young pupils of Herbert Spencer's schoolmaster father. Among them, however, was a bundle of private letters addressed to his father, which I sent to his son. Three or four of these, relative to the coming election for the borough of Derby in 1848, Herbert Spencer returned to me as of local interest. His father was at that time acting as honorary secretary for the Derby Advanced Liberal Association, and these letters contained courteous refusals to stand. One of them was from Henry Vincent, another from Matthew Gisborne, and a third from Michael Thomas Bass, the father of Lord Burton. Mr. Bass's modest scruples were, however, overcome by the earnest persuasions of Mr. Spencer, senior, with the result that he was elected in 1848, and remained member until 1883.

Sir H. H. Bemrose tells me that he had of late years some correspondence with Herbert Spencer as to his birthplace. It was established that he was born in a house in Exeter Street, Derby, which was cleared away some years ago on the score of public improvement.

J. Charles Cox.

THE BOOK SALES OF 1903.

II.

The Carmichael Library was very strong in Dante, some twenty editions realizing nearly 1,900*l.* It contained also a fine collection of Sir William Fraser's family histories, and other good books, among them Lord Lilford's 'Birds of the British Islands,' first issue, 7 vols., imperial 8vo, 1885–97, 81*l.* (morocco); the very scarce 'Expedition into Scotlande,' by Patten, 1548, 28*l.* (title repaired and some leaves damaged); and a collection of 74 vols. on 'Roses and Rose Culture' which realized 76*l.* The same number of volumes, all first editions, of the Waverley Novels, including 'Waverley' and 'Guy Mannering,' brought 800*l.* (morocco extra, gilt tops, otherwise uncut), and a collection of eighty-three autograph letters of the great novelist formerly belonging to Mrs. Thomas Scott, his sister-in-law, 485*l.* Another very interesting entry in the catalogue relates to Sir Walter's Latin grammar which he used at school. This was purchased at Ballantyne's sale in 1814, and now realized 44*l.* Spenser's 'Faerie Queene,' 1590 96, 2 vols., small 4to, a large and, on the whole, a sound copy, sold for 221*l.* An original autograph MS. of Stevenson's 'Markheim' sold for 70*l.*, and was apparently the one that brought 61*l.* in July, 1899. There are several MSS. of this story in existence, for yet another appeared in July last at Sotheby's, when it realized 32*l.* The sale held by Messrs. Hodgson on March 25th and following days is noticeable as containing Braithwaite's 'Nature's Embassie' and 'Times Curtaine Drawne,' the original editions of 1621 in one contemporary binding with clasps, 24*l.*; 'Vicar of Wakefield,' 2 vols., 1766, Salisbury, 86*l.* (original calf, one title added); Dante Rossetti's first printed poem, 'Sir Hugh the Heron,' 4 parts, unbound, 1843, 35*l.* 10*s.*, and the same author's 'Poems,' also privately printed, 1869, 8vo, 26*l.*

The splendid collection of original productions of William Blake belonging to the Earl of Crewe was sold at Sotheby's on March 30th. There were but seventeen entries in the catalogue, but these realized 9,766*l.*, one item fetching as much as 5,600*l.* This sale created such a large amount of interest at the time, and is so generally remembered, that it need not be referred to again. On the same day some forty-eight lots, described as being the property of an amateur, sold for more than 2,000*l.*, but manuscripts were the chief feature in this instance. On April 8th an interesting volume containing 'Our Street' and 'Doctor Birch' brought 131*l.* This was because it had the autograph of Katherine E. Perry, Chesham Place ('Our Street'), on the title, and a poem of five stanzas in Thackeray's handwriting. A little later a copy of the true original edition of 'Alice's Adventures in Wonderland,' 1865 (not 1866), sold for 13*l.* 15*s.*

The extensive library of the late Dr. Brown, of Gibraltar House, Edinburgh, was sold by Messrs. Sotheby on April 20th and four following days. This library was of a general character, and not particularly valuable when compared with many other collections that have been dispersed during the last few years. Dr. Brown had, however, selected his books with excellent judgment. One of them, the Kilmarnock edition of Burns's 'Poems,' for which he is said to have paid twenty guineas many years ago, now realized 350*l.* The title and three leaves had been supplied from another copy, and were inlaid and mended. One of the blue wrappers, as in the case of Mr. Lamb's example, which sold at Edinburgh in 1898 for 572*l.*, was missing. An original copy of Keats's 'Poems,' 1817, in boards, with label, made 140*l.* This book must at one time or other have changed hands for 2*s.*, as that price was marked in pencil on the inside of the cover. The Crowcombe Court Library, sold on May 6th, was another noticeable collection, and at Hodgson's the same day the catalogue of the first library sold by auction in England, viz., that of Dr. Lazarus Seaman, 1676, brought 3*l.* 3*s.* According to a priced copy of this catalogue in the British Museum, the highest amount realized for a single lot was 8*l.* 2*s.* for a set of the 'Works of St. Chrysostom,' 1636. On May 8th and 9th the library of the late Mr. Bromley Davenport, known as the Baginton Hall Library, and other properties, produced nearly 2,000*l.* Bacon's 'Essaies,' 1613, in the original binding, but shaved, brought 22*l.*; Shakspeare's Works, the Third Folio of 1663, 510*l.* (title with portrait and verses by Ben Jonson opposite, cut round and mounted, 13⅛ in. by 8¾ in.); and defective copies of the Second, Third, and Fourth Folios, comparatively small amounts. Mr. Baker-Wilbraham's library, sold later in the month, contained a copy of the original editions of 'Robinson Crusoe,' 1719, and 'The Farther Adventures,' 1720, together three vols., 8vo, 151*l.* (old calf, several leaves of advertisements missing); an excellent copy of Didot's 'Horace,' which had at one time belonged to General Junot, 1799, folio, 29*l.* (printed on vellum, half-morocco, uncut); 'Paradise Lost,' first edition, but fourth title according to Lowndes, 1668, 26*l.* (old calf); Péréfixe's 'Histoire du Roi Henri-le-Grand,' extra-illustrated with 228 old portraits, 2 vols., 1816, 27*l.* (morocco extra); and a number of other good and valuable books.

A very important miscellaneous collection came to the hammer on May 18th and three following days, the 1,077 lots in the auctioneers' catalogue realizing the large sum of 12,145*l.* It is, of course, quite impossible to do much more than mention this extensive sale, which occupies more than sixty pages of 'Book-Prices Current.' All classes of books were represented, most of them being of great interest. The first pirated edition of Bacon's 'Essaies,' 1606, a fine copy, bound up with the 'Essayes' of Sir W. Cornwallis and Robert Johnson, realized 63*l.*; the scarce 1660 edition of Beaumont and Fletcher's 'Poems,' 25*l.*; another copy of 'Robinson Crusoe' and 'The Farther Adventures,' 307*l.* (original calf); the genuine first issue of Goldsmith's 'She Stoops to Conquer,' 1773, 8vo, with the misprinted catchword on p. 100 ("Tony" for "Hastings"), 26*l.* 10*s.* (morocco extra); and the original edition of George Herbert's 'The Temple,' 1633, 8vo, 104*l.* (original calf, stained). Scarce editions of the works of Lamb, Braithwaite, Andrew Marvell, Milton, Pope, Henry Vaughan the Silurist, Edmund Waller, Walton, Dekker, and other old dramatists, Dryden, Milton, and the poets, dotted this catalogue in every direction. A Second Folio, with the Richard Hawkins title-page, sold for 850*l.*, and a Third Folio for 570*l.* Shelley's 'Proposals for an Association of those Philanthropists' and his broadside 'Declaration of Rights,' which Irish farmers used to stick on their walls, realized 530*l.* Thirty-three years ago Lord Carlingford bought them both for 15 guineas, but collectors were not so eager then as now, nor prepared to pay such high prices. Perhaps the earliest production of the Australian press, the 'First Fruits of Australian Poetry,' printed for private distribution at Sydney in 1819, realized 8*l.* at Hodgson's on May 21st, and engravings from the works of Sir Thomas Lawrence, consisting of portrait and fifty plates (two extra plates added, making fifty-two), 1835, folio, 59*l.*

June was a busy month, as it always is, some half-dozen sales of a high class occupying the attention of the literary auctioneers. On the 18th and following days a miscellaneous collection of 892 lots realized 8,500*l.*, and on the 22nd and five subsequent days the library of the late Mr. W. E. Bools, of Clapham, was sold for 3,500*l.* The original edition of the 'Rubáiyát,' 1859, small 4to, which at one time attracted no attention, now realized 37*l.* (wrappers). Thackeray's copy of Charles Tennyson's 'Sonnets and Fugitive Pieces,' 1830, which sold for 300*l.* at Hodgson's in April, 1902, dropped, for some mysterious reason, to 140*l.*, though the novelist's copy of Murray's 'Handbook for Travellers in Southern Germany,' 1850, with his signature and nine pencil drawings by him in different parts of the volume, made 61*l.*, as also did another guide-book containing pencil sketches. The sale of the 18th contained the 'Doctrinale' of Alexander Gallus, printed by Pynson in 1492, unique up to the present, 320*l.*, and several most important Shakspearean items, one of them an Elizabethan commonplace book in MS., containing an unknown reading of the song "Come live with me and be my love," 192*l.* 'The Rape of Lucrece,' 1624, realized 130*l.*, and a copy of the First Folio (Lee LXXX.) 385*l.* Mr. Bools's library contained many good books, notably a number of early plays by Dekker and other dramatists. One work of this class is especially noticeable. It is 'The Raigne of King Edward the Third,' 1599, which was once attributed to Shakspeare. It realized 85*l.* The Duke of Roxburghe's copy brought 3*l.* 5*s.* in 1812, and was resold in 1901 for 68*l.* At Messrs. Christie, Manson & Woods's on July 8th a number of autograph letters of Swift and Pope were disposed of. These included the original correspondence respecting the publication of 'Gulliver's Travels' (86*l.* 2*s.*), and the original agreement for the publication of the 'Miscellanies' (51*l.* 9*s.*). Later in the month Mrs. Browning's 'Prometheus Bound,' 1833, realized 38*l.* (presentation copy); Cowper's 'Poems' in the original boards, 2 vols., 1782-85, 47*l.*; another copy of 'Robinson Crusoe,' 1719, 106*l.* (damaged). The *Sporting Magazine*, from its commencement in 1792 to December, 1870, 156 vols., uniformly bound in half-morocco, brought 150*l.*; Turner's 'Liber Studiorum,' the complete set of seventy tinted views and the frontispiece, subscriber's copy, 1812-19, 110*l.* (boards); John Taylor's 'Heads of All Fashions,' 1642, a rare volume in verse by the Water Poet, 47*l.*; Shelley's 'Adonais,' 1821, 195*l.* (original blue wrapper); the ninth quarto edition of Shakspeare's 'Richard III.,' 1629, 111*l.* (unbound, margins shaved); 'Love's Labour Lost,' the second quarto edition, 1631, 82*l.* (shaved); 'Othello,' first edition, 1622, 104*l.* (imperfect); and the first Prayer Book of Edward VI., 1549, folio, 79*l.*

The sensation of the new season, which opened on October 7th, has, so far, been the purchase by Mr. Wise of Shelley's 'Victor and Cazire' for 600*l.* The probability is that this book is not sufficiently scarce to warrant such a price. The edition was a large one, presumably 1,500 copies, and already a third example has been unearthed, as reported in the *Athenæum* of December 12th. That fifty copies should be outstanding somewhere, waiting to be discovered, is more than likely. On the evidence this seems to be a peculiarly dangerous book to buy at a high price. Many people would prefer the special copy of Johnson's 'Scots Musical Museum,' 4 vols. only, containing upwards of 140 manuscript notes in the autograph of Robert Burns, which brought almost the same amount (610*l.*) at the same sale. Mr. Nichols also had a copy of Burns's 'Poems' of 1787 (Edinburgh), with a lengthy inscription on the reverse of the half-title to the first volume, also in the handwriting of the poet; this realized 178*l.*

The sales held during November and December are too fresh in the memory to need elaboration. It will be sufficient to refer in general terms to the important collection of Shakspeareana sold at Sotheby's on December 7th, when a hitherto unknown issue of the Fourth Folio brought 215*l.*, as previously mentioned; to Messrs. Puttick & Simpson's very important sale of the same date; to the miscellaneous collection disposed of on December 11th and following days; and last, and more noteworthy than all, to the library of the late Rev. Walter Sneyd, the sale of which has just been concluded. The illuminated manuscripts in this collection were unusually fine, and one or two of them brought immense prices, *e.g.*, that Latino-Flemish manuscript, on vellum, of the thirteenth and fourteenth century, which was bought by Mr. Quaritch for 2,500*l.* Messrs. Sotheby are to be congratulated on their production of the illustrated catalogue, which, indeed, is not so much a catalogue, in the ordinary acceptation of that word, as an extremely artistic and useful guide to a collection of the highest importance.

Before bringing this summary to a close, it is necessary to refer to the extraordinary position now assumed by the Kelmscott Press publications. On December 14th Sotheby's catalogued a complete set of these books in one lot, the first occasion on which such a wholesale method has been adopted. There can be no question that they were right, for the Kelmscott books are not now what they once were. They are, in fact, giving way all along the line, from the works of Chaucer to the 'Romance of Sire Degrevaunt.' The whole collection only realized 255*l.* on this occasion, not half of what it would have brought three years ago; and if a comparison of individual prices is desired, reference need only be made to the sales held on November 26th last and May 21st, 1900. 'Poems by the Way' has declined from 12*l.* 5*s.* to 4*l.*; 'The Golden Legend' from 10*l.* to 6*l.* 10*s.*; 'Maud' from 3*l.* 10*s.* to 1*l.* 19*s.*; 'The Earthly Paradise,' 8 vols., from 25*l.* to less than half the amount. The books are the same; they have lost nothing of their magical old-world aspect, but yet they are different. Fashion has changed once again—for what reason no one can tell.

J. H. SLATER.

COLERIDGEANA.

I have recently purchased a manuscript commonplace book which I have found to be of much more than ordinary interest. It is a folio volume, extending to about 216 closely written pages. Up to p. 201 the handwriting appears to be the same throughout; the remainder seems to have been written by another hand at a rather later date. The greater part of the book appears to have been written from time to time between 1812 and 1818. The book itself furnishes no positive evidence as to its writer or writers, but from various indications I conclude that the greater part of it was written by John Taylor Coleridge, the nephew of S. T. Coleridge, best known to the world as Mr. Justice Coleridge. My chief reason for ascribing it to him is that it contains many poems of his which, as they were apparently never published, would hardly, I think, have found their way into the book if they had not been put there by himself.

Coming now to the contents of the book, it is to be noted that it has a good deal of the matter which one usually expects to find in such compilations. It contains a good many extracts from Byron, Kirke White, Moore, Scott, and other popular authors of the time. There are many pieces of Southey's, but, rather curiously, there is nothing of Wordsworth's. But the volume is chiefly interesting because of its containing a number of poems and prose passages written by, or relating to, various members of the Coleridge family. Among these are a considerable number of pieces by John Taylor Coleridge, most of which are signed "J. T. C." or "J. C. T.," though a few of them bear the signature "Jteesi," in imitation, no doubt, of his famous uncle's "Esteesi." Then there is a poem by the Rev. George Coleridge, and another by Henry Nelson Coleridge. In addition to these there are upwards of twenty poems by S. T. Coleridge. Before dealing with these, however, I will remark briefly upon the other poems by members of the Coleridge family which appear in the volume.

I do not think that John Taylor Coleridge has hitherto been known as a poet—or, to speak more correctly perhaps, as a versifier. So far as I am aware, none of his poems has been published except his Oxford prize poem 'Pyramides Egyptiacæ,' a copy of which is in the manuscript book. Another Latin poem is in the volume, and about a dozen English poems. All these appear to be quite youthful compositions, and they are not, therefore, to be judged with any great degree of critical severity. But they are by no means without merit, and they show that the nephew had at least a spark of the poetic genius of his great relative.

I have already said that the book contains a poem by George Coleridge, the brother of S. T. Coleridge and the vicar of Ottery St. Mary. As the lines are not without interest, it seems worth while to quote them here :—

LINES ON THE DEATH OF F. C——E.

Nor father's agonizing groans,
Nor mother's heart-consuming moans,
Nor tears which thousand eyes have shed,
Can bring thee, artless Frederic, from the dead;
The thunderbolt directed from above,
Hurl'd with a painless stroke from hands of love,
Has summoned thee from dreadful scenes of night
To streams of comfort and eternal light.
That so with longing eyes thy parents dear
Might sorrowing seek and happy find thee there.

Rev. G. C——e.

Of course it is mainly in the poems by S. T. Coleridge, and in the various references to him in the book, that its chief value lies. It is rather curious that the pieces chosen by J. T. Coleridge are by no means the best of his uncle's productions, but rather his earlier and least happy ones. Amongst them are the 'Dedication to the Rev. George Coleridge,' 'To a Young Ass,' 'Lines written at the King's Arms, Ross,' several of the sonnets, and some extracts from 'Religious Musings.' In most of these pieces there are slight variations from the accepted text; that is to say, the text of Mr. Dykes Campbell's edition. In most cases these variations are hardly of sufficient importance to be worth recording. I may note, however, that the verses which are printed in Mr. Campbell's edition under the title of 'The Two Round Spaces on the Tombstone' appear in the manuscript volume with the title of 'Elegy on Sir J. M——sh.' In the latter the whole of the first stanza, and several lines in the last, as given in the printed text, are omitted. Upon the whole, I think that the poem gains by these omissions, which were, I should think, struck out by the author himself; but perhaps it is hardly worth while to register the different readings in so ill-tempered and intemperate a poem. Another piece which varies somewhat in text from the printed version is 'A Mathematical Problem,' which appears in the manuscript under the title of 'Specimen of a Translation of Euclid in a Series of Pindaric Odes'; but here again it seems hardly worth while to record the variations. On p. 149 of the manuscript there is an epigram which has not hitherto been known as Coleridge's, but which, I think, may be confidently accepted henceforth as his. It is as follows :—

THE TASTE OF THE TIMES.

Some whim or fancy pleases every age;
For talents premature 'tis now the rage.
In music how great Handel would have smil'd
T' have seen whole crowds enraptur'd with a child:
A Garrick we have had in little Betty,
And now we're told we have a Pitt in Petty:
All must allow, since thus it is decreed,
He is a very *Petty* Pitt indeed. S. T. C.

On p. 77 of the manuscript the following epigram appears :—

ON PITT AND FOX.

Britannia's boast, her glory and her pride,
Pitt in his country's service liv'd and died.
At length resolv'd what Pitt had done, to do,
For once to serve his country, Fox died too.

It seems to me not unlikely that this also was written by Coleridge. He certainly had a very bad opinion of both Pitt and Fox, so that it may seem unlikely that he would speak of the former as "Britannia's boast." This, however, may have been done simply to sharpen the point of the epigram as against Fox. The references in his letters to the latter statesman are exactly in accord with the view which is expressed in the epigram.

On p. 54 of the volume I have found the following couplet :—

EPITAPH ON AN AMIABLE GIRL.

Sleep soft in dust! Wait the Almighty's will!
Then rise unchang'd, and be an angel still!

In a letter to Thomas Poole, dated March, 1797, Coleridge alludes to the death of his sister Anne, and then quotes the above lines in a slightly altered form :—

Rest, gentle Shade, and wait thy Maker's will;
Then rise unchang'd, and be an Angel still!

This would seem to prove pretty conclusively that the verses were Coleridge's own, and I should have ascribed them to him with a good deal of confidence, if I had not accidentally happened upon a seeming proof that this can hardly be the case. Chancing to look through a little book called 'The Oriental Asylum,' published at Calcutta in 1788, I found the epitaph in the following form :—

ON THE TOMB OF A BEAUTIFUL GIRL

Sleep, sleep, fair form: await the Almighty's will:
Then rise unchang'd, and be an angel still.

After all, it is just possible that Coleridge may have written the epitaph in early life. His 'Genevieve' is dated 1786, two years before the appearance of the epitaph in 'The Oriental Asylum.'

On p. 76 of the manuscript there is a prose passage headed 'Curious Instance of Roman Catholic Blindness.' This tells the story of Coleridge and the guide who, when descending with the poet from Mount Etna, expressed so much surprise on finding that he, like himself and his countrymen, was willing to pay adoration to the Host, which was being carried through the village of Nocolossi. This story will be found in Coleridge's 'Table Talk,' where it is told almost in the same words as in the manuscript.

There are other points of interest in the manuscript which might be dwelt upon, but as they do not relate to S. T. Coleridge or his relations, I will not now remark upon them.

Bertram Dobell.

Literary Gossip.

Mr. Grant Richards will publish on or about the 25th inst. 'Japan: Aspects and Destinies,' by Mr. W. Petrie Watson. The book is a study of the Japan of the moment—of its social, industrial, and political conditions—from what is, perhaps, a rather novel standpoint. It presents the views of leading Japanese personages on some large questions—such as the "Yellow Peril"—which the Far Eastern crisis has recently brought into prominence. The writer was for several years, and up to a recent date, in a journalistic position in Japan.

Mr. T. Fisher Unwin has in preparation a volume entitled 'A Leader of Society at the Court of Napoleon,' by Mrs. Bearne, author of 'Pictures of the Old French Court.' The book deals with the adventurous life of Laura Permon, who, connected by blood with both the old and new *régimes*, spent her childhood amongst the storms and terrors of the Revolution, her youth in the reckless gaiety of the Imperial Court, and her later years in the artistic and literary society of Rome and Paris after the Restoration. She was intimate with Napoleon and his family, and had many other celebrated friends.

Mr. Austin Dobson has undertaken to prepare for Messrs. Macmillan & Co. an annotated edition of Madame D'Arblay's 'Diary and Letters.'

Miss Constance F. Gordon Cumming, author of 'Wanderings in China' and other works of travel, has written her 'Reminiscences,' and is at present preparing them for the press. They will be published in the spring by Messrs. Blackwood & Sons.

Mr. John Payne's new volume of lyrical poems, 'Songs of Consolation,' is now in the binder's hands and will soon be ready for issue. A second volume by the same author, 'Hamid the Luckless, and other Tales in Verse,' is in the press, and will be followed by a third, 'Poems of Youth,' containing such of his early poems as are deemed worthy of preservation. A voluminous American edition of Mr. Payne's most representative verse, selected and edited, with a biographical and critical introduction, by the late Mrs. Tracy Robinson (Lucy Bull), is also in preparation, and will shortly be published by the well-known Boston house, the Lothrop Company.

The author of the 'Annals of Bristol History of the Seventeenth, Eighteenth, and Nineteenth Centuries,' Mr. John Latimer, died at Bristol last Monday. A review of his latest work on 'The Society of Merchant Venturers of Bristol' appeared in these columns on October 3rd, 1903, and he was engaged almost up to his last moment in editing for publication some of the charters and volumes in the possession of the Bristol Corporation, relating to the mediæval history of the city. Mr. Latimer was a most diligent editor, sparing no pains to decipher

documents and trace traditions to their source. Many of his articles appeared in the Bristol and Gloucestershire Archæological Society's *Transactions*.

The catalogue of rare books which Messrs. Hodgson will offer for sale on Thursday and Friday next, besides including the Blake items referred to elsewhere, also comprises a very fine proof copy of the engraved works of Sir Thomas Lawrence, and an early copy, printed in colours, of Stothard's illustrations to Shakspeare's Seven Ages of Man. There is also an extensive collection of the magnificent ornithological works of Gould, Meyer, Dresser, Booth, and others, as well as many rare sporting books, such as the large edition of Alken's 'National Sports of Great Britain' and Apperley's 'Life of a Sportsman.' A number of handsomely bound sets of standard authors combine to make up a most interesting catalogue.

A circular sent to us declares that

"Ireland lacks more than most other countries a body of cultured or liberal opinion, using the word 'liberal' in the widest sense; so that in this country there is little or no discussion of religious, political, social, or art topics conducted rationally or dispassionately."

These things are to be remedied by a magazine entitled *Dana*. Support is announced from the following, amongst others: Prof. Dowden, Mr. Cunninghame Graham, Lady Gregory, Mr. Stephen Gwynn, Mr. George Moore, Mr. John M. Robertson, Mr. T. W. Rolleston, and Mr. W. B. Yeats. The magazine will be conducted by Mr. John Eglinton and Mr. F. Ryan, and published by Messrs. Hodges, Figgis & Co., of Dublin.

Mr. Lloyd Sanders has taken over the editorship of the *Outlook*, which is to be congratulated on securing so competent a hand to lead its destinies. Mr. Sanders made his reputation some years ago with an excellent biographical book of reference; he has plenty of journalistic experience, and is an able historian.

Samuel Butler's connexion with New Zealand has been continued after his death by a discussion concerning the morality of his latest novel, 'The Way of All Flesh,' in the *Press*, a Christchurch journal. The book was removed from the shelves of the public library, and the *Press*, which had published a review of it with an excellent statement of Butler's position, protested. One of the library authorities then wrote, defending the withdrawal as necessary to protect "youths of both sexes"! The *Press* had no difficulty in disposing of this pitiful Podsnappery; but it is a sorry spectacle in the present century, for it means, amongst other things, a lack of intelligence which unfits a man to hold any position of public control. We congratulate our contemporary on its stand for freedom, and wonder what the library does about the Bible, much of Tolstoy, 'Sir Richard Calmady,' and other admired works of ancient and modern times.

The very interesting yearly record of books compiled by the *Publishers' Circular* is before us. It shows a total, including new books and new editions, of 8,381 items, which is exactly a thousand above the previous year. Much of this gain, if it is a gain, is due to pamphlets. Theology (702) has notably increased, and so have educational books (748), though arts and sciences and law are not so well represented. The section of juvenile works and novels exceeds the last record, and is, as usual, by far the largest (2,650). Weary reviewers will not be surprised to see that the new books alone in this line reached in October 296, and in November 347, the new editions in each of these months being over a hundred.

Dr. E. Denison Ross, Principal of the Calcutta Madrasah, has been appointed Honorary Epigraphist to the Government of India for Persian and Arabic Inscriptions.

We are requested to state that the papers to be read before the Bibliographical Society during the remainder of its session have been rearranged in the following order: Dr. Gasquet's paper on 'The Bibliography of some Devotional Works published by the Earliest English Printers' will be read on January 18th; Mr. Bourdillon's, on 'The Printed Editions of "Le Roman de la Rose" and their Illustrations,' on February 15th; Mr. G. F. Barwick's, on 'Some Early Guide-Books,' on March 14th. Mr. Steele's illustrated monograph on 'English Music-Printing to the Close of the Sixteenth Century' will be ready for issue about the end of the present month.

The gift of Chantilly and its wonderful treasures to the Institute of France has been followed by another of great interest and value. M. Jacques Siegfried has virtually given to the Institute the Château of Langeais, on the borders of the Loire, about twenty kilometres from Tours. Its history goes back to the year 990, but it was under Louis XI., in 1450, that the present château was built. M. Siegfried has been in possession of the place since 1886, and all his restorations and additions have been carried out with a due regard for the surroundings, and he is to remain in possession of the place so long as he lives. What will the Institute do with it? From the views of the house it seems sufficiently large to accommodate the whole of that body, which will probably make it the scene of prolonged annual picnics.

The services of the late Dr. Rost as secretary of the Royal Asiatic Society will be recognized at the meeting of the Society on Tuesday next, when Sir Richard Temple will unveil a memorial to him.

We note the appearance of the following Parliamentary Papers: 'Special Reports on Educational Subjects,' supplement to vol. viii. 'Report on the School Training and Early Employment of Lancashire Children' (3*d.*); Report of the President of Queen's College, Galway, for the session 1902–3 (2½*d.*); and Statements of Schemes for the formation of Education Committees approved from August 1st to November 30th, 1903 (1½*d.*).

SCIENCE

The All Red Line: the Annals and Aims of the Pacific Cable Project. Edited by George Johnson. (Stanford.)

This book constitutes a curious mixture. It is, on the one hand, a sort of unofficial condensed Blue-book regarding the gradual evolution of the scheme, forming a record of the correspondence, conferences, main evidence, &c.; and, on the other, it professes to give an account of the work done, using technical terms, such as "K.R.," which in a book of this description — apparently intended largely for the general public — certainly need fuller explanation.

The author, or rather editor, reproduces copious extracts from letters and articles which have from time to time appeared in the Press on the subject, and in some cases these reappear at full length. He occasionally also introduces his own views, though at far less length, and it is in certain instances, owing to the general arrangement of the book, difficult to recognize where he is quoting and where he is giving his own opinion. This is notably the case in his chapter on 'State Partnership in a Cable System,' wherein, by way of argument, he quotes in turn from Plato, Cicero, Sir George Cornewall Lewis, Sir Sandford Fleming, Gibbon's 'Decline and Fall of the Roman Empire,' Leroy-Beaulieu, M. Gide, Prof. Richard Ely, Laurence Gronlund, and Sir Frederick Pollock. The first part of this chapter ends up:—

"It is submitted that a fair reading of authority, both in law and political economy, will lead to the conviction that the electric cable is a proper subject of State ownership."

The second part, which is the essence of the whole book so far as originality goes, professes to present the view of "the man in the street," and includes many further quotations from Sir Sandford Fleming. 'Imperial Defence,' the treatise of Sir Charles Dilke and Mr. Spenser Wilkinson, has been turned to good account here, and the same remark applies to Sir John Colomb's 'Defence of Great and Greater Britain' and Sir George Clarke's 'Imperial Defences,' though it should be mentioned that Sir Charles Dilke and the two last-mentioned authorities were not in favour of the All-British Pacific Cable scheme on the lines it finally took shape—partly for strategic and partly for financial reasons. This, the most important part of the book, is more suggestive of a review article than anything else; and, in fact, most of what is of interest for the moment may be found in just such an article in the *Quarterly Review* of a little time back as well as in a recent contribution by Mr. Charles Bright to the *Nineteenth Century*, the main difference being that in the last case the arguments in favour of the line are arranged with some sort of system and sequence. A book of this character should deal separately with the strategic aspect, which, indeed, is scarcely touched (beyond the quotation of Lord Wolseley's well-worn opinion), though it forms one of the great characteristics of the scheme. Possibly, however, the editor (coming from Canada) is aware that the connecting link across British North America is so open to attack that the system is of little real use on that score at present.

The principal feature of this chapter consists in arguing for State ownership of cables as a policy very largely based on Communism and Socialism in their best sense; and the editor reveals the fact that he is in favour of the State undertaking this sort of work, just as he is also in favour of municipal trading. We, however, should defend the project being undertaken as a

subject of State partnership on an entirely different basis. The "All-British" Pacific Cable was considered to be for the good of the Empire as a whole, but none of the existing telegraph interests would undertake its realization themselves, and they, moreover, strenuously opposed the scheme. This being so, it was evident that if it was to be realized at all, it must be realized by the State. The best arguments for the line were on strategic grounds, which should naturally appeal to a Government from a national standpoint, though not to a body of business men, unless considerably fortified by other arguments; and, it may be added, the very features which render the Pacific Cable, apart from the Canadian link, so excellent a strategic cable must always militate against its being a great commercial success. Yet it is just such lines as these that are needed by a nation to meet the contingency of war. It is, therefore, just such lines as these that a Government should take up as a national affair, even though possibly at a loss for some time. The mere fact of the cable as a valuable strategic weapon should be considered to repay its cost. It may be added that it is in these cases only that a Government need have no qualms about competing with private enterprise where necessity demands.

So far the line as a commercial undertaking has certainly not been crowned with any great degree of success. That, however, cannot be laid at the door of the contractors—the Telegraph Construction and Maintenance Company—who, as usual, did their work admirably and in most businesslike fashion. If we note the course of events, some enlightenment may accrue as to the cause of the trouble.

In the first place the entire contract was assigned to a single firm, one that was at the very time busily engaged in making and laying a competing line from the Cape to Australia for the allied "Eastern Companies." Thus not a mile of the Pacific Cable was laid until after the competing line had been working for upwards of a year. It is partly on this account, no doubt, that unkind suggestions have been made of playing into the hands of the very interests with which competition was intended. Surely the contract should not, in any case, have been confined to a single firm, but split up amongst at least two; for by this means the line would have been made and laid in less than half the time, and would, therefore, have been doing useful work and earning something as soon as the rival line, instead of being forestalled in many directions.

It would seem as though the powers that be—with a Board of Management entirely new to the work they were undertaking—had decided that everything should be done on entirely different lines from those adopted by the various existing cable companies of many years' standing. Thus the consulting engineers were empowered to act more like agents than consulting engineers in work which the companies have always found it more satisfactory and economical to have performed by permanent officials on their own premises and solely in their employ, as servants of the company and not as individuals with any other possible interest. It was only after things had advanced to a comparatively complete stage that a manager was appointed, selected from the retired ranks of Indian telegraph officials, with experience regarding the business of land wires rather than a system of ocean cables. Similarly, the appointment of a secretary whose experience lay rather with steam laundries than with a cable system needs some justification.

Far be it from us to suggest that blame can be fairly attached to any single person for the Pacific Cable not having, so far, proved a greater success; but since the administrative arrangements adopted were in no way justified by precedent, questions are liable to be asked, and criticism is salutary where public money has been expended with insufficient results.

But Mr. Johnson is in no way responsible for the subsequent career of the Pacific Cable, and we can strongly recommend his little book to any one wishing to grasp or refresh his memory quickly about the gradual, very gradual, progress of the scheme in the face of much interested and strong opposition. The author refers to the labours of Sir Sandford Fleming, Sir Charles Tupper, Mr. Henniker Heaton, Sir Edward Sassoon, and Mr. Charles Bright in this connexion; but if a future edition should be called for, he might note that the Indiarubber, Gutta-percha, and Telegraph Works Company is not—as he suggests—"briefly known as the Silver*ton* Company," but as the Silver*town* Company. This error, or misprint, is made so constantly—notwithstanding the close association of Silvertown and Messrs. Robert and M. H. Gray with the active promotion of the project—that it is, perhaps, worth pointing out. Further, an index should certainly have been supplied.

MATHEMATICAL LITERATURE.

Lectures on the Logic of Arithmetic. By M. E. Boole. (Oxford, Clarendon Press.)—This is emphatically an interesting little book, but hardly in the way one would suppose from its title. It is, in truth, an amusing mixture of sense and nonsense. The relevance of much of its varied matter to the subject of logic or arithmetic is not easy to detect; but, in spite of this rather serious drawback from the educational point of view, Mrs. Boole somehow manages to captivate the reader by the quaintness and originality of her discussions. Here is a specimen:—

"Primitive Man climbed trees quite easily, and so did Ab, and Ab's wife, and Mrs. Primitive Man; they carried their babies up trees till the babies were old enough to learn how to go up; and then the mothers made the children learn. And all that has helped to make climbing natural and good for children now. But another thing was happening at the same time. Have you noticed what sort of words a child learns first? Names of *things*, or names of *numbers?* For instance, if a child of about a year and a half old saw six birds on a wall, would he say 'Six,' or would he say 'Dickie-birds'? You know that he would say 'Dickie-birds' much earlier in his life than he could count 'six.' Well, savages of very long ago, such as Primitive Man, could not talk as we do; indeed, one name for them is 'Speechless Man.' But they must have had words, or grunts, or growls, or signs of some sort for some few things; even a hen can tell her chickens that she has found food, or that she sees a hawk. We may be sure that Primitive Man could tell his wife that there was a wolf near when he could not say 'Six wolves.' Perhaps he said 'Woo-oo-oo-oo' by way of a sort of imitation of a wolf's howl. And presently he began to find out that it would be convenient if he could somehow tell his wife whether there was one wolf or many. He had not words, as yet, to tell her with. Now what does an omnibus conductor do, when you have heard, or guessed, that he said 'Fares, please!' but, because of the rattling noise, he cannot make you understand whether your particular fare is two pence or three? He holds up fingers. Can we not fancy Primitive Man doing that? If he said his word, or grunt, for wolf, and held up one finger, that might mean: 'Just stand behind me with baby, my dear, while I kill the wolf with a stone.' But if he spread out all his fingers, that might mean: 'Let us get up the tree quick; for there are more wolves coming along than you and I can manage.'.....Now before you go to the next lesson and forget this one, I want you to make a picture in your minds that you will remember in after life. Shut your eyes; lean back comfortably in your seats. Let your hands lie slack on your laps. Take a few long, easy breaths. Now then. (The teacher should read the following with a pause between each sentence.) Think of the funny hairy man in Clodd's book. See him start suddenly. He calls out: 'Woo-oo-oo-oo.' The little ones may call out 'Woo-oo-oo-oo' if they like. Now be quiet again. He calls out 'Woo-oo-oo,' and puts up his hands with all his fingers spread out. His wife comes out of her dreamy mood. Jumps up and carries her baby to the foot of the tree. Clasps the baby between her long hind feet. Climbs the tree like a monkey by her hands only. The man climbs after her. When they have reached a high branch, she takes baby in her arms; she and the man sit side by side, and wait till the wolves have gone by."

Here Mrs. Boole observes parenthetically:—

"Two or three minutes should now be spent in silence, sitting at ease, before the class breaks up. .....Modern children are fast forgetting the secret of slow, deep, natural breathing, as well as that relaxed attitude and meditative picture-soakage which is one of Nature's most powerful educators. The loss of these things is probably one great factor in the failure of modern educational schemes."

After this it is curious to find a chapter on 'Relevance,' which opens thus:—

"Suppose a pony is shut up in a field alone. How many heads will be in the field? How many legs? Eyes? Hoofs? Tails? Hands? How many pieces of mischief do you think will be done in an hour? Suppose another pony is turned in. (Repeat same questions.) Twenty ponies in. (Repeat.) A hen comes in. (Repeat.) Another boy comes in, the second boy has a monkey. The master comes in. (Repeat the questions each time.) Now let us put all that on the black-board."

The chapter on 'Equivalent Fractions' opens as follows:—

"Sit at ease, shut eyes. Make a mind picture. Each one of you is to think of some grown-up person that he likes. I am going to call the person 'Mother'; but you may think of Father or Auntie, or any one else you like. Now then. There is a plate on the table, and a knife, and an apple. Mother cuts the apple into two pieces the same size. We call those pieces? Halves. Now Mother cuts each of those pieces into two. We call those pieces halves of halves, or? Quarters. Mother eats one of the quarters, and says you may have the rest. How many quarters are left for you? Three. Two of them are the two halves of one half-apple; the other quarter is one of the halves of the other half-apple. Now, what is left for you when some one takes one quarter of an apple and leaves you the rest? Three quarters. Open eyes, sit up."

Here somebody (the teacher, we presume) is supposed to write on the black-board in big legible letters this sentence: "If a person takes one quarter of anything and leaves me the rest, what I get is three quarters."

Chap. xv. discusses an equivalence which, we should imagine, involves metaphysical subtleties beyond the grasp of young children. Mrs. Boole begins her not very illuminating discussion as follows:—

"The idea of fraction is readily introduced by accustoming children, when the concept 'child' is taken as arithmetical unit, to think of that unit as divided into halves, each side being a half; or the unit may be a monkey, each hand representing a quarter."

Then follows a problem in which the teacher is supposed to ask such questions as:—

"If each monkey is to have two nuts in each hand, how many will three monkeys have? Two monkeys? One monkey? Half a monkey? A quarter of a monkey? Three-quarters of a monkey?"

For ourselves, we must own to a conservative prejudice in favour of the simple old-fashioned method of illustrating the concepts of units and fractions by straight strokes and their divisions. The method may be less amusing than that of Mrs. Boole, but it has the advantage of being more easily exhibited to the eye by concrete examples. A piece of chalk is generally within reach; a monkey is less easy to procure; and, even if that difficulty is over, the operation of dividing him into halves and quarters would be awkward. No doubt the concept is possible as a "mental picture." Children would find it easy to "shut eyes" and *imagine* a divided monkey; but, all things considered, we incline to the opinion that the image of a divided chalk line plainly imprinted on the retina of the open eyes would be more helpful. It is true that the child is asked to consider each simian hand as *representing* a quarter of a monkey; but children are terribly matter-of-fact and logical, and we very much question whether the concept of the four hands would exactly correspond in the childish brain to the childish concept of a live and undivided monkey.

Let it not be supposed from the preceding criticism that the whole of Mrs. Boole's work is conceived in this whimsical vein. Here and there she writes with much sound sense and acuteness. Her remarks, for instance, on the different meanings given to the words *equal* and *equivalent*, and on the confusing effects of these various significations on the minds of young children, may be read with profit by many a teacher. Even those who would never dream of adopting her peculiar educational method—and we imagine that they constitute the majority—will find her exposition of her views stimulating and amusing.

A New Geometry for Schools. By S. Barnard and J. M. Child. (Macmillan & Co.)—*Elementary Geometry, Practical and Theoretical.* By C. Godfrey and A. W. Siddons. (Cambridge, University Press.)—These two books are written pretty much on the same lines as Mr. Warren's 'Experimental and Theoretical Course of Geometry,' which we noticed recently, and are in general open to the same criticism. That is to say, in all three works we approve of the introductory experimental course, in which pupils are gradually led by the neat and accurate construction of figures to take an interest in the subject; but, on the other hand, we consider the succeeding theoretical course a too sudden and a too sweeping departure from Euclid's order of propositions, and in some cases from the simplicity of his reasoning. Euclid's proof, for instance, of his proposition (I. 27) that, if a straight line cut two straight lines so as to make the alternate angles equal, the two straight lines will be parallel, is incomparably easier and not a whit less rigorous than the demonstrations given in the two text-books under review. These demonstrations turn upon an imaginary rotation of the diagram, which many pupils would find it difficult to follow. The authors, indeed, seem aware of this, for one text-book recommends that "the proof of this theorem should be omitted at a first reading," while the other remarks that

"if the student has any difficulty in understanding this proof.....he should take a piece of tracing-paper, and draw on this a duplicate of the figure."

Now why did the writers thus abandon the easy for the difficult? We may be sure that it was from no wanton perversity of spirit. The Cambridge Syndicate had prescribed a sequence of propositions different from that of Euclid, and that sequence, we presume, did not permit the convenient assumption of Euclid's proposition I. 16. Messrs. Barnard and Child say in their preface that

"the text was prepared in the first place in accordance with the Report of the Mathematical Association; but, after the publication of the Report of the Cambridge Syndicate, which contains a complete set of enunciations of theorems covering Euclid, Books I.-VI., the whole of the theoretical part was rewritten and brought into agreement with the Syndicate Report."

Messrs. Godfrey and Siddons, on the other hand, remark, with reference to their book, that

"the sequence of theorems is Euclidian in form, but greatly simplified by the omission of non-essentials, and by the use of hypothetical instructions."

This statement seems hardly consistent with the fact that Euclid's proposition I. 4 is their Theorem 10, and Euclid's I. 27 their Theorem 4. "There is reason to hope," they say,

"that it is now possible to adopt a sequence (not differing very greatly from that of Euclid) which will be generally accepted for some time to come."

For ourselves, we do not feel very sanguine about the general acceptance. If Euclid's order is to be overthrown, the most logical course would be to prescribe no order of propositions at all, but in examinations to insist upon a proof from first principles in the easier propositions, and, in the more difficult, to state in the examination papers the propositions which the examinee might take for granted. For this course much may be said, and we are inclined to think that it will be the one finally adopted.

Theoretical Geometry for Beginners. Part II. By C. H. Allcock, Senior Mathematical Master at Eton. (Macmillan & Co.) — This small volume also departs from Euclid's order of propositions. It contains the substance of Euclid's Third Book with Props. 1–9 of his Fourth. The demonstrations are clear, and there are many riders for practice.

First Stage Practical Plane and Solid Geometry. By G. F. Burn, Chief Engineering Lecturer at the Leeds Technical School. (University Tutorial Press.)—This work is written to meet the requirements of the New Syllabus (1902–3) of the Board of Education, and contains the examination papers for the years 1901–3. The author has evidently bestowed great pains both on the explanations and on the drawings, and the work will be found very useful by the class of students for whom it is intended.

Bonus Tables for calculating Wages on the Bonus or Premium Systems. By Henry A. Golding, A.M.Inst.M.E. (Griffin & Co.)—The volume containing these tables is neatly got up, with a finger index for convenience of reference. Every care appears to have been taken to ensure correctness in the tables, which we have no doubt will be found of great value in finding the wages due to each workman on the bonus and premium systems without the necessity of calculation. The work opens with an interesting and instructive account of the different systems of paying workmen, respectively known as "Day-Work," "Piece-Work," "Bonus System," "Premium System," and "Group-Work," in which the disadvantages of the first two systems are placed in clear relief. Then comes a full explanation of the way in which the tables are to be used.

Vectors and Rotors, with Applications. By O. Henrici, Ph.D., LL.D., F.R.S., and G. C. Turner, B.Sc. (Arnold.)—This work contains the substance of lectures delivered in past years by Dr. Henrici, and arranged for publication by his former assistant, Mr. Turner. It is written with remarkable clearness, and, as it starts from the most elementary principles, it is well within the grasp of any one possessing a knowledge of ordinary algebra and trigonometry. We have lighted on a trifling misprint. On p. 6, l. 20, "ad" should be *aa*.

SOCIETIES.

MICROSCOPICAL.—*Dec.* 16.—Dr. H. Woodward, President, in the chair.—Mr. F. W. Watson Baker exhibited under microscopes an exceedingly complete and valuable series of sixteen slides, illustrating the development of an ascidian form, from the fertilization of the ovum to the larval stage. The slides were prepared by a gentleman who had been most successful in his management of marine aquaria.—Dr. G. J. Hinde read a paper 'On the Structure and Affinities of the Genus Porosphæra,' which was illustrated by diagrams, mounted slides under microscopes, and specimens, many collected by Dr. Hinde in his garden at Croydon having been weathered out of the chalk.

ARISTOTELIAN.—*Jan.* 4.—Dr. G. Dawes Hicks, V.P., in the chair.—A paper was read by Miss E. E. C. Jones on 'Prof. Sidgwick's Ethical Philosophy.' The Utilitarianism of Prof. Sidgwick defines as the ultimate good for man good or desirable consciousness, and this good of consciousness is a good of feeling, *i.e.*, happiness, and freedom from pain. This Utilitarianism is based on two fundamental ethical intuitions: the principles of rational benevolence and of rational self-love. The reconciliation of these two principles is a problem of the first importance and of great difficulty, and is only obtained by borrowing a premise from theology or philosophy. In so doing ethics is in a similar position to physical science, which takes as true propositions for which the only grounds are that we have a strong disposition to accept them, and that they are indispensable to the systematic coherence of our beliefs. The recent criticisms of these views by Prof. J. Seth in *Mind*, April, 1901, and by Mr. G. E. Moore in his book 'Principia Ethica,' were dealt with at some length.—The paper was followed by a discussion.

MEETINGS NEXT WEEK.

MON. London Institution, 5.—'Mexico and its Natural History,' Dr. H. F. Gadow.
— Surveyors' Institution, 8.—Discussion on 'Industrial Decentralization.'
— Geographical, 8½.—'Exploration on the Southern Abyssinian Border,' Capt. P. Maud.
TUES. Asiatic, 4.—Dr. Rost Memorial.
— Royal Institution, 5.—'The Development and Transformations of Animals,' Lecture I., Prof. L. C. Miall.
— Colonial Institute, 8.—'Australia as a Food-producing Country,' Mr. C. C. Lance.
— Institution of Civil Engineers, 8.—'The Electrical Reconstruction of the South London Tramways on the Conduit System,' Mr. A. Millar.
WED. Society of Arts, 5.—'Navigation of the Air,' Lecture II., Mr. E. S. Bruce. (Juvenile Lecture.)
THURS. United Service Institution, 3.—'The Necessity of training Boys for the Sea Service,' Admiral Sir J. C. Dalrymple Hay.
— Society of Arts, 4½.—'The Presidency of Bombay,' Sir W. Lee-Warner.
— Royal Institution, 5.—'The Flora of the Ocean,' Lecture I., Mr. G. R. M. Murray.
London Institution, 6.—'The Food of the People,' Dr. R. Hutchison.
— Institution of Electrical Engineers, 8.—Discussion on 'The City and South London Railway: Working Results of the Three-Wire System applied to Traction'; Paper on 'The Magnetic Dispersion in Induction Motors and its Influence on the Design of these Machines,' Dr. Hans Behn-Eschenburg.
— Society of Antiquaries, 8½.
FRI. Institution of Mechanical Engineers, 8.—'The Tempering of Steel,' the late Sir W. C. Roberts-Austen and Prof. W. Gowland.
— Royal Institution, 9.—'Shadows,' Lord Rayleigh.
SAT. Royal Institution, 3.—'British Folk-Song,' Lecture I., Mr. J. A. Fuller Maitland.

Science Gossip.

THE death, in his ninety-second year, is announced of Dr. Karl Emmert, who was Professor of Forensic Medicine at the University of Berne, and the author of several works on medical subjects. Dr. Emmert resigned his post at the University only last year, and at the age of eighty published a work on forensic medicine.

PROF. KARL ALFRED VON ZITTEL, whose death is reported at Munich, was one of the best-known geologists and palæontologists of the day. He studied in Paris, Heidelberg, and Vienna. He had been a professor since 1863, first at Carlsruhe and after at Munich. He was also President of the Bavarian Academy of Sciences. He edited 'Paläographica,' first with Dunker, then alone, besides contributing numerous learned papers and articles elsewhere, and his books include 'Aus der Urzeit,' 'Letters from the Libyan Desert,' 'Handbook of Palæontology,' 'The Sahara,' and several volumes of geological observations.

FOUR evening lectures will be delivered in Gresham College, January 19th to 22nd, by Dr. E. Symes-Thompson, on 'Evolution.'

THE rainfall at Greenwich Observatory during the year 1903 fell short of a yard by about half an inch, amounting to 35·55 inches, which exceeded that of 1852 (the largest previously registered since the meteorological record commenced in 1841) by more than an inch.

Dr. Anderson, of Edinburgh, has detected the variability of a star in the constellation Lyra, which will be reckoned as var. 63, 1903, Lyræ. On November 2nd last its magnitude was 9·2, on December 6th, 10·1, and on December 14th, 10·3. It is not included in the Bonn 'Durchmusterung'; its place for the present year is approximately R.A. $19^h\ 10^m\ 16^s$, N.P.D. 43° 12′, so that it is near the boundary of Cygnus. It should be mentioned that var. 62, 1903, Andromedæ, appears, according to the observations of Father Hagen, of Georgetown College Observatory, to be subject to a slow and regular change of brightness, by which its magnitude, which was 9·9 in November, 1900, increased to 8·9 by last November. It is numbered + 43°.462 in the 'Durchmusterung,' and follows by $11^s{\cdot}6$ the star W Andromedæ, discovered to be variable by Dr. Anderson in 1898.

M. Flammarion's 'Annuaire Astronomique et Météorologique' for 1904 contains the usual lists of the most important celestial phenomena to be looked for in the present year, together with a *résumé* of discoveries and progress during 1903, and many useful tables—astronomical, geographical, and meteorological, including the most recent data with regard to the bodies of the solar system. It is, we believe, the only publication which gives a catalogue of the small planets arranged in the order of their mean distances from the sun. Although it is impossible, owing to the recent rapid progress of discovery, to make such a table completely up to date, yet it is handy for reference, and enables the compiler to point out where the gaps occur in the nearly continuous succession of distances; the number of planets included in the list now before us is 477. Some photographs of Mars obtained at Juvisy are reproduced.

The 'Annuaire' of the Belgian Astronomical Society has also appeared for 1904, and gives a large amount of information with regard to the positions of the planets for the year, lists of variable stars and double stars, of radiants, of meteoric showers, &c. Perhaps its most noticeable feature is the monthly list of phenomena, astronomical on one side and meteorological and natural on the other. Amongst the illustrations are some photographs of portions of the moon's surface.

Dr. Ludendorff, of the Astrophysical Observatory, Potsdam, after an elaborate discussion of the observations of ϵ Aurigæ (the variability of which was first noticed by J. H. Fritsch, a pastor at Quedlinburg, in 1821), arrives at the conclusion (*Ast. Nach.* Nos. 3918–3920) that it is of the Algol type, and that the whole period probably amounts to $54\frac{1}{4}$ years in length, the changes taking place in about two years.

FINE ARTS

THE OLD MASTERS AT BURLINGTON HOUSE.

(First Article.)

Whatever the failings of the Royal Academy may be in its relation to the art of the present, there can be no question about its virtues as regards the art of the past. The Winter Exhibition at Burlington House has become an institution in itself, of a kind which can reflect only honour upon the collectors who contribute to it and the body that arranges it. Almost every year the art-loving public is provided for a month or two with opportunity to view an assemblage of works of art which even a modern millionaire could never hope to rival, and each of these collections is absolutely different from the rest. The plan of making a special feature in each annual show of the work of some single master is one of such evident value to every serious student of art that no one has the least right to complain if now and then one of these masters dominates the whole Winter Exhibition, and does not reach the same standard of greatness as some of his predecessors.

Although Sir Thomas Lawrence, whose work forms the special feature this year, is not the equal of men like Rembrandt and Van Dyck, he is none the less sufficiently remarkable to make the present exhibition worthy of the Burlington House tradition, especially when he is surrounded by such a varied collection of pictures and bronzes as that which the Royal Academy has just brought together. The works by the early masters of the Netherlands are comparatively few, and will most of them be familiar to those who visited the Bruges Exhibition in 1901. The Italian pictures include several of the greatest interest and rarity, and one or two of the Northern masters are well represented; these, however, must be discussed subsequently, with the fine collection of bronzes in the Water-Colour Room.

Before passing to the series of canvases which illustrate the art of Lawrence more completely, so far as we recollect, than it has ever been illustrated before, we cannot help mentioning two notable pictures which are certain to arouse considerable discussion. Of these the *Portrait of the Painter's Father*, attributed to Albert Dürer (10), will probably first catch the visitor's eye. In spite of a not wholly satisfactory background, which looks like an old piece of repainting, there can be little doubt that the attribution is correct. The picture may therefore be accepted as the original of which the versions elsewhere are ancient copies. The breadth, delicacy, and sureness of the modelling of the head and neck are qualities that only Dürer's hand and eye could combine so perfectly.

The intrinsic merit of the painting is enhanced by the extreme rarity of Dürer's works in English public and private collections. We can at the moment think of four other pictures only which can with any reason be assigned to him: the characteristic little portrait at Hampton Court, the 'Madonna' and the small *grisaille* in Sir Frederick Cook's collection at Richmond, and the repainted 'Martin Luther' belonging to Mr. J. T. Dobie, which was shown at Burlington House last year (211). As Dürer is still unrepresented in the National Gallery, it is to be hoped that the patriotism of British owners of his works will be sufficient to secure for Trafalgar Square at least the refusal of any picture of his before it leaves the country, and with the National Art Collections Fund to encourage decisive action on the part of the authorities, it should be possible to prevent such a chance being lost. Lord Northampton is to be congratulated on possessing a picture which even a gallery so splendid as that in Trafalgar Square cannot help coveting.

Lord Northampton, too, is the fortunate owner of the wonderful *Portrait of a Lady* (No. 77), ascribed in the catalogue to Rembrandt. Students of the Dutch School will recognize the intrinsic probability of the attribution, for the technique and setting are certainly those of Rembrandt. Yet a more lengthy examination does not confirm this first impression. Certain tricks in the painting of the eyes, and the rather obvious pathos of the head, suggest another hand, and the name of Nicolas Maes presents itself irresistibly. Our National Gallery contains admirable examples of Maes's art in middle life, and in the splendid 'Christ blessing Little Children' (757), bought long ago as a work by Rembrandt himself, the characteristic style and colour of Maes may be studied on a scale unusual with him; but of his work in the two or three years following the period when he entered Rembrandt's studio in 1550 we know very little. This beautiful portrait, in consequence, is not only a remarkable work of art, but also an historical document of no little importance. From it we see that Maes began as his great master began. Rembrandt himself in the year 1552, to which this picture may reasonably be assigned, was painting in a much broader and more emphatic manner, but his young pupil Maes was only eighteen when he placed himself in Rembrandt's hands, and was evidently not allowed the same licence, even if we can suppose that his more pedestrian genius ever desired it.

We now come to the main feature of the exhibition, the series of canvases by Sir Thomas Lawrence. Of this series the *Portrait of William Linley* (61) is perhaps the earliest. The sitter's name recalls Gainsborough, and Gainsborough must have been in the young painter's thoughts when he composed this interesting work, which but for its history would be unrecognizable as a Lawrence. Rembrandt, too, occurs to our mind as we look at the picture, and we get thereby a hint of the various masters by whose example Lawrence trained himself. The picture is an interesting experiment, but hardly a success, and must have been painted a year or two earlier than Nos. 48, 58, and 106, which he exhibited in 1790.

In these Lawrence appears as a fully equipped and confident pupil of Reynolds. The charming colour and conception of the *James, Viscount Hamilton, as a Child* (48), and his sister, *Lady Harriet Hamilton* at a similar age (58), must be associated with a recollection of Reynolds's 'Angels.' The same painter inspired the famous *Miss Farren* (106). It suggests a long series of full-length portraits, of which the 'Lady Diana Crosbie,' in Sir Charles Tennant's possession, is perhaps the most magnificent example. One or two good prints and a host of bad ones have made Miss Farren's portrait common property; but no print can give a full idea of the original picture. We do not find, perhaps, that breadth of mass which makes Reynolds stand alone among portrait-painters, nor exactly the feeling for quality of pigment which makes his actual substance, where it has stood the test of time, so incomparably precious. But the picture is none the less broad and splendidly coloured. The tone of the blue sky, passing into warmer grey and gold near the horizon, is beyond all praise, and is especially remarkable in that it comes from the hand of a painter whose taste in colour was in a comparatively few years to become vicious. Even in the *Lady Hamilton* (44), exhibited only two years later, we find an element of coldness and oiliness in the pigment, though the influence of Reynolds is still strong enough to make the picture a fine one. His diploma work, the *Gipsy Girl* (55), dates from about the same time.

The portrait of the first *Marquess of Bath* (101), first exhibited in 1796, is a more original and powerful work; indeed, among the male portraits of Lawrence it would be hard to find anything so strongly felt and so incisively expressed. The canvas is not in perfect condition—perhaps Lawrence still retained some of the dangerous nostrums that Reynolds invented to enrich his palette; but, in spite of this misfortune, the picture remains a magnificent one. The design is grand; the treatment of the details of the robes is almost Holbein-like in its realism and in its subordination to the finely modelled head. No greater contrast to the pretty vanities commonly associated with Lawrence's name could possibly be imagined.

Next, perhaps, in order come two brilliant pictures, lent by Earl Bathurst (100 and 107), which seem to have been painted just before 1800. They indicate a strange fusion of styles. If Reynolds is remembered at all, it is the Reynolds who painted 'Lady Caroline Price'; the square brushwork and pasty substance of the hair and draperies recall Fuseli or Raeburn, and the enamelled flesh tints, made still smoother by contrast with the forcible pigment around them, show that the real Lawrence was already in existence.

The date of these pictures is a matter of uncertainty and their style is exceptional, but the wonderful group in a circle, *Mrs. Maguire and Arthur Fitzjames* (46), presents convincing evi-

dence of the course of Lawrence's development. His hand has already begun here to sweep in those elegant easy circles and curls which afterwards became a mannerism, but as yet the fault is half concealed by the boldness and force with which he uses the sober brown convention of the past as the foundation of a striking and richly coloured design. In No. 60, *The Countess of Leitrim and Daughter*, which hangs just opposite, the same influences are at work, tradition being represented by the evident reminiscence of Reynolds's 'Lady Cockburn,' while the painter's natural instinct towards prettiness and idealization finds vent in the treatment of his sitters' heads.

Next in succession, perhaps, comes the *Portrait of the First Lord Ribblesdale* (92). Here the artist's effort has evidently been to achieve the directness and simplicity of Raeburn. The attempt, so far as it goes, is entirely successful, the picture being a straightforward and manly piece of work, which might easily, at first sight, be mistaken for an unusually well-coloured specimen of Raeburn himself. In connexion with this picture it may be well to mention another picture in Gallery IV. The portrait of *Sir Robert Dundas* (102), lent by Mr. A. K. Hichens, also recalls Raeburn rather than Lawrence. Indeed, so unlike Lawrence is it that it would not be unreasonable to suppose that some mistake has been made about the name of its painter. Admirers of Raeburn will probably deny that the painting of the face is characteristic of their favourite master. But the very strongest documentary proof would be needed to convince us that the picture, in its way an able and excellent work, was from the hand of Lawrence.

The fine full-length portrait of *The Hon. Lady Hood* (104), exhibited in 1808, shows that even in that year Lawrence had not forgotten Reynolds, the rich simple colour and full tonality suggesting the style of the previous century. Even as late as 1818, when he exhibited his group of *Lady Acland with her Two Elder Sons* (111), this influence remained, and a certain mellowness of general effect reminds us that we are still in the presence of one who had sat at the feet of the great masters of the past. The final change in Lawrence's manner would thus appear to have been almost coincident with his visit to Aix and to Rome in 1818 and 1819. After that change his painting must be classed and discussed as absolutely modern work. The pictures at Burlington House painted before 1818 show with equal clearness that he has no inconsiderable claim to be considered an Old Master.

BLAKE EXHIBITION AND SALE.

Messrs. Carfax & Co. are very much to be congratulated on having brought together a really representative collection of paintings and drawings by William Blake. It is now nearly thirty years since the Burlington Fine-Arts Club held an exhibition of Blake's work, both paintings and engravings, that contained far more than the present show; but some of the very finest and most important then seen ('Elohim creating Adam,' 'The Bard,' 'Hecate,' 'Fire,' and others) reappear at Messrs. Carfax's, and the collection, if small, is choice. As almost the only opportunity for judging of Blake as a painter afforded since his death was this Burlington Club exhibition of 1876—for the Dante illustrations shown at the Old Masters in 1893 were not adequately representative—it is obvious how precious the present occasion should be to every one interested in Blake, or, indeed, in English art.

And it is time that Blake was better understood. He has been too much regarded as a solitary and strange phenomenon, having little or no relation to other artists, and not to be judged by the canons which we apply to them. He has been made a special cult, and exalted by a few to the rank of men like Michelangelo, while the rest of the world has been apt to pass his work by, as he himself was passed by in life, as that of a gifted madman who drew badly. The paintings and drawings at the Carfax Gallery should help to a saner estimate. Blake's grand misfortune was to have been born into a time as alien to his native temperament as could well be conceived. He lived and died a rebel. But no man's personality, however strong, can of itself resist and entirely exclude the forces dominant in his own age. An artist cannot be self-made; he needs to attach himself to some live tradition; and so Blake obeyed a wise instinct in studying the Gothic monuments, with the makers of which his genius had so much in common. Whether he ever saw any fine manuscripts of the Middle Ages is doubtful; if not, he was very successful in refinding the decorative ideas which they embody. But the scope of Blake's ambition was wider than such sources. He had, indeed, in his imagination something of the *terribilità* of Michelangelo. Unfortunately, he only knew that master through the poor translation of mediocre engravings. An acquaintance with the originals would probably have led him to the discovery of more satisfying ideal types of form and face than we find in his actual work, just as, late in life, he changed the mechanical style of engraving in which he had been trained for the finer manner which some Italian prints disclosed to him. When thrown back on his own resources, Blake fell sometimes an unconscious prey to the eighteenth-century conventions he so much despised. Note, for instance, the theatrical plumes of the soldiers' helmets in No. 13, a touch of the art of Mortimer or Smirke which mars an extremely original composition.

But before most of the works in this exhibition we are little enough conscious of such discordances. We feel in the presence of a puissant and daring spirit, whose pictured visions remain in the mind after we have seen them, as real visions might, acquiring deeper impressiveness in recollection. *The Bard* (No. 35) might have puzzled Gray; but from a hint in the poem Blake has evolved a pictorial idea in which form and colour are married with a solemn strangeness of beauty. The gold-enriched gloom of the painting is an admirable invention in technique. The dead bards, invoked by their one survivor, are seen swooping about the cliff on which he stands, and weaving the doom of the house of Edward and his queen, who recoil, "forms entranced," before the towering apparition above them. In *Elohim creating Adam* (18) Blake's signal gifts, his extraordinary sense for the elemental and gigantic, and his mastery of rhythmical design, are even more splendidly apparent. The act and agony of creation are portrayed with force amounting to passion. Among the tempera pictures, the *Nativity* and the *Flight into Egypt* (24 and 29) are notable for their luminous harmony of blue and brown and their grace of composition. *Fire* (5) is the title of one of Blake's most Blake-like drawings. It is washed in Indian ink, on the grey of which the red of the leaping and twisting flames tells with vivid effect, lighting up an affrighted group in the foreground, and outlining in shadow the forms of young men carrying chests upon their backs. In others of the water-colours beautiful colour is achieved by simple tints of keen translucency; such are the *Ascension* (14) and the *Four-and-Twenty Elders* (19). *The Job Subject* (7), not wholly successful as a whole, contains one of those rhythmical inventions in which Blake excelled, a rush of circling seraphs sweeping down in lines that seem to sing with rapture. But the most perfect of the water-colours is that called *The River of Life* (21), suggested by a verse of Revelation. We have no clue to the meaning of all the figures, but are content to admire the unusual naturalness of their attitudes, the wonderful success in conveying the idea of floating and flying motion, the surpassing beauty of the two figures at either side, and the lovely gaiety of the aërial colour. In other drawings an excess of mannerism weakens one's enjoyment. Some Indian-ink sketches, such as the *Burial of Narcissa* (37) and the wonderful vision of a stormy sea (25), show what Blake could do without the aid of colour.

One may express the hope that some day a few of these works will find a place in our national collections. Worthily represented, Blake is seen to count for a good deal in English art, anticipating half-consciously that return to what was best and most living in mediæval imaginative design, which in Rossetti had so profound an influence, with the added fascination of a strong and singular personality.

In connexion with the exhibition just mentioned, it will be of interest to the admirers of Blake to know that several examples of his genius will be offered for sale by Messrs. Hodgson, in Chancery Lane, next Thursday. They include complete copies—agreeing with the collation of the examples in the Crewe sale—of the extremely rare original coloured issues of the two prophetic books, 'America' and 'The Song of Los,' designed, engraved, and published by Blake himself at Lambeth in 1793–5. Besides these are several separate plates, one of which is of particular interest with respect to the first-named. It consists of a remarkably beautiful coloured print, which, by reason of certain resemblances, in both design and text, with plate 14 in the 'America,' appears to be a cancel plate, originally intended for this work. The six lines of text are only faintly discernible on the upper half of the plate, having been blocked out by the heavy colouring. They can, however, owing to the impression of the plate, be read from the back. There is an example of this plate—somewhat inferior in colouring—in a volume lettered "Designs by William Blake" in the British Museum; but as far as can be ascertained the plate was not published, at least as originally engraved. There are also five plates from the 'Europe,' including a specially fine example of the frontispiece, 'The Ancient of Days,' a single plate from the 'Visions of the Daughters of Albion,' a coloured print of 'The Three Accusers,' and a very delicately coloured impression of a plate which appears to be 'St. John the Baptist preaching Repentance.' The two latter are also to be found in the above-mentioned volume in the British Museum.

'MINIATURE PAINTERS.'

Offa House, Upper Tooting, S.W., Jan. 5th, 1904.

In the notice of my book last week the criticism of miniatures is termed a subject "which may fairly be described as of national interest"; this being so, may I refer briefly to one or two points raised by that review? I would ask what constitutes "scientific accuracy" in reproducing miniatures. The reviewer seems to lean to the use of what he terms "the humbler collotype" (it is certainly cheaper), and he suggests, if I understand him aright, that he would not object to silver prints; but what about their permanency? an important matter on which I think the book lover and buyer would have something to say. As to accuracy, I contend (and I know many artists will agree with me) that photogravure renders *the actual brush work* better than any other means whatsoever; it is permanent, it is artistic, and it is more certain and uniform in its results than collotype, whilst the effect can be modified (both by working on the plates and by skill in printing) if, at the first "provings," the values are wrongly rendered or alteration be required.

The reviewer regrets that, with the knowledge of the technique of miniatures for which he kindly gives me credit, I do not express it more clearly; but I ask, How can any writing

convey the methods by which artists render their effects? I doubt if they know themselves how it is done.

Resisting the temptation to discuss such statements as that "Petitot was a mediocre artist," I will only add that nothing disparaging of that fine and sound painter Sir A. More was meant by my remarks upon him, though I took exception to his portraiture of Mary Stuart. The "splendid insight" of Cooper is a true and felicitous phrase to apply to the miniature painter whom many of us admire above all others. Your reviewer "wishes I had used the Cooper sketch-book at South Kensington." Does he mean the *pocket*-book? If so, I not only refer to it, but, as I possess photographs of all its contents, I selected two subjects which seemed to me especially characteristic of that artist's noble work, and these will be found reproduced on plate 27, vol. i. of my book, facing the chapter dealing with Samuel Cooper. J. J. Foster.

*** "Used" in the sentence last quoted appeared inadvertently for "spared." In vol. i. p. 53 Mr. Foster suggests that the paintings in the pocket-book are not by Cooper.

Fine-Art Gossip.

At the Fine-Art Society's rooms Mr. Norman Garstin is showing 'In Border Lands,' water-colours of Normandy, Brittany, and Holland.

Mr. John Baillie is exhibiting from next Saturday till February 6th at his gallery oil pictures and sketches by Mr. Philip Connard, water-colour drawings by Mr. H. B. Smith, and some Japanese colour prints.

The first number of Messrs. Macmillan & Co.'s new art periodical is to be published on January 15th. The *Artist Engraver* is to be devoted entirely to original work. It comes into being at a time when the talent of original designers is being applied to all kinds of engraving in a way hardly known before in any country of Europe, and its object is to focus and illustrate the revived activity among artists working on copper, wood, and stone. An introductory note is contributed by Mr. Laurence Binyon, and the number contains five plates, consisting of etchings by M. Legros and Mr. D. Y. Cameron, a woodcut by Mr. C. H. Shannon, an engraving on copper by Mr. William Strang, and a lithograph by Mr. Joseph Pennell.

Two of the Paris museums will benefit considerably under the will of Baron Arthur de Rothschild, who died at Monte Carlo last month. The Louvre will be enriched by the addition of several very fine pictures, chiefly by the artists of the Dutch School, including Hobbema, Ruysdael, Backhuizen, Wouwerman, and Teniers. There are also four examples of Greuze of exceptional merit. To the Cluny Museum the Baron has bequeathed his famous collection of ancient rings.

The death of Dr. Philipp Felix Kanitz at Vienna last Tuesday removes a well-known writer on the history of art and ethnographer. His principal works are 'Die römischen Funde in Serbien' (1861), a subject to which he returned more than once, and a big book, 'Donau-Bulgarien und der Balkan,' which was the result of study and travel from 1860 to 1875. His 'Katechismus der Ornamentik' has reached a fourth edition.

MUSIC

HAYDN'S ARRANGEMENTS OF SCOTCH, IRISH, AND WELSH MELODIES.

An article in the *Signale* of December 23rd, 1903, entitled 'Ein Haydn-Fund,' by Ludwig Karpath, of Vienna, refers to a printed volume containing "over forty Welsh melodies arranged by Haydn," which has been found in Vienna by Dr. Heinrich Schenker. The latter made inquiries of the authorities at the British Museum as to what they possessed. The account of the correspondence is not particularly clear; moreover, the inquiries, so far as we can make out, were only concerning the melodies which had appeared in print. The subject of folk-music is always of interest; and as there is no critical edition of Haydn's works, the following may throw some light on the composer's dealings with collectors of British folk-melodies and with publishers thereof; and it may also be the means of drawing forth fuller information. In 1799 George Thomson, the friend of Burns, asked Haydn to write accompaniments for Scottish songs to be published in his national collections. Thomson had already engaged the services of Pleyel and Kozeluch; but, as we read in Grove's 'Dictionary of Music and Musicians,' "the appearance of Napier's 'Collection of Scotch Songs with Pianoforte Accompaniments, written by Haydn, during his first visit to London,' showed Thomson that the greatest living composer did not disdain this kind of work." Frank Kidson, in his 'British Music Publishers,' states that "Napier published a collection of Scots songs in three volumes," in the years 1790, 1792, and 1794, and that the first and second volumes had frontispieces by Cosway and Hamilton engraved by Bartolozzi. A copy of the third volume, with which alone Haydn was concerned, is in the British Museum. Thomson published six volumes of Scottish Airs between 1799 and 1841, and these contain arrangements by various composers, Pleyel, Kozeluch, Beethoven, Hummel, Weber, and many by Haydn. This large collection is also in the British Museum, but without the violin and violoncello accompaniments, which were sold separately, except a few in the

"Appendix, containing Twelve Favourite Melodies, newly arranged with Symphonies and Accompaniments composed chiefly by Carl Maria von Weber, to the Second Part of Vol. V. published by George Thomson in 1826."

Further, the Museum contains a volume (marked vol. iii.) of Fifty Scottish Songs printed for Thomson in 1802, a select collection of original Welsh airs, in three volumes, and a second collection, of six volumes, compiled from earlier collections, in 1822; and in all are to be found accompaniments and symphonies by Haydn. The 1802 collection has a violin part in a few of the symphonies. Now after Haydn, in 1799, had arranged to work for Thomson, he was asked by the publisher Whyte to arrange melodies. Frank Kidson thus refers to this collection:—

"William Whyte published in 1806 and 1807 two volumes of a folio collection of Scotch songs, with the airs harmonized by Haydn; it was issued as a rival to George Thomson's publication."

The only trace of it in the British Museum is a receipt in Haydn's handwriting for 500 gulden for Scottish songs, received from "Mr. Whyte aus Edinburgh"; it is dated Vienna, February 3rd, 1804.

It is possible that some copies of the violin and 'cello parts to the various editions named may be hidden away in public or private libraries. It is, however, interesting to note that manuscript copies of a great number are in the British Museum. We will give a very brief account of their history and contents. There are two volumes connected with the collection of Welsh airs in three volumes mentioned above: one has the pianoforte and voice parts, the other those of the violin and violoncello; they contain over seventy melodies. Fourteen of the arrangements are marked Kozeluch in the printed volumes, and in all these cases the pianoforte parts in the manuscript book, presumably by Haydn, are different. These volumes belonged to George Thomson, and were apparently copies made from Haydn's autographs. Where the latter are we know not.

A third manuscript volume contains parts for violin, voice or voices, cembalo, and violoncello, and many of these songs we have traced to the six-volume editions. At the top of one page (f. 21*a*) is written:—

"Per questa Aria che principia come segue prego il favore di una nuova Introduzione o Ritornello in stile tutto cantabile. L' aria è una favorita particolare. A mio caro amico Haydn. G. T."

A few bars in score from the entry of the voice part were written out below, leaving a space in front for the "nuova Introduzione," which was filled up not by the copyist, but by the composer himself. The pianoforte part of that version is to be found in vol. ii. (p. 53) of the 1793–1841 six-volume edition; in the other one (vol. ii. No. 30) it is different.

Across f. 21*b* and 22*a* at top is a note by George Thomson reminding the composer that he had forgotten the concluding symphonies of four melodies. The opening bars are written out on the first page, and on the opposite one Haydn made good, with his own hand, the omissions. The four numbers can be traced to the manuscript volumes containing the Welsh airs, where, as stated by Thomson, they are incomplete.

At the commencement of the fourth manuscript volume are written the words, "A precious Volume of Scottish Gems by Haydn," and signed G. Thomson. It contains about eighty melodies (violin, voice, fortepiano, and violoncello). Many of these we traced to the six-volume editions mentioned. One, without name, is marked "not published," and against another, "My Jocky was the blythest lad," we find "not to be published. Rather laboured"—not quite so cutting as a remark against an arrangement in the Welsh book, which runs thus: "This is learned, dry, and ugly." As a rule, Thomson greatly admired Haydn's arrangements.

With regard to violin and 'cello parts we made inquiry of Prof. Niecks, of Edinburgh University. At the moment of going to press we receive from him the following telegram: "We have folio edition of Scotch, Irish, and Welsh airs, and also the separate printed violin and 'cello parts." The Irish airs were, we believe, all harmonized by Beethoven.

Musical Gossip.

Herr Emil Paur conducted the orchestral concert at Queen's Hall on New Year's Day. His renderings of Beethoven's 'Leonora' Overture, No. 3, and of the C minor Symphony were in many ways interesting, though attention to details interfered at times with the grandeur of the music.

Mr. George Grossmith gave a humorous musical recital at St. James's Hall on Monday afternoon previous to his departure for America. The sly humour in a skit on modern musical comedy caused much merriment. There was a very large audience.

The libretto and vocal score of Herr Siegfried Wagner's new opera, 'Der Kobold,' have been published by Ed. Reuss, of Leipsic.

Miss Fanny Davies and Mr. Ffrangcon Davies will commence a short series of recitals at St. James's Hall on March 10th.

The Popular Concerts will be resumed this afternoon. The programme includes Beethoven's Quartet in B flat, Op. 130, and Miss Teresita Carreño-Tagliapietra, daughter of Madame Carreño, will make her *début* as pianist in this country in Schumann's 'Carneval.'

Madame Jenny Viard-Louis, pianist, died recently near Paris at the age of seventy-two. She will be best remembered by the two series of orchestral concerts which she gave at St. James's Hall in 1878 and 1879, with the late Mr. H. Weist Hill as conductor. The programmes included many novelties, from among which may be named: Prof. (then Mr.) Ebenezer Prout's Minuet and Trio, Bizet's 'L'Arlésienne,'

Massenet's 'Scènes Dramatiques,' a Suite by Mr. F. Corder, Symphony in F by Goetz, and the March from Berlioz's 'Les Troyens.' The undertaking was a bold one, for orchestral concerts were not then popular as they are now.

THE death is announced, at the ripe age of seventy-eight, of Madame Oscar Comettant, the widow of the well-known writer and critic Oscar Comettant. She was highly esteemed as a singer and teacher.

THE son of the composer of 'The Bohemian Girl' is sixty-six years of age and destitute. Mr. Spencer Curwen submitted a statement to the Governors of the Charterhouse, and as soon as a vacancy occurs he will be admitted. Meanwhile he needs food and shelter. Money may be sent to Mr. M. W. Balfe, care of Messrs. Surman & Quekett, 35, Lincoln's Inn Fields, W.C.

THE excellent paper the *Musical Herald*, of which Mr. Spencer Curwen is editor, has now entered on its fifty-second year.

LAST week in reviewing the 'Two Christmas Carols,' arranged for violin and piano by Hans Sitt, and published by Joseph Williams, we described the first, 'O Sanctissima,' as better known under the name of 'Portuguese Hymn,' whereas the actual melody, an old fishermen's or pilgrims' song in honour of the Virgin Mary, was the tune named 'The Mariner's Hymn.' It is not known in England as a Christmas carol, but was frequently sung in Germany during the first half of last century to words commencing "O du fröhliche, o du selige gnadenbringende Weihnachtszeit." The 'Christmas Carol' of the title-page must suddenly have turned our thoughts to the 'Portuguese Hymn,' the Christmas Hymn *par excellence*. 'The Mariner's Hymn' has now been supplanted in Germany by the 'Stille Nacht,' the second of the Sitt transcriptions, of which an interesting account is given in the *Neue Zeitschrift für Musik* of December 16th, 1903. The words were written, it appears, in 1818 by Joseph Mohr, a priest at Oberndorf, and the music was composed by Franz Gruber on December 24th of the same year, and sung in the Nicholauskirche, Oberndorf, as a duet for tenor and bass, by the author of the poem and the composer, the latter accompanying on a guitar as the organ was out of repair. The music was first published in 1834.

PERFORMANCES NEXT WEEK.

SUN. Sunday Society Concert, 3.30, Queen's Hall.
— Sunday League, 7, Queen's Hall.
MON. Popular Concert, 8, St James's Hall.
THURS. Miss Eleanor Athelstan's Song Recital, 3, Bechstein Hall.
SAT. Popular Concert, 3, St. James's Hall.

DRAMA

Dramatic Gossip.

A TRAGEDY such as that at the Iroquois Theatre, Chicago, resulting in a death toll of some six hundred lives of pleasure-seekers, appeals so strongly to public imagination that anything in the way of comment seems otiose. We are told that in England a similar calamity is scarcely conceivable. Our gratitude for such assurance is diminished by the knowledge that at more than one Christmas entertainment most of the operatives were not in a fit state to perform their varied and intricate duties. With a full sense of the gravity of this statement we advance it, and we add to our observation the declaration of the manager of one of our principal houses that towards the close of Boxing-night performances workmen seized on everything in the shape of a rope, producing chaos in the scenery. Whether similar influences were at work in America we know not. This at least is not the place in which to inquire. Meanwhile newspapers overflow with complaint and suggestion, and will probably do so for a week or two longer, when, to judge by previous experience, the matter will be virtually forgotten.

IN the revival at the Royalty of 'Goldfische' Fräulein Jenny Selken, an actress with a reputation from Berlin and Vienna, took for the first time the part of Josephine, the fair widow. She is possessor of a fine presence and considerable personal charm, as well as of a good method. Her comedy is particularly exhilarating. In Moser's well-known comedy 'Der Veilchenfresser' Fräulein Selken strengthened greatly the reputation she made on her first appearance.

THE announcement that Mr. Arthur Bourchier has secured a new play by Mr. W. S. Gilbert took London by surprise. Mr. Gilbert's comedies have suffered something from the apparent reluctance to take seriously the author of so many clever pieces of topsy-turvydom. Most of them have strong claims on consideration.

'THE PERILS OF FLIRTATION,' a four-act play by Mr. Walter Frith, given by Miss Gertrude Kingston at the Royalty Theatre, Glasgow, on November 16th, will be played at the Avenue on the afternoon of the 26th inst.

A ONE-ACT adaptation of 'The Wooing of Willie,' by an excellent novelist of country life, M. E. Francis (Mrs. Blundell), is to be produced to-day at the Haymarket, with a cast comprising Mr. Charles Allan, Mr. Sydney Valentine, and Miss Mary Brough. It is founded on a story which first appeared in *Longman's Magazine* in July, 1896.

A NEW play by Mr. Hubert Henry Davies may be expected at the New Theatre about the first week in April.

PERFORMANCES at the Avenue have been suspended, the plea advanced being the indisposition of Miss Beryl Faber. The production at the same house of another novelty is said to be imminent.

'TUBBY AND GAWKS' is the not very euphonious name of a one-act piece, by Mr. F. Kinsey Peile, which served for a day or two as a curtain-raiser at the same theatre. The title indicates the school-names of two girls who meet in after life. The four characters taking part in the action were played by Mrs. Maesmore Morris, Mrs. Nye-Chart, Miss Beryl Faber, and Miss Innes Ker.

MR. GEORGE ALEXANDER has secured, presumably for the St. James's Theatre, the English rights of 'L'Adversaire' of M. Alfred Capus.

THIS evening witnesses at the Court the first production of 'The Question' of John Strange Winter and Mr. Ashford and that of a rendering by Mr. John Davidson of the fantastic play of 'Bohemos,' produced here during the past summer by Madame Bernhardt.

THE appearance in London of Madame Jeanne Granier and M. Coquelin in 'Germinie Lacerteux' is promised for next June.

'THE FINISHING SCHOOL' is the title of a comedy by Mr. Max Pemberton, in which Miss Annie Hughes, Mr. Edmund Maurice, and Mr. Ben Webster are expected to be seen.

THE latest novelty at the Berliner Theater consists of 'Maria Theresia,' a four-act comedy with a quasi-historical basis. The Empress of Austria, one of ten female characters, is played by Fräulein Jenny Gross.

THREE or four Jeannes d'Arc are said to be expected on the Parisian stage. One of these is Madame Bernhardt, who will, it is thought, appear in a play by M. Rostand. An *opéra-bouffe*, in which the heroine will dance the "cake-walk," is discussed, and the prospect of its production may gladden in the shades the irreverent author of 'La Pucelle.'

TO CORRESPONDENTS.—R. G.—C. S.—H. M.—A. L.—W. H. L.—J. C. C.—received.
J. H. I.—E. D. R.—Many thanks.
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NOTES:—Capt. G. W. Manby—Carpenter's 'Geography Delineated'—St. Margaret's Churchyard, Westminster—Leonardo da Vinci's 'Last Supper'—Japanese New Year's Day—Berlioz and Swedenborg—Leonardo da Vinci in Milan—Caul—Curious Christian Names—"Acerbative"—"Tunnelist": "Tunnelism."

QUERIES:—St. Bridget's Bower—'Memoirs of a Stomach'—'Worke for Cutlers'—Earliest Playbill—Sir John Vaughan—Obiit Sunday—Chaucer's Tomb in Westminster Abbey—Statue by John of Bologna—"Collectioner"—Mary Stuart—"Heardlome": "Heech"—Picture of Knight in Armour—H. F. and W. Lockhart Holt—Persian Paintings—Penrith—Queen Helena—Setting of Precious Stones—Japanese Cards.

REPLIES:—Grenadier Guards—Mundy—"A gallant captain"—Long Lease—Robin a Bobbin—Medical Barristers—Richard Nash—"The Consul of God"—"Constantine Pebble"—Marriage House—Shakespeare's Scholarship—Beyle: Stendhal—"A flea in the ear"—Historical Rime: Rhyme—"Mais on revient toujours"—The Oak, the Ash, and the Ivy—Dorothy Nutt—Riding the Black Ram—Mary, Queen of Scots—"Top Spit"—"As merry as Griggs"—Candlemas Gills—'Edwin Drood' Continued—Modern Forms of Animal Baiting—Crowns in Church Tower—Lancashire and Cheshire Wills—Economy—Weather.

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The "Royal Victoria Pension Fund," which was established in 1887 and enlarged in 1897, to commemorate the great advantages the News Trade has enjoyed under the rule of Her late Majesty Queen Victoria, provides Pensions of 20*l.* a year each for Four Widows of Newsvendors The Committee hope they may be enabled to increase this Fund as an appropriate Memorial of the Queen's beneficent reign.
The "Francis Fund" provides Pensions for One Man, 25*l.*, and One Woman, 20*l.*, and was specially subscribed in memory of the late John Francis, who died on April 6, 1882, and was for more than fifty years Publisher of the *Athenæum*. He took an active and leading part throughout the whole period of the agitation for the repeal of the various then existing "Taxes on Knowledge," and was for very many years a staunch supporter of this Institution.
The Horace Marshall Pension Fund is the gift of the late Mr. Horace Brooks Marshall. The *employés* of that firm have primary right of election to its benefits, but this privilege never having been exercised, the General Pensions of the Institution have had the full benefit arising from the interest on this investment since 1887.
The "Hospital Pensions" consist of an annual contribution of 35*l.*, whereby Sir Henry Charles Burdett and his co-directors generously enable the Committee to grant 20*l.* for One Year to a Man and 15*l.* for One Year to a Woman, under conditions laid down in Rule 8c.
W. WILKIE JONES, Secretary.

CITY of LIVERPOOL.
EDUCATION COMMITTEE.
LIVERPOOL INSTITUTE BOYS' SCHOOLS.
APPOINTMENT OF HEAD MASTER.
A HEAD MASTER is REQUIRED for the BOYS' SCHOOLS of the LIVERPOOL INSTITUTE in succession to Mr. W. C. Fletcher, M.A., who has been appointed Chief Inspector of Secondary Schools under the Board of Education.
The Liverpool City Council has accepted from the Trustees of the Liverpool Institute the gift of that Institution together with its valuable property.
The appointment of a Head Master will be made by the Liverpool Education Committee on the present occasion, pending the constitution of a Board of Governors of the Institute.
The salary offered is 1,000*l.* per annum.
The Head Master will be required to devote the whole of his time to the direction and superintendence of the educational arrangements of the schools, and to teach personally only so far as in his judgment may be necessary to and consistent with the efficient discharge of those duties.
The Head Master will not be allowed to take Boarders.
The engagement of the Head Master will be subject to termination by six months' notice on either side.
A printed copy of particulars as to duties and conditions of appointment may be obtained from the Secretary, Mr. Harold Whalley, Mount Street, Liverpool, to whom applications, endorsed "Head-Mastership," giving particulars of age, qualifications, and experience, together with fifty printed copies of the application, including copies of not more than six Testimonials, must be sent not later than JANUARY 30, 1904. (Original Testimonials must not be sent.)
Canvassing of the Directors of the Liverpool Institute, Members of the City Council, or of the Education Committee, will disqualify Candidates.
EDWARD R. PICKMERE, Town Clerk.
December 23, 1903.

GRAMMAR SCHOOL, KIRTON, near BOSTON (LINCOLNSHIRE).
WANTED, HEAD MASTER to commence Duties in MAY NEXT. Graduate of some University in the United Kingdom, duly qualified to Instruct Classes in Science Subjects. Salary 85*l.*, and 2*l.* Capitation on all Scholars. Fifty-five Scholars last Term, sixteen of whom were boarders. Good House and Garden provided, Rates and Taxes paid. Accommodation for twenty-five boarders. Candidates must be between the ages of 25 and 40.—Application, with copies of three recent Testimonials, to reach me, the undersigned, not later than JANUARY 30 inst. Personal canvassing is a disqualification.
JOHN H. TOOLEY, Clerk to the Governors.
6, Bridge Street, Boston.

SOUTH-WESTERN POLYTECHNIC, MANRESA ROAD, CHELSEA.
The GOVERNING BODY are about to appoint a new PRINCIPAL on the retirement of Mr. Herbert Tomlinson, F.R.S. The duties will be to direct the whole Educational Work of the Institution in its various branches—Day Technical College for Men (200), Day College for Women (300), Day School of Art (150), Evening Classes (2,000), Domestic Economy School for Girls (40), with the general superintendence of the Secondary Day School for Boys and Girls (300), and to personally undertake the higher teaching of One Department of Science, Pure or Applied.
Salary beginning at 600*l.* a year.
Candidates between the ages of 30 and 50 preferred.
Applications should be sent in on forms, which (together with memorandum of duties) can be obtained at the Institute, to the SECRETARY on or before FEBRUARY 15, 1904.

BOROUGH of SWINDON.
EDUCATION COMMITTEE.
The COMMITTEE invite applications for the position of PRINCIPAL of the SWINDON and NORTH WILTS TECHNICAL SCHOOL, SWINDON.
Salary 350*l.* a year.
Candidates must not be over forty years of age, and preference will be given to the Graduate of a British University. Canvassing will be regarded as a disqualification.
Particulars of duties and terms of appointment, with Form of Application, which must be returned by SATURDAY, the 30th JANUARY instant, may be had from W. SEATON, Secretary.
Education Office, Town Hall, Swindon, January 11, 1904.

STATISTICAL and SOCIAL ENQUIRY SOCIETY of IRELAND.
BARRINGTON LECTURE TRUST.
LECTURES IN POLITICAL ECONOMY AND SOCIAL SCIENCE.
LECTURER WANTED.
The TRUSTEES of the BARRINGTON LECTURE FUND, in conjunction with the Statistical and Social Enquiry Society of Ireland, hereby give notice that they intend to appoint a LECTURER on POLITICAL ECONOMY and SOCIAL SCIENCE for the year 1904, who shall, in accordance with the terms of the Will of the late John Barrington, who died in the year 1836, deliver Lectures "in various towns and villages in Ireland on Political Economy in its most extended and useful sense, but particularly as relates to the conduct and duty of people to one another."
The Trustees will require such Lecturer to deliver Fifty Lectures in such Counties in Ireland as they may decide upon. Fee for the Course Two Hundred Guineas (210*l.*). No expenses paid. Intending Candidates are invited to send in their names and qualifications, with not more than Six Testimonials, to the HONORARY SECRETARIES OF THE STATISTICAL AND SOCIAL ENQUIRY SOCIETY OF IRELAND, No. 35, Molesworth Street, Dublin, before FEBRUARY 1, 1904, to whom those requiring further information are referred.

LONDON HOSPITAL MEDICAL COLLEGE.
(University of London.)
The COLLEGE BOARD is about to appoint a LECTURER on PHYSICS. The Lecturer will be required, in addition to teaching Physics for the Preliminary Scientific M.B. London Examination, to assist in the teaching of Chemistry for the same. The Lecturer must be qualified for recognition as a Teacher of Physics by the University of London. The attendance required will not exceed three days a week.
Applications must be sent in to the Warden not later than JANUARY 31.
MUNRO SCOTT, Warden.
Turner Street, Mile End, E.

PLYMOUTH EDUCATION AUTHORITY.
SCIENCE, ART, and TECHNICAL SCHOOLS.
Applications are invited for the post of FIRST ASSISTANT MASTER in the ART SCHOOL. Salary 140*l.* per annum, rising by annual increments of 10*l.* to 160*l.* Applicants must possess a thorough knowledge of Design and Figure Draughtsmanship. Further particulars may be obtained from
E. CHANDLER COOK, Education Secretary.
18, Princess Square, Plymouth.

MERCHANT VENTURERS' TECHNICAL COLLEGE, BRISTOL.—REQUIRED IMMEDIATELY, a JUNIOR ENGLISH MASTER. Commencing Salary 120*l.*, or 140*l.* if the Candidate is able and wishful to teach Evening Classes in Theoretical and Practical Physics. Candidates must state that they have read the printed particulars which can be obtained from the REGISTRAR by sending a stamped addressed envelope. Applications must be sent to him not later than JANUARY 27, 1904.

SCIENCE and ART SCHOOLS, BIDEFORD.—WANTED IMMEDIATELY, ASSISTANT TEACHER (MALE). Salary 52*l.* per annum. Must have A.C.T.C.—Apply HON. SEC., with particulars.

NORWICH EDUCATION COMMITTEE.
PUPIL TEACHERS' CENTRE.
The NORWICH EDUCATION COMMITTEE invite applications for the undermentioned appointments in their PUPIL TEACHERS' CENTRE, conducted under the new regulations of the Board of Education:—
1. ASSISTANT MASTER to teach chiefly Literary Subjects. Commencing salary 130*l.* per annum.
2 ASSISTANT MISTRESS, to teach General Subjects, including Mathematics and, if possible, Voice Production. Salary 120*l.* per annum.
Applications, in Candidates' own handwriting, stating age, degrees, and other qualifications, teaching experience in Secondary School or P. T. Centre, and accompanied by not more than three recent Testimonials, must be lodged with the Organizer of Higher Education, Technical Institute, Norwich, on or before MONDAY, January 25, 1904.
The Persons appointed will be expected to take up their duties EARLY in FEBRUARY.
FRANK H. NEWMAN, Organizer of Higher Education

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And at the GALIGNANI LIBRARY, 224, Rue de Rivoli, Paris.

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(University of London.)
LECTURES ON GREEK ARCHÆOLOGY.
Prof. ERNEST GARDNER will give the following COURSES of LECTURES:—The GODS in GREEK ART, on MONDAYS, at 5, beginning JANUARY 18. General Course on GREEK SCULPTURE, on MONDAYS and WEDNESDAYS, at 1.30, beginning JANUARY 18.
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For further particulars apply to
T. GREGORY FOSTER, Ph.D., Secretary.

UNIVERSITY of LONDON.
A COURSE of TEN LECTURES on 'SCHILLER'S LIFE and WORK' will be delivered by Prof. JOHN G. ROBERTSON, M.A. B.Sc. Ph.D., University Professor of German, at KING'S COLLEGE, LONDON, on consecutive THURSDAYS, at 4.30 P.M., commencing on THURSDAY, January 21, 1904. Tickets, price 5s., may be obtained from the SECRETARY OF KING'S COLLEGE, Strand, W.C.

UNIVERSITY of LONDON.
LECTURES ON ADVANCED BOTANY.
TEN LECTURES on 'The MORPHOLOGY and AFFINITIES of the NON-FILICINEAN FAMILIES of VASCULAR CRYPTOGAMS' will be given at the UNIVERSITY COLLEGE, GOWER STREET, W.C., by Mr. D. H. SCOTT, M.A. Ph.D. F.R.S., on the following TUESDAYS, at 4 P.M.:—JANUARY 26; FEBRUARY 2, 9, 16, 23; MARCH 1, 8, 15, 22, 29, 1904.
There is no Fee for the Course. Cards of admission and a detailed Syllabus may be obtained on application to the undersigned.
P. J. HARTOG, Academic Registrar.

SCHOOL of SOCIOLOGY and SOCIAL ECONOMICS.—TEN LECTURES will be given by Prof. PATRICK GEDDES on 'OBSERVATION and METHOD in SOCIOLOGICAL STUDIES' at CAXTON HALL, Caxton Street, Westminster, on THURSDAYS, beginning JANUARY 21, at 4.30 P.M. Course Ticket, 7*s.* 6*d.*; Single Lecture, 1s.—All inquiries as to these Lectures, and the other Work of the School, to be addressed to the Hon. Sec., Mrs. G. F. HILL, 10, Kensington Mansions, Earl's Court, S.W.

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LITERATURE

Japan: its History, Arts, and Literature. By Capt. F. Brinkley. Vols. III., IV., V., VI. Illustrated. (T. C. & E. C. Jack.)
Three Rolling Stones in Japan. By Gilbert Watson. With Illustrations. (Arnold.)

IN these thousand pages Capt. Brinkley completes his picture, historical and social, of Old and New Japan. The praise we gave his earlier volumes we can more than repeat of these, which become increasingly interesting as modern times are approached. To review them with the justice they demand is impossible within the space at our disposal. The work is eminently one to be read with attention and—as we shall have to point out presently—also with discrimination.

In his chapters on the observances, festivals, pastimes, and refinements of the old Japanese, Capt. Brinkley has dealt with subjects scarcely touched hitherto by European writers, and with a fulness and authority that leave little to be desired. It may be true that most of their amusements called for little wit or ingenuity, but rather exercised the memory by a mechanical complication of pedantic rules. Nevertheless it is profitable to know with some exactness what were the diversions with which a people of great natural parts remained satisfied during hundreds of years. There was, too, even in their popular festivals—as any one who knew old Japan must remember—a certain grace and dignity which gave a tone to their enjoyment which we look for in vain in the Britain of steam and iron, and which possibly fifty years hence will not be discernible in Japan itself.

The subjects of religion and superstitions are less satisfactorily dealt with. The Japanese have little definite religion; those who are not, so far as they are anything, pure materialists or agnostics, have a sort of system made up of shreds of Buddhism, Shintoism, and Confucianism, which is difficult to discuss. The chapters on these subjects are written in far too rhetorical a strain—the besetting fault of the book—and give, to our mind, a totally false notion of what Japanese thought really is on matters of this kind, so far as it concerns itself with them at all. Buddhism confiscated, so to speak, the national pantheon in the early centuries of the Christian era, and in doing so ruined itself and arrested the development of the native faith, which, with its system of purification, might have developed an ethical code of considerable value. In point of fact, however, the ruling classes have always been governed by the precepts of Confucianism, which inculcates loyalty and obedience, valuable qualities in a despotic state made up of despotic petty kingdoms. We cannot linger over this portion of Capt. Brinkley's work. Suffice it to say that the facts he cites do not, in our opinion, support the large conclusions set forth in these somewhat magniloquent chapters.

The drama in Japan was not one of the importations from China. It originated partly in the Nō, partly in the Kagura or sacred mimes, representing originally the dance by which the gods induced the Sun-Goddess to issue from the cavern into which she had retired on receiving from her brother the strange insult of having a horse's hide flayed backwards thrown over her as she sat at her loom. Some learned folk see in this story a combination of myths founded upon eclipses and thunderstorms. The Nō were dialogues of a rather common character, interrupted by choral narrative songs, made up largely of tags from the collections of little verses current in Japan from a very early time. Of one of these Nō—more correctly *Nō no utai*, songs accompanying the Nō, which was a gesture dance—a full translation will be found in the third volume. The subject is the story of Benkei and Yoshitsune, which Capt. Brinkley appears to accept as assured history.

The first strophe, sung by the chorus of pilgrims, consists of the quite simple sentence, *tabi nokoromo wa suzukake no tsuyukeki sode ga shīoruran* (my travelling garment's sleeve, hung with bells, is limp with dew), which is expanded into

> From traveller's vestment
> Pendent bells ring notes
> Of pilgrim's footfalls,
> And from road-stained sleeves
> Pendent dewdrops presage
> Tears of last meetings.

It is difficult, no doubt, to render Japanese poetry into English, partly by reason of the word-conceits with which it abounds, but mainly on account of its suggestive character, which presupposes a knowledge foreigners cannot possess; but the difficulty should be met by notes, and not by interpolating explanations which entirely destroy the character of the original, as in the above example.

The drama, however, though influenced by Nō and Kagura, was not directly a product of either, but the result of a master of the ceremonies falling in love with a *miko*, or Kagura vestal, in the service of the Shogun Yoshiteru (middle of sixteenth century). Both were dismissed in consequence of this breach of etiquette, and took to performing in "rounds" or *shibai*—still the word for theatre—in the open air to gain a livelihood. The best of the Japanese playwrights, we may add, are far inferior in technical and literary skill to the Chinese dramatists.

The chapters on the history of the period of isolation—the two hundred and thirty years of the Tokugawa dynasty—are among the very best in the book. They give an admirable, trustworthy, picturesque, and original account of that little-known and most curious interlude in the play of Japanese national forces. It would be useless to attempt any summary of it here; names, places, events, are all too unfamiliar to a Western public to carry any meaning by their mere mention. Iyeyasu, the founder of the dynasty, was the Bismarck of Japan; but his further policy was very different: he secured the isolation of Japan just at the moment when she might have become the world-power of the Far East. Historical speculation is a futile amusement, but it can scarcely be doubted that had Japan profited by the opportunity of which Iyeyasu deprived her, she would have prevented the Tartar conquest of China, and herself have acquired that hegemony in Eastern Asia which Russia threatens to assume. The more recent history of Japan is ably dealt with, and the account of the Restoration of 1868 in particular is fresh, original, and, in the main, accurate. No mention, however, is made of the services rendered to Japan at that crisis by Sir Harry Parkes—services repeatedly acknowledged by the Japanese Government, and familiar to all who knew Japan in the middle sixties. Capt. Brinkley seems preoccupied by the idea that his part in life is to make a case for Japan—an entirely unnecessary task, as the facts speak for themselves; and it is to play this part adequately that he rather mars his book by a rhetoric which injures its authority, and by reticences which excite the distrust of the well-informed critic. As an illustration we may cite his remark about the first American minister to Japan, Townsend Harris (a rabid Anglophobe, who delighted in minute and ill-natured carping at everything British, then much the fashion on the other side of the Atlantic), who, he says, "never wavered in his belief in the sincerity of the Japanese officials" he had to deal with in 1857 and later years—the very officials whom in his diary Harris is perpetually painting in the blackest colours and dubbing unmitigated liars, an altogether unjust accusation, for the officials, confronted with novel situations, which they did not in the least know how to meet, merely said anything they could think of to tide over a difficulty. Harris and his colleagues were much more to blame in requiring from the Shogun what could justly be demanded only from a completely equipped European State, ignoring the fact—which, however, was well known to them—that he was nothing more than the overlord of some 250 feudatories, over many of whom he had but a nominal control.

The Tokugawa chapters show how little even the Samurai class had to do with the making of history, how largely its later developments were undesired results of the

action of the Shoguns themselves, and with what persistence the saving idea of the Mikadoate survived ages of its sequestration from power—a persistence due mainly, no doubt, to the simple fact that it never occurred to the Shoguns to destroy what was no hindrance to their unrestricted exercise of all the functions of government as then understood. Capt. Brinkley shows, too, that the Revolution was the natural outcome of a situation that had been long preparing under Tokugawa rule; and it may be added that the progress achieved by Japan during the last thirty years is much less of a marvel than is commonly considered, due, as it is, largely not to any intellectual superiority of the Japanese over other Eastern peoples, but to the fact that they are as untrammelled by the Confucianism of China as by the religious prejudices of the Middle and Nearer East. What part Japan may ultimately play in the Far East it is hard to say, but, as these volumes amply show, the Japanese are out of all sympathy and touch with the West in relation to philosophy, art, music, poetry, and literature. It is, therefore, open to doubt whether, apart from questions of commerce and navigation, the predominance of Japan would be more advantageous to civilization as understood in the West than the predominance of Russia, who, after all, is not unsympathetic with the higher aspects of Latin and Teutonic civilization. In the present imbroglio the root principle is much the same on both sides—territorial or protectorial aggrandizement at the expense of feeble folk like the Koreans, or unorganized folk like the Chinese.

Mr. Watson and the other "rolling stones" gathered no moss in Japan of the sort usual with globe-trotters. There are no dates, no statistics, no history, no gush—though the subject is "torinaku adzuma" (cock-crowing East); but the particular crop is of a kind few gather, a harvest of dainty, humorous, quaint, out-of-the-world, by no means up-to-date scenes, adequately set forth in language such that "the shadow of the West never blots out the sunshine of the East." It is not a volume to review; it is all *dulce*, unspoilt by any mixture of *utile*, and can only be exemplified.

This is the introduction of the "rolling stones" to their most appropriate guide:—

"A rosy young girl whom Tomi [their jinrikisha man] introduced as his eldest daughter .....Karakamoko San.....This sounds large, ...but.....there was hardly enough of her to justify such a name,.....round, dimpled, dainty, with a comical little pussy-cat's face; almond eyes, opening on the world with an air of wondering merriment,.....complexion fair, with a touch of rose,.....the jetty blackness of her hair, eyelashes, and eyebrows making it appear even fairer than it was,.....ridiculously small feet, which turned inwards as she stumped about on her high wooden sandals."

But "in spite of daily—nay, hourly—companionship, she always remained a mystery as far as we were concerned." In truth, there is no mystery at all. Underneath the quaint and charming surface of Japanese life there is nothing; thought, imagination, fancy, are not there, though the outer broidery leads one to think they are—it is vacuity.

They were never tired of watching the children:—

"An endless source of amusement—their wonderful clothes, their miniature grown-up ways, their exaggerated politeness.....and their general old-ivory air of grotesque comicality, would have an interest even for one who was no child-lover."

No better half-hour in a Japanese curio shop has ever been described than the very amusing one in this volume:—

"The smiling faces,.....the low bows,.....the pantomimes of inimitable gesture, the thin disguise of innocent simplicity hiding the keen, shrewd, calculating brain, which never allowed itself to be defrauded of.....even the fraction of a dollar;.....the little boxes,.....dainty as the delicate trifles they contained, enveloped in innumerable faded [silk] cloths."

Lastly:—

"Such a wonderful scent always hung about them—a perfectly Japanese smell,.....nothing takes it away, not even the contact with Western odours—the subtle aromatic odour that nestles in the silken folds, filling the air with its silent suggestiveness of far-away lands, laying fairy hands on one, sweeping one away over broad seas to Japan and to the quaint little shopkeepers remembered so well."

Even the policemen are delightful—the only policemen in the world that are:—

"Three little uniforms quick-marched into the room, six little boots creaked loudly. Wheeling into line-formation, they saluted..... melancholy mechanical toys,.....with the depressing dignity of having been 'made in Germany,'.....one could not help feeling that there, lost somehow inside those neat little uniforms—coffined, as it were, in these European shells—there were imprisoned three merry, courteous little Japs, all longing to laugh and restrained only by the thought of the drill-sergeant and the fear of being thought natural."

The final judgment of the historian of the party is that the words "little" and "laughter," which he found himself, somewhat to his consternation, frequently using, "are.....the dominant motives in the merry roundelay played by Japanese travel."

The book is excellently got up, and the illustrations are good, but call for no special remark. The portrait of Miss Karakamoko is the best, and makes one long to rush off to Japan to be piloted about by a guide so charmingly endowed by (Japanese) nature.

Chambers's Cyclopædia of English Literature. New Edition. By David Patrick, LL.D. Vol. III. (Chambers.)

With the third volume this critical and biographical history of English authors from the earliest times till the present day is completed. It is an achievement on which Dr. Patrick deserves the heartiest congratulations. Some ventures of the kind neither deserve nor, we imagine, court the criticism of the expert. These present volumes we shall keep on our shelves for constant reference; they represent a rare combination of qualities, for they are thorough, authoritative, delightful. Dr. Patrick has enlisted a band of writers who represent the ablest critical forces of the day; they are men of various ages, with personal points of view, yet they have not been allowed to indulge in prejudices or predilections which go beyond the limits of fair criticism, and they escape the chief bane of the specialist—which is, to be specially dull for the average reader. We cannot do more than mention a few articles out of the many which have pleased us, but we may say briefly that the execution of the scheme, which includes portraits of authors and a first-rate index, is a credit to all concerned and to English letters. The few slips we have noticed, chiefly in printing, are too trifling to be mentioned here.

The most original and important essay is undoubtedly the treatise upon 'The Renascence of Wonder in Poetry,' by Mr. Theodore Watts-Dunton, which opens the volume. Readers of the *Athenæum* who have studied the critical generalizations with which Mr. Watts-Dunton has enriched our columns for more than a quarter of a century will find that in this remarkable essay he has co-ordinated and correlated the results of his lifelong investigations into the first principles of literary energy, formulating a theory of literary art which embraces the literature of all ages. It may be objected that no critical blanket can possibly be large enough to cover the limbs of literature; and the very comprehensiveness of Mr. Watts-Dunton's theory arouses doubts as to its invulnerability. However, that is a large question which will duly engage the attention of criticism. We must content ourselves here with a summary of a theory which affects literature as vitally as the doctrine of evolution has affected science. Just as the biologist regards natural selection as the most important means of modification in physical life, so Mr. Watts-Dunton regards the impulse of wonder as the most important means of modification in spiritual life, especially in poetry, the most exalted expression of spiritual life. He quotes from his introduction to 'Aylwin' the following explanation of his phrase "the renascence of wonder":—

"There are two great impulses governing man, and probably not man only, but the entire world of conscious life: the impulse of acceptance—the impulse to take unchallenged and for granted all the phenomena of the outer world as they are—and the impulse to regard these phenomena with eyes of inquiry and wonder."

In his view the history of literature is made up of oscillations between the instinct of acceptance and the instinct of wonder, and in a swift survey of literature from Homer to Virgil, from Horace to Dryden, he shows that the instinct of wonder is the dominating agent in the production of the greatest art. He traces its development from the wonder of primitive poetry (in the Iliad and the Odyssey), through the wonder of Æschylus and Sophocles, to the loftiest kind of wonder, the spiritual wonder which "filled the souls of Spenser, of Marlowe, of Shakspeare, of Webster, of Ford, of Cyril Tourneur, and of the old ballads." He defines this as

"that poetical attitude which the human mind assumes when confronting those unseen powers of the universe who, if they did not weave the web in which man finds himself entangled, dominate it."

It is most interesting to see how he tests the value of humour by applying to it the touchstone of his theory. He shows that the difference between absolute humour and relative humour is as fundamental as that which exists in poetry between absolute and relative vision:—

"While in the case of relative humour that which amuses the humourist is the incongruity of some departure from the laws of convention, in the case of absolute humour it is the incongruity of some departure from the normal as fixed by Nature herself. In other words, while relative humour laughs at the breach of the conventional laws of man and the symmetry of the social pyramid of the country and the time —which laws and which symmetry it accepts as final—absolute humour sees the incongruity of these conventional laws and this pyramid with the absolute sanction of Nature's own harmony."

In an age of wonder we expect to find absolute humour, while in an age of acceptance we expect to find relative humour. It requires the genius of a Swift or a Molière to produce absolute humour under the latter conditions.

Perhaps the most profound passages in this essay are those dealing with the period of Augustanism in English literature—that age of acceptance which began after Milton and ended with Gray and Collins — and tracing the birth of the impulse of wonder in Parnell, Chatterton, Burns, and Blake to its glorious maturity in the work of Scott, Coleridge, Wordsworth, and Keats. Mr. Watts-Dunton is always at his best when he writes about Coleridge, and, indeed, his interpretation of Coleridge has done much for the great and growing influence of the author of 'Christabel' in English poetry. We thoroughly agree with his high estimate of the part which Scott played in the renascence. He felicitously describes Scott and Coleridge as "the binary star of romanticism revolving round one common poetic centre," an allusion to the curious interplay of poetic influence which made the first part of 'Christabel' the true "begetter" of 'The Lay of the Last Minstrel,' and 'The Lay of the Last Minstrel' the true "begetter" of the second part of 'Christabel.'

The most tantalizing portion of the article is that which discusses the work of Tennyson, Browning, Matthew Arnold, Rossetti, William Morris, and Mr. Swinburne. The whole treatise, indeed, is tantalizing, because it is so full of pregnant hints, and we hope that Mr. Watts-Dunton will develope these hints into a fuller exposition than was possible in the scanty space available in a work where every inch is precious. For instance, his remarks upon the poetic diction of the closing years of the nineteenth century are very suggestive :—

"With regard to form and artistic qualities generally, a new kind of poetic diction now grew up—a diction composed mainly of that of Shelley and of Keats, of Tennyson, of Rossetti, of Mr. Swinburne, yet mixed with Elizabethan and more archaic forms—a diction, to be sure, far more prosaic in its elements than that which Coleridge, Scott, and Wordsworth did so much to demolish, but none the less artificial when manipulated by a purely artistic impulse for the production of purely artistic verse.....Rossetti, the great master of this kind of poetic diction, saw this, and during the last few years of his life endeavoured to get away from it when writing his superb poems, 'A King's Tragedy' and 'The White Ship.'"

"It should be pointed out," says Mr. Ford Madox Hueffer in his monograph on Rossetti, "that 'The White Ship' was one of Rossetti's last works, and that in it he was aiming at simplicity of narration, under the advice of Mr. Theodore Watts." This is especially interesting as coming from a relative of Rossetti. There is no doubt that the poetry of the present day has fallen back into Augustanism, an Augustanism, of course, born of the peculiar temper of our time. The reaction has long been in progress; indeed, its beginnings may be traced in Tennyson, who, as Mr. Watts-Dunton points out, was not "instinctively in touch with the old spirit," although he was a consummate master of its poetic methods, although in such poems as the 'Northern Farmer' he is "steeped in the absolute humour of romanticism," and although he was the first poet to recognize the new wonder of scientific vision which will occupy the twentieth century. The successors of the great poets of wonder, Rossetti and Morris, are mainly Augustans, from the Poet Laureate to Mr. Dobson, Mr. Watson, Mr. Phillips, and Mr. Kipling. Among our younger poets Mr. Yeats seems to be the only one who clings to the old form of the impulse of wonder which confronts the supernatural suggestions of the objective world. We are not forgetting, of course, the imaginative work which Mr. Watts-Dunton has done, in prose and in poetry, for both the old wonder and the new. This work is hard to place, for in one sense it belongs to the Rossetti period of the age of wonder, and in another sense it belongs to the age of scientific wonder which is, we may hope, about to dawn. In his criticism, in 'Aylwin,' and in 'The Coming of Love' he seems to have done for the new age of wonder something like what Scott, Coleridge, and Wordsworth did for the age of wonder which is now dead; but the seeds which he has sown have not yet come to harvest, and it may be far into the new century before that harvest will be garnered. At this moment we are in the trough of a wave of acceptance. Augustan ideals dominate our national life in society, in politics, and in literature. We must await the appearance of men of genius who can triumph over the prosaic temper of the time. Mr. Bernard Shaw is perhaps the most conspicuous rebel against his environment, and it may be that in his plays he is doing what Molière did in the heyday of the French Augustan age. Indeed, Mr. Yeats and Mr. Shaw might be called the "binary star" of the new romanticism, revolving round Mr. Watts-Dunton as a common poetic centre. This may seem paradoxical, but it would not have seemed paradoxical to William Morris, for Mr. Yeats's imaginative glamour is artificial compared with the imaginative glamour of 'Aylwin' and 'The Coming of Love,' while Mr. Shaw's challenges of social shibboleths are reverent compared with Mr. Watts-Dunton's ironical mockery of contemporary conventions, of which this description of the Augustan pyramid is a good example :—

"At the base—patient as the tortoise beneath the elephant in the Indian cosmogony—was the people, born to be the base and born for nothing else. Resting on this foundation were the middle-classes in their various strata, each stratum sharply marked off from the others. Then above these was the strictly genteel class, the patriciate, picturesque and elegant in dress if in nothing else, whose privileges were theirs as a matter of right. Above the patriciate was the earthly source of gentility, the monarch, who would, no doubt, have been the very apex of the sacred structure save that a little—a very little—above him sat God, the suzerain to whom the prayers even of the monarch himself were addressed."

Mr. Watts-Dunton's essay on Byron is the most vivid portrait of the poet which we possess. It is also a very searching study of his poetic methods. Mr. Watts-Dunton seems to be the only critic who has made a serious study of Byron's first volume, 'Fugitive Pieces,' published by Ridge of Newark, every copy of which, save one, was destroyed immediately after publication by the advice of Byron's friend, the Rev. J. T. Becher. Only a few copies were afterwards printed. The editors of Mr. Murray's new exhaustive edition of Byron have in their reprint of the contents of the quarto omitted the poem 'To Mary,' the importance of which is clear as being the only evidence that there was no growth in Byron's metrical power until 'Beppo,' the first of the poems in *ottava rima*, appeared. In the poem 'To Mary' Byron shows great skill in using the octosyllabic stanza of Ben Jonson, afterwards used by Lord Herbert of Cherbury, D. G. Rossetti, and Tennyson in 'In Memoriam'—a skill which seems to have left him when, in 'Childe Harold,' he undertook to write in the Spenserian stanza, and when afterwards he undertook to write octosyllabic narrative in the manner of Coleridge and Scott.

Mr. Swinburne's essay on Shelley is a brilliant feat of lyrical criticism, a brilliant example of his lyrical prose, and a triumph of poignantly terse statement and exposition. Although he does not deny himself "the noble pleasure of praising" his great fellow-lyrist, he praises with discrimination. For example, he says :—

"Even such fascinating works of fancy as 'Arethusa' and 'The Cloud' and 'The Sensitive Plant' cannot be classed with the poems in which their author has shown himself a great poet by the one indispensable test of poetic triumph, a consummate mastery of his instrument."

That passage throws a clear light both on Mr. Swinburne's critical instinct and his poetic methods. The mere eulogist could not draw so delicately the line which separates imagination from fancy; and it helps us to understand Mr. Swinburne's own poetry when we know that he regards a consummate mastery of the instrument as "the one indispensable test of poetic triumph." In his comparison of Shelley with Coleridge he defines "the special and distinctive qualities of the very highest poetry" as "creative imagination and co-equal expression of the thing conceived." Judging by this test, he thinks that the genius of Coleridge at its highest rose not only above Shelley, but also "above the genius of any other poet on record."

The frontispiece is worthily occupied by a portrait of Scott, and Prof. Ker's account of that writer is especially to be commended. With abundant erudition, which appears unobtrusively in a phrase or an epithet, it says some things which much need saying about Scott's claims as a romantic writer and his varying style. About that style Stevenson wrote a rash, exaggerated sentence, which needs modification, and possibly has more influence to-

day than Carlyle's evidently unfair and jaundiced diatribe. So Johnson, says Mr. Ker, treated Fielding, and the brief but ample dispersal of these misconceptions is the best thing we have read about Scott for a long while. The account of his life is good, though perhaps a little too condensed. It does not say that he had for many years before 1826 overtaxed his resources; and surely there should be adequate mention—here or in the Bibliography at the end—of the house of Ballantyne and the special literature which discusses the measure of Scott's culpability for financial downfall. James Ballantyne's memory is more likely to live in this connexion than that of the Ballantine who gets brief notice later. We quote a capital passage on Scott at Abbotsford. He had then signs of ill-health, but

"his strength seemed inexhaustible; he had sons and daughters and many friends, and the affection of all who knew him. Beyond American tourists and literary ladies there were few grievances. In 1822, at the king's visit to Edinburgh, Scott, who had been made a baronet in 1820, found himself the representative of his country, as well as of his town, by a kind of general consent. Every one well knew that he was the greatest man there."

On Wordsworth also, whose prose and poetry are well represented by specimens, Prof. Ker writes with knowledge and insight.

Mr. J. W. Mackail shows that it is possible both to be graceful and informative in his little essays on Ruskin and Stevenson. Canon Ainger writes an attractive account of Hood, dwelling rightly on those serious poems which brought him, the comic favourite of the public, no reputation during his life, and even now are unduly neglected. We are very glad to see a notice not only of Grote, but also of Thirlwall, whose history and broad-mindedness were alike noteworthy. Macaulay's celebrated onslaught on Montgomery is said to lack both insight and fairness. That may be; still we think that Montgomery's poetry did not deserve a page and a half of quotations. We regret once more the touch of a vanished hand in the notices of Crabbe, Peacock, and Edward FitzGerald, by F. H. Groome, a master of lucid condensation; while Mr. Watts-Dunton returns to a subject on which he is the unique authority in his intimate appreciation of Borrow. Here he says that Borrow's knowledge of Romany was not comparable with that of Groome. The analysis of Borrow's curious personality and the apparent contradictions of his life is done with singular subtlety and that sympathy which comes from long understanding only, seeing faults no less than virtues as essential parts of a loved friend. The next article, by Mr. Charles Whibley—who is called George Whibley, by the way, in the note on copyright articles—dwells rightly on the excellent quality of some of Beaconsfield's work, which has been regarded as negligible because the author was greater in another line. Dr. Robertson Nicoll, Mr. Litton Falkiner (on Irish writers), and Prof. J. A. Thomson (on masters of science), all have outstanding articles which are ably condensed.

One of the most engaging of the young writers in this volume is Mr. James Douglas, who is suspiciously brilliant in his account of our greatest living poet, Mr. Swinburne, who is, as is only meet, awarded notice of some length. We hasten to add that Mr. Douglas's positions and contentions, though often clothed in a paradoxical form, are by no means mere fireworks, but seem to us as sound as the dullest of academic decisions. Here is a note on 'Bothwell':—

"'Bothwell' is really a chronicle play of epic dimensions into which the poet poured all the wine he had crushed from the grapes of history. To censure it because of its length is uncritical. It is not a drama, but a dramatic chronicle, or, to use Mr. Swinburne's own phrase, a 'chronicle history'; its gigantic scale is due not to verbosity, but to the poet's determination to present not a travesty of history, but a rigidly faithful series of historical pictures and portraits."

In another interesting passage 'Dolores' is audaciously hailed as

"more than a *tour de force* in double rhymes. It is one of the most poignantly moral lyrics in our literature. It is a passionate revelation of the pain of pleasure, the ennui of evil, and the satiety of sin. It may seem a far cry from Solomon to Swinburne, but 'Dolores' is really a lyrical version of the seventh chapter of Proverbs. It is the despairing cry of the baffled voluptuary. Vice has its renegades as well as virtue. We hear too much about the temptations of vice, and too little about the temptations of virtue. 'Dolores' shows that in the deepest depth of hedonism the hedonist is haunted by the eternal riddle of good and evil, that the wiles of vice are weaker than the wiles of virtue, and that the attainment of perfect depravity is infinitely harder than the attainment of perfect righteousness. Doubtless so daring a paradox was bound to *épater le bourgeois*, especially the conventional Pharisee, who habitually overvalues the power of evil and undervalues the power of good; but surely no prophet or preacher has painted the agony of sin more remorselessly than Mr. Swinburne. With regard to the metrical structure of 'Dolores,' it is interesting to note that it is based on Byron's 'Stanzas to Augusta' ('Though the day of my destiny's over'). By truncating the last line of the stanza Mr. Swinburne turned the Byronic jingle into a masterpiece of rhythmical music."

We wish that we had space to quote the paragraph on Mr. Swinburne's uses of metre; we must be content to commend it to all commencing bards and serious students of poetry, for never was the sense of metre so dormant as now; never were the splendid resources and examples of English so ignored or despised for vulgar jingles; never was feeble monotony so commonly believed to be the only excellent way. The heroic couplet has—we believe with Mr. Douglas—a future in the English language which is now not realized; if it will only save us from the blank despair of reading the blank verse of the average modern, it will do much. On Philip James Bailey Mr. Douglas is equally animated and stimulating. He rightly prefers the first edition of 'Festus,' and has discovered that many poets, both living and dead, have dug out of Bailey's "vast quarry of poetry" what have passed for their own fine jewels, though they only reset them. Bailey's vocabulary is certainly remarkable, not always successful, as in "rayonnant" and "sphere-cored," but wisely hazardous in Latinisms and diminutives.

At the end of the volume are sections on literature in Australia, South Africa, and the United States, which are naturally of a more summary character than the earlier articles. They cover the ground well, however, and are free from the exaggerations which the most broadminded person can hardly fail to recognize as current in many quarters. The very short notices of authors of to-day, English and American, are no doubt inspired by the feeling that the volume is unusually comprehensive and up to date elsewhere, anticipating, indeed, the tardy movements of some publishers by crediting authors with unpublished books; but they include some novelists and writers whose immortality is more than dubious, and omit others who have equal, if not superior, claims to mention. Decision on these minor lights had better have been left alone in a standard work.

A sweet reasonableness is, to our mind, one of the chief points to be looked for in such a record as this. We want no merits to be obscured by evident defects in other lines; we want to recognize that Froude had an exquisite style, without forgetting his inaccuracy; that FitzGerald was a great letter-writer, and Matthew Arnold was not; that Hazlitt could be vilely inaccurate, yet supremely pertinent and inspiring; that Poe was in more ways than one a man of genius, yet feeble in humour beyond belief. On such points these volumes show a rare balance of judgment, and we are persuaded that, in spite of the vagaries of modern criticism, Dr. Patrick and his able band of coadjutors will win the general vote of those who are best qualified to judge.

The American Revolution. Part II. By the Right Hon. Sir George Otto Trevelyan, Bart. 2 vols. (Longmans & Co.)

General Howe is disparaged by Sir George Trevelyan for taking seven weeks to move his army a distance of thirty miles. A captious critic might censure Sir George for filling two octavo volumes with a narrative of events extending over little more than a year. Yet Howe would have been an admirable soldier if his only shortcoming had been lack of dash, and Sir George has made good use of the ample space which he occupies. He is minute without being wearisome.

Sir George takes pains to show—and perfectly succeeds in showing—how great a part was played by George III., who informed Lord Dartmouth that, though not apt to be over-sanguine, he held "that with firmness and perseverance America will be brought to submission," and that "America must be a colony of England, or treated as an enemy." The wrong-headedness of the king would not have been so great a misfortune had it not been shared by a majority of the English people. The case is excellently put by Dr. Woodrow Wilson, whose 'History of the American People' appeared the other day. It is there written that King George's nature was not sinister; that neither he nor his ministers purposed to make "slaves" of the colonists; that their measures for colonial trade were based on precedents long accepted by the colonies; and that their financial measures "were moderate and sensible enough in them-

selves, and were conceived in the ordinary temper of law-making." The real misfortune was, according to Dr. Wilson, that the king and his ministers, Parliament and the nation, alike misunderstood or made no allowance for American opinion, while "what Americans, on their part, did not understand or allow for was the spirit in which Parliament had in fact acted." According to Sir George Trevelyan, "anger, from first to last, had played a prominent part in determining the action of Great Britain." So far as anger was a factor in the struggle, its influence was equally great on both sides of the Atlantic. Blunders at home were innumerable, the greatest being the king's contemptuous refusal even to read the petition drawn up by John Dickinson and sanctioned by Congress. The gist of the matter is well expressed by Sir George :—

"The inhabitants of New England and of Old England were made out of much the same materials ; and the colonists being what they were, if certain known steps were taken, certain inevitable results were bound to follow. The question to be determined at successive points of the American controversy was in every case a clear and simple issue. Whether Boston should be subjected to a military occupation ; whether the tea duty should be retained or removed ; whether the Port Bill was to be passed, and the Charter of Massachusetts broken ; whether the petitions and remonstrances from the first Congress were to be respectfully considered or contemptuously thrown aside ; were problems demanding nothing beyond good sense and good feeling for their right solution. There would indeed have been some shadow of palliation for the action of the ministry and their followers if, at the time, they had been insufficiently forewarned what the consequences of that action were sure to be. But, as it was, sagacious statesmen in both houses of Parliament, Lord Chatham and Lord Camden, the Duke of Richmond and Lord Shelburne, Burke, Conway, and Dunning [and Barré ?], with pertinacity and sincerity, and from the fulness of knowledge, never wearied of pleading in favour of reason and moderation. The same lesson was every second morning repeated to the Town by vigorous well-informed journalists whose writings had a wide circulation. But the Ministerialists could not be forced to read newspapers ; and in the Commons they took care to hear as little as possible of that which did not meet their own views. The device of shouting down discussion, perfected by practice during the heats of the Middlesex Election, was applied unsparingly throughout the earlier American debates to speakers who opposed the Government."

Sir George has made judicious use of some unpublished documents. Neither he nor any other writer has laid stress upon the motive principle which actuated the fomenters of revolution in Massachusetts. Many of them had evident grievances, but a certain number, of whom the patriot John Hancock was one, accounted it an intolerable hardship not to be suffered to grow rich by smuggling. A like view prevailed throughout New England ; hence, when the Declaration of Independence reached Rhode Island, "the news was greeted with loud huzzas for 'Free Trade with all the world.'" At the present day "Free Trade" is not a popular cry either in Rhode Island or in larger States of the Union. But there were citizens of Boston who thought more of their country than their pockets, by whom liberty was not wholly associated with money-getting, and who watched the proceedings in London of which John Wilkes was the object and the victim. They feared that the undue rigour with which he was treated, and the shameless manner in which the House of Commons disregarded common sense and justice when dealing with him, might become the rule in America should the Government be unchecked. Wilkes was solaced in prison by substantial sympathy in the shape of gifts as well as letters from different parts of America. Papers are extant in which the leading men of Boston, Samuel and John Adams being among the number, asked Wilkes for advice as to their course of action. So far as we know, his replies have not been preserved ; but we are justified in supposing that he did not counsel half measures. The current of English history might have been changed if his request, made before he became notorious, to be appointed Governor-General of Canada or Ambassador to Turkey, had been granted.

The story of the campaign, from the American defeat at Long Island to the American victory at Trenton, has often been written, but never with greater vigour and picturesqueness than by Sir George Trevelyan. He does not add to our knowledge, but he has succeeded, by his artistic use of the pen, in giving grace and interest to an ofttold tale. Few laymen have excelled him in describing military movements. We are not aware that he has had any experience of actual warfare other than as Secretary to the Lord Lieutenant in Ireland, yet he writes as if he had seen as much real fighting as Kinglake. He appears to have read and remembered the story of the Franco-German War by his reference to "the escalade of the heights of Spicheren," when describing the capture of Fort Washington. His comment is open to the objection that the victory of the Germans at Weissenburg, the first real action in the campaign, is much more in point. At Spicheren the assailants were sent to unnecessary slaughter by General Steinmetz, the only old general officer whom the King of Prussia had retained in active service, and who, after the bloody fight, was appointed to a command on the Baltic, where he could do no harm. At Weissenburg, on the other hand, the only way in which to achieve victory was to ascend a slope down which a mitrailleuse showered bullets, and the attacking force captured it. The 30th Frankfort Regiment successfully bore the brunt, and lost heavily—the majority of the officers and men being slain. At Fort Washington it was the German mercenaries who won the fight.

Many of Sir George's most pungent and sparkling paragraphs are devoted to the German regiments that George III. had procured at a heavy price from the small German princes. From a moral point of view the employment of Germans to fight against the Americans is no more censurable than the acceptance by Congress of regiments of Frenchmen to fight against the English. If Washington had won the decisive victory at York Town unaided by Rochambeau, as might have happened, his fame as a soldier would have been increased. The drawback of employing German mercenaries was that they were as ready to despoil the loyalists, for whom they were supposed to fight, as the enemy in the field against whom they were pitted. Indeed, the capture of the Hessians at Trenton was a blessing in disguise. They were removed from the temptation to plunder, as they had done in Westchester County, where most of the people were ardent loyalists before they had been subjected to the tender mercies of the Hessians. The ravagers were impartial ; as Washington wrote to Governor Livingstone : "The enemy have treated all here without discrimination. The distinction of Whig and Tory has been lost in one general scene of ravage and desolation." What actually happened is now known, on the testimony of loyalists, and is thus set forth by Sir George Trevelyan :—

"The work of devastation commenced with the smaller live stock. Most Hessian regiments contained veterans of the Seven Years' War, who long ago had learned how to find their way about the inside of a hen-roost ; and the poultry yards were at once ransacked, without any plea of military necessity, except the necessity which a grenadier felt to have a duck or a capon for his supper. The herds and flocks were next converted into beef and mutton, without a single halfpenny of payment to their owners ; and the Germans especially luxuriated at free quarters in a country district which was noted for the curing of hams and the manufacture of sausage-meat. Emboldened by impunity, the spoiler soon carried his operations into the inmost recesses of the home. The grand parlour of the Dutch household—an apartment sacredly reserved for occasions of high ceremony—was profaned and pillaged without any consideration for the political creed of the inmates. Those fine white tiles of the Van Cortlandt Manor-house, which are still prized as specimens of old colonial decoration, were torn from their sockets and used as platters by the soldiery. Before three weeks had passed the people of Westchester, though untouched in life and limb, were as utterly denuded and impoverished as if an incursion of Iroquois and Seneca warriors had swept the country."

The Hessians were not the only offenders, and while it may be true that their example helped to corrupt the English troops, it is undeniable that the latter were apt pupils—so much so that, when the regular army of the king occupied the Jerseys, the inhabitants had as much reason to complain as those who had been harried elsewhere by the mercenaries. Sir George quotes, on this head, the remarks of Joseph Galloway, an eminent Tory lawyer, who had been forced by popular violence to leave his native home in Pennsylvania and seek another in England, where he "faithfully and boldly served the Royal cause by his pen." Galloway wrote with regret and shame that, wherever the English army had gone in America, the result was "a series of continued plunder." There were faults on both sides ; but Sir George makes it clear that General Howe did not exercise the authority he possessed to prevent deeds which Washington punished with exemplary severity when committed by his soldiers.

No other writer on the American Revolution has given so much attention to, or treated with equal skill, the all-important subject of military efficiency. Sir George states a fact which, unhappily, has not the attraction of novelty. When Howe, after a victorious march through the Jerseys, had

to cross the Delaware in order to occupy Philadelphia, he found that the army had not been provided with a single pontoon. The result, as Washington said, was that "the Delaware river had saved Philadelphia." The War Office in London was in fault, as it has been since then on other occasions. But an American force would have retrieved such a blunder, seeing that a well-stocked timber-yard and four blacksmiths' shops were at hand. It is humiliating to read, though custom may have lessened the pain, that "our soldiers were unskilled, and our commanders helpless in front of an obstacle which they all pronounced to be insurmountable."

Our soldiers were not "handy-men" in those days, neither were they marksmen. They fired when the order was given; the ability to hit anything or any one was not considered a part of their military equipment. The soldiers of Washington had little training; yet a very small number discharged a gun without taking aim, and without, in most cases, driving a bullet home. When we read such a story as that which Sir George Trevelyan tells with great clearness, we are surprised that the campaign in America lasted so long and that it was marked by so many victories on the side of our forces. It was not fair, however, to call upon our soldiers to fight against odds which were the result of mismanagement at home and misdirection in the field.

Sir George's favourite commander seems to be the one who was out-manœuvred at York Town. Cornwallis was, no doubt, a better general than others who had blundered before he had the chance of so doing. Yet failure in the field may be explained away in speech or writing, but not in fact. When Sir George Trevelyan ends the work which deserves a place on any shelf which contains a classic, he may have to admit that the American Revolution might never have ended as it did if George Washington in his younger days had obtained the commission in our army upon which he had set his heart. For it must not be forgotten that he was an American by birth and an Englishman by allegiance.

George Villiers, second Duke of Buckingham, 1628–1687. By Winifred, Lady Burghclere. (Murray.)

We confess that we began the study of this work with considerable misgivings. A somewhat long experience of monographs, written by persons presumably not well equipped at first hand in the historical environments of their subjects, has led us to expect writing where assumption of knowledge will stand too evidently for knowledge itself, and where special pleading will supplant impartiality and argument.

We are happy to recognize in Lady Burghclere's work a disappointment of our fears. Her naïve confession that she had at first thought of writing a life of the second Duke of Buckingham without intrusion on the domain of history only makes her merit the greater, in that she has acquired—and evidently at the cost of much earnest labour—no ordinary mastery of the more salient features of a very difficult period; and this she has supplemented by the only method from which she could hope for any great measure of success—a careful and personal study of unpublished manuscripts. Lady Burghclere acknowledges to the full her gratitude to many other living authorities; it is our pleasure to appreciate the very intelligent use which she has made of their services and of her material; her evident sincerity of purpose, as shown by the absence, in the main, of the special pleading to which we have alluded; the very general correctness of her history in fact and tone; and, lastly, the unostentatious but genuine literary grace which commends her narrative.

Hard upon these reflections comes another—our regret that qualities of so high a nature, and industry so intelligent, should have been spent upon such a subject. There is, indeed, a slight family connexion to account for the choice. Lady Burghclere has shown more than once—notably in a few paragraphs about Shaftesbury—that she can be moved by, and can express herself worthily upon, actors in the drama who displayed frequently, if not consistently, greatness of conception and nobility of character. She has, unfortunately, selected one who was little more than the clown of a pantomime, and all her skill has failed to raise him from the atmosphere of half-indulgent contempt in which he lived. There are many passages in her work which lead one to think that she only realized by degrees what Buckingham was, and that she has struggled to support a previous belief or hope against a growing conviction. Facts have been too strong for her. She has certainly done her best for Buckingham, but, from her own record, he remains where he was.

We hold Buckingham—and we have studied him somewhat closely—to have been on the whole, from his early youth, the most worthless of a worthless crew. We are unable to call to mind a single action of his which, even if not discreditable in itself, was the result of high or unselfish purpose. Lady Burghclere herself points out that he was utterly without "character." That he was a hopeless spendthrift, and spent his resources on the most contemptible objects, is nothing; that he made a cringing submission to Cromwell while Charles and his honest adherents were starving in exile was no particular distinction; that he married a plain wife for money, and for money only, and that he afterwards behaved to her with callous brutality—a very Barry Lyndon of unabashed shame—merely places him on a level with his sovereign. Had he been wicked in the great manner, we could understand his being claimed—even by one who feels as Lady Burghclere feels—as a fitting subject for effort. But Buckingham was so silly. His childish vanity, his childish passions, made him the easiest of dupes; he became the sport of Charles, of Arlington, of Colbert, of Louis, of Henrietta—of all, indeed, whom interest or a sense of humour induced to take the trouble of duping him. To the contempt of pure and honourable men, of Clarendon, of Ormond, of Ossory, of William Coventry, his only reply lay in spite and mimicry, the lowest forms of feeling and of intellectual exercise. In an age of licence his immorality was a scandal, and his blasphemy was matched only by his hypocrisy. And he was a coward, in the ordinary use of the term. He set on his ruffians to cudgel defenceless men and to kidnap and outrage Ormond, but he kept his own skin safe. He murdered Shrewsbury, who had no skill of fence; but he twice showed the white feather to Ossory, upon excuses which deceived nobody, and would have ensured his expulsion from any officers' mess in Europe.

We have spoken of the general correctness of Lady Burghclere's historical views. There are, however, a few instances in which she appears to betray a lack of perception of the actual facts. The use of the terms "Prime Minister"—of Buckingham—and the "actual British Cabinet"—for the body of unconnected and often mutually hostile servants of Charles—is unfortunate, since it is impossible to divest them to-day of their modern meanings. The fascinations of imagery must account for the statement that Buckingham "seized the helm" at the fall of Clarendon; it should, at any rate, be made clear that, for all purpose of guiding the vessel, the helm was unconnected with the rudder. To speak of his having "a stronger nature and better defined aims" than Charles; of Charles "following his advice"; of his "inspiring Parliament to persecute Clarendon"—a persecution which was certain had Buckingham never existed—of his "permitting a full Parliamentary inquiry," as if Parliament was ever moved from its course by him any more than the earth by an aërolite; of maritime supremacy being a "cardinal article of his faith," the faith of one who had no cardinal articles, except his own pleasure and personal spites; of his "unhesitating support" being "invaluable to Charles or Louis," who enjoyed their choicest fun by playing upon his folly; of his having serious views upon anything, or decisive influence upon anything: such phrases, we think, imply misapprehensions upon Lady Burghclere's part, natural from her attention having been too exclusively fixed upon the man himself, and too little upon the great currents whereon he was but a floating straw.

Lady Burghclere occasionally uses epithets, or makes suggestions, which do not commend themselves to us. Ormond, the chivalrous, the steadfast, the dignified, the gallant, the lofty representative of all that was best in the Cavalier feeling, deserves something better than to be called "honest old Ormond." Monk surely *was* "a man of exceptional intelligence." To say that Shaftesbury "used loaded dice throughout his career," and "absolutely incarnated the axioms of Macchiavelli," is to pen somewhat cryptic, and certainly extravagant criticisms on "the one great man in that pinchbeck age."

A few curious slips of the pen should have been corrected by the proof-reader. "George Buckingham" is a person we know nothing of. Colbert de Croissy we know; but who is Colbert de Choisy? "*Who* the duke proposed to substitute" might be amended; "equal halves" is tautology. Why the accent upon Gorée? The alternate use of the names "Shaftesbury" and "Ashley," after the higher title had been reached, is inconvenient.

We have thought it worth while to mention such slight annoyances because—with a good many others of the same nature—they can be easily removed in the next edition. They do not, of course, seriously detract from the great merit of the book, which deserves to be widely read, and upon which the author may be sincerely congratulated.

NEW NOVELS.

General George: a Story of the Chouan Conspiracy. By Moreton Hall. (Fisher Unwin.)

The story of the Breton peasant who at the beginning of the nineteenth century upheld the tottering fortunes of the Bourbons lends itself to imaginative treatment; it has afforded Mr. Moreton Hall an opportunity for a praiseworthy attempt to treat it in an interesting manner. The central figure possesses many of the qualities that go to make the hero, and the theme itself is almost a romance. Yet considering the inherent interest of the main characters and of the subject as a whole, we cannot say that Mr. Hall's achievement is altogether a success. There are evidences that he has studied the history of the period and knows even the small peculiarities of the chief historical characters, but he lacks the power of investing them with actuality. Many of them move stiffly and speak mechanically, and the reader, especially at the outset, is apt to be bored by the intrusion of historical allusions and the feeling that he can see the strings being pulled behind the scenes. When fully embarked on the story Mr. Hall more frequently compels the reader's interest. He has, however, yet to learn the secret of making the most of situations. For instance, in the scene which ought to have marked the climax of the story, where Cadoudal and Wright are entrapped and overpowered by the police, those who know the historical facts expect, and rightly expect, a thrilling adventure, but will be disappointed.

Jemima. By Ella MacMahon. (Chapman & Hall.)

When at an early stage of a novel we find the hero propounding the audacious thesis that women are not worth taking seriously, we recognize at once that a heavy responsibility devolves upon the heroine, since to her shining qualities, intellectual and moral, he is plainly destined before the last chapter to owe his conversion from such an unsatisfactory state of opinion. Jemima does not altogether disappoint the expectations thus aroused. She is a pleasant, healthy-minded young woman, and clever enough—perhaps a little too clever, seeing that she never talks as another woman talks, but always in epigrams. The story, which is of the slightest description, simply relates how Jemima magnanimously refused a wealthy baronet, and having, after some delays, arrived at an understanding with the man of her choice, settled down contentedly to decent poverty, as represented by fifteen hundred a year.

The Boy, some Horses, and a Girl. By Dorothea Conyers. (Arnold.)

The "boy" is a half-bred Irishman, who, after loafing on the strength of a rapidly diminishing capital up to the age of twenty-five, stumbles into marriage with an Irish heiress, and lives happily ever afterwards on her money. The "horses" are Irish horses bought by unwary Saxons from Irish dealers, for use in an Irish hunting country, where many cheerful adventures befall them and their riders. The "girl," otherwise the heiress above referred to, is a spirited and generally level-headed individual, whose matrimonial choice appears to us marked by less than her usual judgment. The author has a sense of humour and is well acquainted with Ireland and its inhabitants, but she can scarcely be said to regard them from a sympathetic point of view.

Roderick Taliaferro. By George Cram Cook. (Macmillan & Co.)

This vigorous story of the times of Maximilian of Mexico satisfies the American taste for semi-historical romance, and deals with a period not so remote that only the highest powers of imagination and genius can make it live. Here the adventures are easily realized. Whether they are true, or even possible, is no matter. They are narrated so that one does not need to ask. That is the proper spirit of romance.

Stepping Blindfold. By T. W. Speight. (Chatto & Windus.)

One of the characters in this story possesses a sort of "second sight," in his power of beholding a dim grey shadow close on the track of all persons who are to die within a year. This gruesome and unerring faculty deserts him after a time, but not until his friend, the villain of the book, has profited by it to the extent of marrying a doomed heiress and insuring her life. Of course, the episode soon closes, and the one which follows has not apparently much connexion with the main idea. A stolen heir, a detective, a French maid, and other indistinct personages jostle one another in a confused manner until the tragic end revives the ghostly interest. The vision of the Shadow of Doom is a weird conception, and might, with care and due proportion, have been worked up into an exciting romance of the supernatural.

Cambria's Chieftain. By E. Everett-Green. (Nelson & Sons.)

It needs some courage to compose an historical novel upon the Welsh rebellion under Henry IV., including, of course, the battle of Shrewsbury. Harry Hotspur, "revolted Mortimer," Madcap Hal, and Owen Glyndwr (better known as Glendower) are scarcely names which invite familiar handling, but Miss Green writes chiefly for the young, by whom her tales are much appreciated, and who will be troubled neither by the invidious comparison above suggested, nor by finding the phraseology current at the beginning of the twentieth century attributed to persons who lived a few hundred years earlier. All they will look for is an interesting story, and with this the author has provided them.

The Conquest. By Eva Emery Dye. (Chicago, McClurg.)

Mrs. Dye's story is introduced by a terrible apparatus of historical learning. She has consulted public libraries, private manuscripts, greatest living authorities, and learned societies, and the story she writes is the "epic of a nation," the "Iliad of the West." The opening date is 1774, and the story is that of Lewis and Clark. Few English readers of novels could, we think, boast that they knew much of these heroes, and certainly few will be able to say after reading Mrs. Dye's book that they have received a very clear notion of what it is all about. Her style is obscure. She credits the reader with too much knowledge and embroiders her facts, but does not set them out. Argument, exclamation, and historical speculation crowd the pages, and the American eagle is more clamant than the fruits of historical research.

MILITARY BOOKS.

A History of the British Army. By the Hon. J. W. Fortescue.—Part II. *From the Close of the Seven Years' War to the Second Treaty of Paris.* Vol. III. *1763-1793.* (Macmillan & Co.)—There are two modes of treating this subject. One is to sketch the growth, development, composition, armament, and tactical formations of the army. Another method is to mention incidentally the above, but to deal mainly with the history of the campaigns in which that army has taken part. The latter method is the one selected by Mr. Fortescue, already favourably known as a writer on military subjects, and so clear is the narrative, so judicious the criticism, that we gladly commend this volume. Its principal topics are the American Rebellion and the wars in India with the French, Hyder Ali, Tippoo Sahib, and the Mahrattas. Mr. Fortescue by no means confines himself to military matters, but plunges into politics. Thus the reader meets with much controversial matter, in which the author expresses himself very strongly, and will arouse the indignation of some of his readers. For example, he considers that the American Rebellion was arranged many years in advance, that there was not sufficient reason for the outbreak, and that there was a great dearth of public spirit among the different States. Established historical facts prove that "never yet had it been possible to combine the whole of the American provinces for common defence, even when the enemy was assailing their frontiers." Even during the war of rebellion it was extremely difficult to induce the different provinces to work together for the attainment of a common object. Of Massachusetts the author says:—

> "The settlers of Massachusetts had left England originally as an irreconcilable faction, deeply imbued with the doctrines of republicanism and independence. They had enjoyed something hardly distinguishable from independence during the great Civil War; they had spared no effort of lying and subterfuge—the natural weapons of the weaker party—to retain it after the Restoration."

At Boston every attempt was made to bully, insult, and persecute British officers and soldiers. One soldier, tried by the justices for a petty theft, was fined 70*l.*, and, failing to pay, was sold as a slave:—

> "The reader may be incredulous, but it is an incontrovertible fact that the practice of selling white men into servitude, though condemned by one of the earliest governors of Massachusetts more than a century before, was still in full usage in this land of liberty."

The mob daily insulted the troops, who behaved with extraordinary forbearance and discipline. They attacked the sick when hardly able to hobble out of hospital. The magistrates behaved even worse than the mob, threatening and insulting officers when in court. In the expedition from Boston to Concord to destroy some stores, giving rise to the

first fight of the rebellion, "a few of the killed and wounded had been scalped by some rough Americans." Again, the advance of Howe into New Jersey in 1776 brought about an outburst of nominal loyalty, and hundreds, in response to a proclamation, came in to take an oath of allegiance :—

"In a very short time numbers of these people were to be captured in arms against the British with General Howe's protection and certificates of loyalty in their possession. It is not by oaths, but by arms, that men should wage war."

We deal elsewhere to-day with the subject. It is clear that there were outrages on both sides.

Of Washington's gifts Mr. Fortescue speaks with caution :—

"It was in those long months of waiting in entrenched positions, and most notably in that bitter and desperate winter at Valley Forge, that Washington's finest qualities were displayed—his constancy, his courage, and his indomitable patience. Yet, though every Englishman must admire him as a very great man and a brave and skilful soldier, it is, I think, doubtful whether he has any claim to be regarded as a really great commander in the field. He was not, it is true, a soldier by profession, but neither was Cromwell; and I take it that Washington hardly showed himself so great a general as Cromwell."

As we have said, much of this volume is devoted to India. The important military operations in that part of the world are described with spirit and clearness, and tend to a more hearty appreciation of the audacity and skill of subordinate officers than has hitherto been accorded to them. Indeed, our victories in the face of enormous odds seem almost too marvellous for belief. Moreover, our military commanders were, as a rule, hampered and restrained by the folly, incapacity, and presumption of the different councils and civil authorities. The home Government likewise interfered frequently in a mischievous manner, while politicians did not behave well to Clive and Warren Hastings. Among the chief of the persecutors of these great men were Burke, Fox, and Sheridan. For want of space we must refer our readers to the book itself. Before leaving the subject of India, however, we cannot refrain from mentioning the origin of the word "sniping," so commonly used in South Africa. In 1772, at the siege of Baroack, "the soldiers in the trenches," we are told, "put their hats on the parapet for the enemy to shoot at, and humorously called it sniping." Concerning the changes in pay, uniform, &c., the information is interesting, but rather scanty. The book is enriched by an index and some useful maps and plans.

Modern Strategy: an Outline of the Principles which guide the Conduct of Campaigns. To which is added a Chapter on 'Modern Tactics.' By Lieut.-Col. Walter H. James, R.E., editor of the "Wolseley Series." (Blackwood & Sons.)—As a nation of amateurs in matters military we are too prone to that particular form of armchair criticism which decides off-hand that "war can be conducted by the light of nature" without study or preparation. Yet Napoleon, Wellington, and Moltke were keen and continual students, whose actual experience of war did but confirm the principles that study had inculcated. In a brief preface the author of the present work wisely insists on the vital importance of strategical study, for the soldier first, but also for the citizen. For "politics and strategy" (as he remarks on p. 182) "must act together. If the former interfere in the domain of the latter, the result is always detrimental, and may be disastrous."

The book is arranged in two parts, of which one is devoted to a discussion of general principles, the other to particular campaigns illustrating the same. After two preliminary chapters, on organization and on national policy, the reader is introduced to the main objects of strategy: "(i.) Ensuring superiority of numbers when striking a tactical blow; (ii.) Protecting the communications of the army with its base; (iii.) Threatening those of the enemy." The remainder of Part I. (twelve chapters) serves to explain and exemplify the methods by which these results have been or are to be obtained, with a due appreciation of the inventions of modern civilization. The last chapter contains a most interesting survey of the present position of tactics :—

"Strategy cannot succeed without tactics, for tactical victory is necessary to set the final crown on successful strategy; and tactical success means very little unless it comes as the final act of well-planned strategy."

In this connexion the author has something to say on the possibilities of the bicycle, believing that "in the future the cyclist must be the comrade of the horseman"; he would not deprive the latter of the *arme blanche*, nor allow him to be superseded by the mounted infantryman. He discusses the effect of modern conditions upon the individuality of the soldier, declaring that "the first object of the soldier's education is to teach him to shoot, the next to use his defensive weapon, the spade." He holds mobility to be the chief factor in organization, believing that small mobile—or should we say automobile?—forces might cramp, perhaps even cripple, the huge armies of universal service. The campaigns included in Part II. are well selected to emphasize certain canons of strategy already set forth: the maps are good and clear, the comments brief and workmanlike.

The style is for the most part simple and fairly readable. There are, however, occasionally pieces of awkward writing. For instance, on p. 98 we read, "Regardless from the point of view of pure strategy, the chief advantage to be gained from woods is their screening power"; on p. 126, "Our communications were, therefore, much open to attack, and, owing to the impossibility of in any degree living on the sparsely inhabited country, more than usually indispensable"; on p. 129, "For if the ground were sufficiently open to allow the cavalry to move, it would be exposed to such a tremendous fire that it could not possibly get through it."

A nation with imperial responsibilities can assuredly not afford to contemn the study of warfare; indeed, the real improvement of our military efficiency at the present time must depend in great measure upon the development of public interest and intelligence in military matters. Such a book as this, from the pen of an accredited teacher of soldiers, might, if widely read, do not a little to reduce the difficulties and disabilities at home which have too often proved the worst enemies of our soldiers on active service.

Tactical Operations for Field Officers. By Lieut.-Col. Wilkinson Shaw. (Kegan Paul.)—This volume is the eleventh in a series of military handbooks for officers and non-commissioned officers. According to his own statement, the author has narrated, arranged, and edited, with appropriate criticisms, a set of tactical operations similar to (in some cases actually taken from) schemes set in the examinations of field officers in tactical fitness for command, instituted several years ago, and now held regularly at the principal stations. In these schemes it is customary to pit one candidate against another, giving to each the command of an administrative brigade in which all the three arms are represented. Col. Shaw has successfully prepared many officers for this examination, and has written not a few books on tactics and kindred subjects, so that he possesses special qualifications for the task to which he has addressed himself in the present instance.

There is a satisfactory verisimilitude about the sixteen schemes which are worked out in this book. In the first place, they are allocated, four apiece, to actual manœuvring grounds known, or easily accessible, to the British officer—Aldershot, Shorncliffe, Colchester, and the Curragh; in the second place, the student is furnished with proper maps, four on a small scale (half an inch to one mile) in the text, and four at two or three inches to a mile, with red contours, in a separate pocket, which also contains a handy cardboard scale for rapid reckoning. Tactics and topography are so inseparably and essentially connected, that the value of a book like this may be in great measure assessed by the provision for topographical study which it includes.

Each of the schemes is duly worked out, in "war-game fashion," from general and special "ideas," and the systematic arrangement and wording of orders are naturally a feature. The stages of a combat are made clear by frequent summaries of detailed developments, and the merits and demerits of the respective dispositions (in which connexion, be it noted, field hospitals are not forgotten) are criticized in the summing-up of the chief umpire in each case.

It is true, as the editor remarks, that the kaleidoscopic conditions of actual warfare can be but scantily reproduced in mimic manœuvres. The increased range of modern artillery cannot come into the calculations applicable to limited areas of ground; the nerve of troops is not seriously affected by a few rounds of blank cartridge, and to be "put out of action" by an umpire's decision is very different from being rendered *hors de combat* by an enemy's bullet. Nevertheless, these exercises have a valuable lesson to teach: one is made to understand at every turn that a battle must never be treated merely as a piece of book-work, but always as a problem, with a very elastic individuality of its own, which can be comprehended in its entirety only by brains that have been trained through frequent and varied practice, and solved only by a judgment that cannot be surprised or shaken through any coefficients of chance or eccentricity. And whatever be the varieties of circumstances, the object of the commander must be always the same—"to establish with best effect a preponderance of fire power over the enemy, from and against the most important tactical points." The editor has kept this object in view throughout, and has produced a most readable and serviceable contribution to the practical study of minor tactics.

The Volunteer Annual (Metropolitan Corps), 1903. Edited by A. E. Johnson (Artists' R.V.). (A. & C. Black.)—This handbook gives for one shilling a concise account of the numerous Volunteer organizations in and near the metropolis—their history, strength, *personnel*, uniforms, equipment, training, shooting, and so on. In the appendixes Yeomen and Volunteers (metropolitan or otherwise) will find all the necessary information about efficiency, formal and practical, about the N.R.A., and about the current literature of war. Last, but not least useful, is an alphabetical list of metropolitan officers. The Honourable Artillery Company and the six London regiments of Imperial Yeomanry are rightly included in this issue. It is to be hoped that the editor will be able next year to embrace within his scheme the whole of the Yeomanry and Volunteer forces throughout the kingdom. Those who are serving want to know, and those who are not ought to know, more about the various corps.

The Story of our Army. By Capt. Owen Wheeler (Reserve of Officers). (Newnes.)—As a nation we know surprisingly little about our army, present or past, and this little volume, one of a shilling "Library of Useful Stories,"

ought to be of distinct value as an introduction to the subject. It does not pretend to be complete, but it is certainly simple and workmanlike in style and arrangement, and, by indicating the chief interest of the several epochs and the best books that are available, it stimulates the reader to further study. Handbooks of this kind may do real service by pointing the way to a more frequent and intelligent use of the means of information afforded in public libraries.

SHORT STORIES.

MR. QUILLER-COUCH'S new volume of short stories, collected under the title of *Two Sides of the Face* (Arrowsmith), while not containing any of his more notable work, shows the qualities which his readers have learnt to expect—refinement of style, sobriety of diction, and clearness of narrative, pleasantly flavoured with little touches of genial humour, as of one who knows that whatever the greater issues of life may be, its details are mostly comic. Three of the eight tales, indeed, are purely humorous. One, on the other hand, 'The Horror on the Stair,' seems intended to be purely gloomy, not to say creepy. "Intended" we say, because, with an atmosphere of the uncanny, it does not seem to us wholly to succeed in conveying the shudder which its title portends. It is as though some important link had dropped out between the opening and the close. What was Mrs. Johnstone's terror? and what had the black barber, or any black man, to do with it? Several careful readings have failed to elicit an answer to these questions. 'Cleeve Court' is another story of almost unredeemed gloom; but there the motive is plain enough, and the study of a weak character and its consequences as powerful as need be wished.

Legal T Leaves. By E. F. Turner. (Smith, Elder & Co.)—There is something old-fashioned in the air of Mr. Turner's "lawyer's tales out of school," something that belongs in manner, if not in matter, to another generation. We find no grace of style and no pretension to high literary deportment, but there is the sort of legal urbanity and legal facetiousness which we should expect. Nevertheless the tales are told plainly, sincerely, and with a certain simplicity of delivery that renders them effective. We feel as we read that they do not quite belong to to-day; that Dickens—who, by the way, knew much about solicitors and articled clerks and copying clerks—would have loved to handle this material, some of which, it seems, Mr. Turner has garnered from his own legal experiences. Solicitors are believed to know more of human life than even doctors, and it is certain that they hold more human secrets. Knowledge, however, will not suffice to render characters warm and vital. To breathe life into the clay requires another quality. Mr. Turner can hardly be said to inform his characters with life, but he does his best in an amiable distant way. There is, for example, the story of the wealthy widow who discovered in her solicitor's aged messenger her father. Dickens would have pounced on the subject and made us draw deep breaths. And, to pick again at random, there is the tale of the reformation of the Q.C.'s son. Even Samuel Warren would have liked to deal with that subject, but he would have given it a pessimistic twist. Mr. Turner is not pessimistic; he is cheerful, and, as we have said, facetious at times, and he writes with sympathy, large-mindedness, and a hopeful humanity.

The Vintage of Dreams. By St. John Lucas. (Elkin Mathews.)—Mr. St. John Lucas is evidently young enough to be still engaged in experiment, the delectable mark of youth. He has included six pieces in this volume, which is more or less properly characterized by its title; and the six pieces are all vagrant, indeterminate of aim, and irregular of form. But they are all also marked by some striking features which promise a new recruit of importance to our contemporary imaginative literature. He has playfulness, almost to excess; he has a sense of humour which is ever present, and which sometimes, perhaps too often, leads him in the direction of satire. Youth, again, is given to satire. The fantasia which deals with the Island of the Muses is a case in point; as is 'The Student and the Bear,' though this, slight and extravagant as it is, shows Mr. Lucas's lively humour to advantage. He has plenty of sentiment, which is visible in 'Peter's Pilgrimage' and in 'Princess Christina'; and the association of sentiment with humour is always very engaging. Perhaps his strongest piece of work is 'The Death of the Master,' which has qualities of sincerity to the point of ugliness. The last piece is 'The Bequest of Apollo,' and reads like a genuine myth from Greece. It is something to have given that impression. Mr. Lucas, it is clear, has qualities which should take him far, and his sense of art is keen and fervent. Though these stories are by no means great in their performance, they are original enough and varied enough to make us welcome them, if only in the hope of better things. The author is decidedly worth watching.

Idylls of Yorkshire Dales. By John Craven. (Greening & Co.) — The making of idylls requires a good deal more than mere deliberate intention and industry. One of the essential qualifications, perhaps, is enthusiasm. Mr. Craven has enthusiasm, and one gathers that he had both industry and deliberate intent in the making of his 'Idylls.' His enthusiasm is pious, and every page of his book is redolent of earnest, simple, almost fanatical piety, such as is known to the Methodists of remoter Yorkshire. But it may be that the man who deliberately sits down to producing idylls never has succeeded in writing them. Mr. Craven includes in this volume no fewer than three dozen sketches, which are neither stories nor essays. They are just sketches of phases in the lives of simple cottagers in the Yorkshire dales. Some of them are sadly pointless, and many of them are curiously dull; yet all are animated by the same suggestion of such piety as a young and enthusiastic lay preacher may be supposed to feel, and for this reason all are worthy of some respect, though that respect is not due to them as literary performances.

OUR LIBRARY TABLE.

MESSRS. LONGMAN publish *The German Emperor's Speeches*, translated by Dr. L. Elkind from a volume published in Leipsic in 1902. We are used to the Kaiser, but the "explanatory text" takes away the breath. The volume opens with an account of 1888, in which it is suggested that there was a distinct intention on the part of Russia and France to attack Germany at that time—a statement which is opposed to fact. The Emperor's accession-visit to his Russian cousin is "to the most powerful antagonist of his empire—to the Tsar"; the fact being that the friendship of the two Northern great powers is, and was then, the most striking fact in the policy of each. The early refusal to take part in the Exhibition of 1889 was not confined to Germany, as suggested, but was common to the monarchical powers. It is difficult to see how the 1895 British leases of territory, on the Nile and Lakes, to and from the Congo State, "seriously injured the interests of a number of European powers in West Africa." The relations of the Kaiser to our royal family were not, as is suggested, uniformly "cordial."

"With something approaching idolatry did he love his father, and he was tenderly attached to his mother and his grandmother, especially Queen Victoria of England."

Thus is history written! In the speeches themselves we note the foolish statement, which condemns the voting majority of the towns and of the workmen, "The word Social Democrat is synonymous with enemy of Empire and Fatherland." To Britain this is interesting: "I will never rest until I have raised my Navy to a position similar to that occupied by my Army." To our eyes there is blasphemy in the reply to Hamburg on the passing of the Bill to amend the Navy Act:—

"How grateful I am to the Almighty for this latest success you will well understand. May He still further assist us to carry the work begun to a successful conclusion, to which end we must all actively devote our energies."

CERTAIN qualities exhibited in the late Mrs. E. T. Cook's *From a Woman's Note-Book* (George Allen) seem to indicate that the author had never adequately exercised or developed her powers. The book is a collection of papers from the magazines of ten or twelve years, and their temper is aptly phrased by the title, which we may suppose is contributed by Mr. E. T. Cook, who introduces the volume briefly. Mrs. Cook treats such subjects as the education of children, particularly girls, the relations of daughters and mothers, dress, literary ladies, and the attractions of the stage—all with a light, pleasant hand that renders her sketches admirably readable. But she has also sound common sense, and can stimulate and provoke thought. She is on the side of sanity and moderation always, and has no liking for the extravagances of modernity in the world of women. There is a slight leaning discernible towards the "fictional" form, and with her gift of humour the author might have made a success in fiction, despite her severe criticism of the modern novel; but we believe that she did not make the experiment.

THERE is no one better qualified to deal with a theme such as *London on Thames in Bygone Days* than Mr. G. H. Birch, and his monograph in Messrs. Seeley & Co.'s series is what we should have expected of him. In a publication of this size and scope there is naturally not much room for original work or adventurous theories. All that is wanted is a concise and compact account of the metropolis—a bird's-eye view, in fact, of London from its remote beginnings. Mr. Birch stops at the end of the eighteenth century, to suit his title. Moreover, he is not so much concerned with London in general as London on Thames in particular. It is the riverside aspect of London life which finds place in these pages. On p. 77 is an excellently complete list of the public stairs in use in 1707. Between then and 1856 no fewer than forty-eight stairs disappeared. The illustrations have been taken from the collection of the late Mr. J. E. Gardner, F.S.A., from the British Museum, and from the Soane Museum. There are several in colour, and the rest are in monochrome, which is not so pleasing to the eye. A monograph does not necessarily exact a monochrome. We may also remark that, although there is an index, there are no chapter contents, which seems surprising and unusual.

THE first of a series of "Pocket Anthologies" (Glasgow, Gowans & Gray; London, Brimley Johnson) is a collection of *The Hundred Best Poems (Lyrical) in the English Language.* Mr. Adam L. Gowans, the selector, has so catholic a taste, and has secured so much freedom among copyright texts, that he is able to produce one of the best sixpenny books we have seen for some time. It is so good, in fact, that it ought to be available in a permanent binding at a shilling for lovers of poetry. As suggestions are asked for, we may put forward a few. It would have been better, perhaps, to reserve

longer poems, like 'Lycidas,' for a separate volume. A collection of lighter pieces might well follow. In the present booklet Drayton's "Since there's no help," &c., should certainly have appeared, also one or two lyrics by Beaumont and Fletcher and Scott. The short bit of Goldsmith is dull, and presents nothing of his tender quality. But excellent things abound, including 'Crossing the Bar,' two poems by W. E. Henley, and Stevenson's 'Requiem.' Mr. Gowans admits that the "selling qualities" of his title weighed with him; but his limits must have been distracting, and the two hundred best lyrics (with longer poems barred) would probably have made a more representative show. But we do not wish to complain—the thing is unusually choice and cheap.

We welcome a *Memoir of Benjamin Franklin Stevens*, by Mr. Manville Fenn, which has been printed at the Chiswick Press for private distribution. Stevens's name is familiar to readers of the *Athenæum*, and, indeed, to all who are interested in British and American literature, and our only regret is that the volume is not published in the ordinary way, and put within the reach of every one.

Benjamin Franklin Stevens was born on February 19th, 1833, the tenth child of Henry Stevens, of Barnet, Vermont, who belonged to the old vigorous, independent stock, and was "a farmer, an innkeeper, a millowner, a landlord, and a squire by courtesy of Stevens's village.....an antiquarian and a book collector." Young Benjamin, like most boys sixty years ago in the rural States of America, had a rough time of it at school—his master "believed in birch, willow, and all sorts of rods, also ferrules, straps, or any other implement that might be handy, to aid instruction." Another schoolmaster was so severe that the boys, as a protection, wore sheepskin. One of Stevens's tutors at this time was a Dr. King, and on a show day, when visitors were present to hear recitations of the pupils' own selections, young Stevens staggered his teachers by delivering some lines from Defoe's 'Jure Divino':—

> Nature has left *this Tincture* in the blood,
> That all men would be Tyrants if they cou'd.
> . . . . . .
> We 're all alike, we all ascend the Skies;
> All would be KINGS, *all Kings would tyrannise.*

Stevens's recollections of the Vermont days are very quaint. His uncle Sol, who was fond of holding forth in extempore prayer, would sometimes lack fluency; but he would boldly continue interjecting, "Understand, O Lord? Understand? Take my idee, d' ye? Take my idee?"

At the age of thirteen young Stevens began to acquire the careful, businesslike habits for which he was afterwards distinguished, and in 1847 he left home for Albany to spend his time in the offices of the Secretary of State, copying historical manuscripts for his father. In his first letter home he writes:—

> "I have not written much yet, only 16,317 words in six days. The last piece I copied was 'Petition of the Earl of Stirling to the King, praying for 7,000*l.* in satisfaction of Long Island, which had been granted to his ancestors."

In the *Montpelier Daily Journal* of October 29th, 1852, appeared the announcement that the Secretary of State had appointed him a deputy in his office, and from that time he never cost his father a penny.

His elder brother Henry, of whom an obituary notice appeared in the *Athenæum*, March 6th, 1886, came to London in 1845, and in 1858 we find Frank busily purchasing American books, and shipping them to his brother, whose agent he had become. During all this time he never missed a week without writing home to his father. On July 9th, 1860, he joined his brother in London. In 1861 Henry secured the Humboldt Library, which unfortuately perished by fire, and all that remained of it were the sheets of the catalogue upon which Frank Stevens had been for months engaged. In 1866 he was appointed dispatch agent of the American Government. He found at the office a state of confusion, and had to work very hard to get matters straight. The prices given by Stevens for books for America, the result of competition, were at times startling, and there were those across the ocean who would at times wake up in words of protest; his defence was very simple; he proved that on an average nearly double the prices given could be obtained. Protest did not occur again. Mr. Stevens took an active part in the purchase of Carlyle's house, acting as treasurer to the fund. It was also through his influence that the bust of Shakspeare from the Darmstadt death-mask was placed at Stratford.

Stevens died on the 5th of March, 1902; his wife Charlotte, daughter of Charles Whittingham, of the well-known Chiswick Press, survived him until July 22nd, 1903. He started life with the words: "I mean to do the best I can." This promise he certainly fulfilled, and in middle life he was able to say:—

> "There is such a host of causes for thankfulness crowding into one's mind that to give a list of them would be like writing texts for half of the parsons to preach about and the other half to pray for. If the catalogue were all written out it would only come to this—we are very thankful that we are so happy, and are very happy in being so contented."

A Versatile Professor (Brimley Johnson) is the somewhat indefinite title given by the Rev. G. Cecil White to his biography of Dr. Edward Nares, formerly Regius Professor of Modern History at Oxford. We hasten to add that he has composed a most entertaining little book. Dr. Nares is now remembered only by his 'Memoirs of Lord Burghley,' or rather by Macaulay's review of that colossal work. "We cannot sum up the merits of the stupendous mass of paper which lies before us," wrote the critic,

> "better than by saying that it consists of about two thousand closely printed quarto pages, that it occupies fifteen hundred inches cubic measure, and that it weighs sixty pounds avoirdupois."

But Dr. Nares was also no contemptible theologian; the author of a humorous work, 'Thinks I to Myself,' which had some vogue in its day, though its witticisms read dismally enough a hundred years later; an efficient Sub-Warden and Bursar of Merton College, and afterwards a conscientious parish priest. His qualifications for the Professorship of Modern History appear to have been of a most modest description. He regarded the appointment as a stepping-stone to ecclesiastical preferment, and when he discovered that he had to lecture on the "curious science" of political economy, he blandly confessed his complete ignorance of it. As an amateur actor he won the affections of Lady Charlotte Spencer, and though the Duke and Duchess of Marlborough at first refused their consent to the marriage, they relented in due time. She was, her husband was soon constrained to record, "as good, as amiable, and as virtuous a woman as, I think, ever existed." During their brief union she set herself, indeed, to perform the duties of a country clergyman's wife with admirable conscientiousness. Dr. Nares evidently held the privilege of relationship with the nobility in high regard. Thus he records of Lord Bateman, with much admiration, that he always made

> "a point of going up to London for a short time, for fear he should feel too great by living always among his tenantry and dependant; and he thought every great man should be oblig'd to walk the streets of London occasionally, on purpose to be put out of his way and jostl'd off the pavement."

What a romance it adds to a walk down Piccadilly to think that by a chance nudge of the shoulder one may be teaching a valuable moral lesson to a marquis! Even when Dr. Nares falls short of these heights of edification, he gives animated pictures of Col. Barré, the friend of Shelburne and Burke, bravely bearing his blindness, and of a bygone school of Oxford don, or describes public events from Burke's election for Bristol to the installation of the Duke of Wellington as Chancellor of Oxford University.

We again congratulate the members of the Upper Norwood Athenæum on another year of useful work. The *Record* for 1903, just received, shows a goodly list of fresh places visited, the first being Clandon Park, where in the library is a painting of the House of Commons in 1730 with Arthur Onslow in the foreground. Selsdon House is also the subject of an interesting paper, an illustration being given of an arch from Blackfriars Monastery which was revealed in 1900 and re-erected at Selsdon. Horton Church, where Milton's mother is buried, together with Wraysbury, formed another excursion. Care is shown in the preparation of the papers. Mr. Quartermain makes a good suggestion that each new member should conduct a ramble within the first twelve months. The *Record* is edited by Mr. J. Stanley and Mr. W. J. Harradence with their usual diligence, and is well illustrated.

The *Hibbert Journal* this quarter is of great interest. The inevitable discussion of the Abbé Loisy is conducted by Mr. Corrance in an article on 'Progressive Catholicism and High Church Absolutism,' and in a review by Romanus. Mr. Corrance supplies a masterly analysis of the progress of ideas in the Anglo-Catholic party, and traces very ably the differences (in his opinion) between modern extreme High Churchmen and liberal Roman Catholics. Of the papers on the alleged indifference of laymen to religion incomparably the most valuable is that by the editor, who says that the practical repudiation of Christian ideals in politics and commercial life is the real difficulty of many, who ask not what, but where, is Christianity? There are many other interesting articles and reviews. Canon Cheyne writes an apologia with his usual literary skill.

We have on our table *A River of Norway*, by C. Thomas-Stanford (Longmans),—*Upper Coquetdale, Northumberland*, by D. D. Dixon (Newcastle-upon-Tyne, Redpath),—*Travels in Europe and America*, by C. E. Bolton (New York, Crowell),—*Sede Vacante*, being a Diary written during the Conclave of 1903, by H. de la Garde Grissell (Parker),—*Greek Syntax*, by G. A. Floyd (Longmans),—*Horace:* Vol. II. *The Satires, Epistles, and De Arte Poetica*, with a Commentary by E. C. Wickham, D.D. (Oxford, Clarendon Press),—*The Greek Heroes*, Stories translated from Niebuhr (Cassell),—*A School Geometry*, Part V., by H. S. Hall and F. H. Stevens (Macmillan),—*Health, Wealth, and Wisdom* (Methuen),—*The A B C of Stamp Collecting*, by F. J. Melville (Drane),—*Garden Mosaics*, by A. Simson (Duckworth),—*The Prevention of Consumption*, by A. Hillier, M.D., revised by Prof. R. Koch (Longmans),—*On the Road to Arcady*, by M. N. Thurston (Revell & Co.),—*The Direction of Hair in Animals and Man*, by W. Kidd, M.D. (Black),—*Before the British Raj*, by Major Arthur Griffiths (Everett),—*Dick Chester*, by G. I. Whitham (Blackie),—*Gillicolane*, by G. Ayles (Paisley, Gardner),—*Rudderless Ships*, by Airam (Drane),—*Reaping the Whirlwind*, by G. S. Astins (Drane),—*The Professor's Wife*, by B. Auerbach, translated by F. E. Hynam (Drane),—*Sly-Boots*, by J. S. Winter (J. Long),—*Following on to Know the Lord*, by B. Wilberforce, D.D. (Brown & Langham),—*Champions of the Truth*, edited by A. R. Buckland (R.T.S.),—*A Year's Teaching for Infant Sunday Schools*, by P. Dent

(C.E.S.S.I.),—*The Cosmos and the Creeds*, by W. U. Moore (Watts),—*Songs of the Church*, by Lady M'Dougall (Kelly),—*The History of the Friar Lane Baptist Church, Nottingham*, by J. T. Godfrey and J. Ward (Simpkin),—*Liberal Christianity*, by J. Réville, edited by V. Leuliette (Williams & Norgate),—*Carmen Sylva*, by G. Bengesco (Paris, H. Le Soudier),—and *L'État Socialiste*, by A. Menger (Paris, Société Nouvelle de Libraire et d'Édition). Among New Editions we have *Timothy's Quest*, by Kate D. Wiggin (Gay & Bird),—*The Child's Primer of the Theory of Music*, by C. A. Webster (Novello),—*On the Imitation of Christ*, by Thomas à Kempis (Unit Library),—*A Sentimental Journey*, by L. Sterne (Cassell),—*Riviera Nature Notes* (Quaritch),—*T. B. B.*, by W. W. (Bemrose),—and *The Statutes of the Cathedral of Carlisle*, translated by J. E. Prescott, D.D. (Stock).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Burnside (W. F.), Old Testament History, cr. 8vo, 3/6
Church Pulpit Year-Book, 1904, cr. 8vo, 6/
Mortimer (A. G.), The Church's Lessons for the Christian Year, Part 2, cr. 8vo, sewed, 2/6 net.

Fine Art and Archæology.

Earle (A. M.), Two Centuries of Costume in America, 2 vols. 8vo, 21/ net.
Walters (H. B.), Greek Art, 16mo, 2/6 net.

Poetry and the Drama.

Moore (E.), Studies in Dante, Third Series, 8vo, 10/6 net.
Palgrave's Golden Treasury of Songs and Lyrics, Book First, edited by J. H. Fowler, cr. 8vo, 2/6
Stubbs (C. W.), Castles in the Air, and other Poems Old and New, cr. 8vo, 3/6 net.

Music.

Richardson (A. M.), Church Music, cr. 8vo, 2/6 net.

History and Biography.

Hemstreet (C.), Literary New York, its Landmarks and Associations, cr. 8vo, 7/6 net.
Wilkins (W. H.), A Queen of Tears, 2 vols. roy. 8vo, 36/

Sports and Pastimes.

Nicholson (W.), An Almanac of Twelve Sports, 1904, 2/6

Science.

Casper (L.) and others, Functional Diagnosis of Kidney Disease, cr. 8vo, 7/ net.
Dale (J. B.), Five-Figure Tables of Mathematical Functions, 8vo, 3/6 net.
Davidson (A.), Mammalian Anatomy, 8vo, 7/ net.
Foster (Sir C. Le Neve), The Elements of Mining and Quarrying, cr. 8vo, 7/6 net.
Hansell (H. F.) and others, Text-Book of Diseases of the Eye, 8vo, 17/ net.
Mining Year-Book, 1904, edited by A. N. Jackman, 15/ net.
Text-Book of Quantitative Chemical Analysis, illustrated by F. Julian, 8vo, 25/ net.
Woods (R. J.), Strength and Elasticity of Structural Members, 8vo, 10/6 net.

General Literature.

Bachelor Bigotries, cr. 8vo, boards, 5/ net.
Cobban (J. M.), The Iron Hand, cr. 8vo, 6/
Congregational Year-Book, 1904, 8vo, sewed, 2/6
Cynic's Calendar of Revised Wisdom, 1904, sewed, 3/6 net.
Epics and Romances of the Middle Ages, adapted from Dr. W. Wagner by M. W. Macdowall, 8vo, 3/6
Labour and other Questions in South Africa, by "Indicus," cr. 8vo, 3/6
Leigh (E. C. Austen), List of English Clubs in all Parts of the World for 1904, oblong 8vo, 3/6 net.
Mumford (E. W.), The Limerick Up-to-Date Book, cr. 8vo, boards, 5/ net.
Pickering (P.), Toy-Gods, 6/
Sergeant (A.), The Yellow Diamond, cr. 8vo, 6/
Ships and Shipping, edited by F. Miltoun, 16mo, 5/ net.
Toryism, edited by F. E. Smith, cr. 8vo, 3/6 net.
Unwritten Commandment (The), cr. 8vo, 6/
Warden (F.), The Mis-Rule of Three, cr. 8vo, 6/
Widow's Grave and Otherwise Purloined, by an Ex-Widow, cr. 8vo, boards, 5/ net.
Yorke (C.), Delphine, cr. 8vo, 6/

FOREIGN.

Fine Art and Archæology.

Achelis (H.) u. Flemming (J.), Die ältesten Quellen des orientalischen Kirchenrechts, Vol. 2, übers. u. erklärt, 12m. 50.
Küchler (F.), Beiträge zur Kenntnis der assyrisch-babylonischen Medizin, 28m. 50.
Schaeffer (E.), Das Florentiner Bildnis, 7m.
Wiegand (T.), Die archaische Poros-Architektur der Akropolis zu Athen, 60m.

Music and the Drama.

Lippmann (J.), Die Liebe in der dramatischen Literatur, 6m.

History and Biography.

Grenier (P.), L'Empire Byzantin, son Évolution Sociale et Politique, 2 vols. 10fr.
Lauris (G. de), Benjamin Constant et les Idées Libérales, 3fr. 50.
Paupe (A.), Histoire des Œuvres de Stendhal, 5fr.
Schlumberger (G.), Vieux Soldats de Napoléon, 5fr.

Geography and Travel.

Aymonier (É.), Le Cambodge, Vol. 3, 25fr.
Barthélemy (Marquis de), Au Pays Moï, 4fr.

Philology.

Geiger (W.) u. Kuhn (E.), Grundriss der iranischen Philologie, Vol. 2, Part 5, 8m.

Science.

Nachrichten v. Siemens & Halske, Aktiengesellschaft, 1902, 3m.

MR. W. J. C. MOENS.

MR. MOENS, the President of the Huguenot Society, died last week at the age of seventy-nine, having been in failing health for many months past. He belonged to an old Dutch family, for several generations settled in England, and in his youth he was a stock-broker. In the spring of 1865 he went yachting in the Mediterranean, but having gone ashore at Pæstum to photograph the ruins—those were the early days of the amateur photographer—he was seized by a band of brigands who had concealed themselves in the standing corn. They demanded a heavy ransom (some 8,000*l.*), which he was willing to pay; but the newly established Government refused to allow him to do so, and pursued the brigands through the hills, much to the discomfort of their unwilling guest, who was generally hidden in a hole during the day, and had to move his quarters nearly every night to a fresh place of concealment. A pleasant brigand of the party perpetually urged that his ears should be cut off. At last the Government, seeing that the carabinieri were quite unable to catch the bandits, yielded to Mr. Moens's entreaties; he paid 5,100*l.* and was released. Indeed, the authorities were on the point of recouping him, when Earl Russell remarked to the Italian Ambassador that Mr. Moens had no more claim for compensation than a foreigner who had his pocket picked in Regent Street would have on the British Government. Of course, after this sapient expression of opinion, the authorities at Florence declined to compensate him. Mr. Moens, however, published a narrative of his adventures through Messrs. Hurst & Blackett, 'English Travellers and Italian Brigands,' reviewed at length by us (January 6th, 1866), and the book was so successful that he built schools for his parish of Boldre, in the New Forest, with the profits.

Not being cured of his taste for yachting, Mr. Moens subsequently published a narrative of inland voyaging in the Ytene in Belgium and Holland. Then he took up gardening, and breathed the spirit of his Dutch ancestors into his flower-beds. However, he tired of bulbs in time, and devoted himself to genealogy and history. Of course his first care was his own pedigree, and after his preliminary inquiries had been successful, he crossed to Holland, where he discovered family portraits and various confirmatory documents, causing consternation among the nuns inhabiting a convent founded by an ancestress of his, who made sure that this English heretic had not come merely to identify the lady's portrait and read her will, but intended to upset it, and, if he could, expel them from their quiet retreat.

When the Huguenot Society was founded in 1885, he became a most energetic and useful member, and edited the registers of the Dutch Church in Austin Friars, and the Norwich Huguenot registers; besides, he edited for the Harleian Society a series of Marriage Applications granted by the Bishop of Winchester. He also turned to the study of the Forest Law, made elaborate inquiries at the Record Office, and became a terror to the Woods and Forests, who found that their finest phrases were thrown away upon this sceptical antiquary, ever ready to point out their ignorance of a subject on which they posed as indisputable authorities. He was especially exultant when, on appeal, he upset a decision of the local bench, inspired by a well-known K.C., who had never heard of, or at least had never studied, the Forest Law.

He was for many years a most valuable contributor to this paper, clear, thorough, and painstaking. His reviews of genealogical works were models of their kind, and his geniality and quaint humour endeared him to all who knew him. In politics he was a stout Conservative, and represented his district for many years on the Hampshire County Council. He was most active in urging free education upon his party, and he did much to restore the breed of Forest ponies by founding shows, instituting prizes, and, in fact, calling attention to the necessity of care and the rapid deterioration which neglect had produced.

THE CAMBRIDGE STUDIES SYNDICATE.

Cambridge, January 8th, 1904.

YOUR 'Cambridge Notes' of December 19th, signed J., discuss adversely the recent appointment of what will probably be known as "The Studies Syndicate." As one who thinks that—whatever the result—an inquiry should be instituted, I venture to comment upon his statement, which seems to me in some respects incomplete, and in others open to criticism. For clearness' sake I extract the principal sentences which, as I think, call for remark:—

1. "The first sounds of battle, the *miseræ prœmia rixæ*, were given forth by our Ducal Chancellor. How he was aroused is not generally known, but he apparently realized simultaneously that Mr. Balfour was not a Free Trader, and that something must be done in the University which is honoured by his superintendence. Anyhow he sent a missive to the Vice-Chancellor, who communicated it to the Council of the Senate."

Apparently your correspondent either does not know, or has forgotten to mention, that more than six months ago, on June 12th, the day of the honorary degrees, the Chancellor made by word of mouth an important pronouncement in the presence of the officials of the University. The occasion was a dinner at Trinity, to which the University officers, the Council of the Senate, the Heads of Houses, and the Professors were all of them invited. The Chancellor told his hearers that when, a few years ago, he appealed to the public for funds in aid of the University, moneyed men had constantly met him with the objection that the existing curriculum was unsuited to the needs of the time. He had been recently asked by the late Vice-Chancellor, the Master of Peterhouse, to renew the appeal. In view of his past experience, he should not be prepared to do so until the University had considered whether the present curriculum was or was not altogether satisfactory, and, in particular, whether any modification of the existing requirements in respect of the dead languages was desirable. He did not offer any opinion as to the expediency of change; but he would express an earnest hope that the matter would be taken into serious consideration by the proper authorities. It might be thought, he added, that he had been put up to make these remarks by some one at Cambridge; but it was not so, he spoke of his own motion. In a word, without saying anything to prejudice the result, the Chancellor declared his opinion that inquiry was desirable, explained how he had been brought to think so, and invited attention to his advice. What more does your correspondent wish?

2. "It [the Council of the Senate] rejoices in considering itself a sort of secret society, whose proceedings must be veiled in mystery. On this occasion its members, having heard the Duke of Devonshire's letter read, resolved that no one should know of its contents. The result has been much speculation as to what the Duke actually said."

J.'s description of the Council is entertaining. Its minutes are public to the Senate, and its proceedings are freely and openly talked about. On the present occasion the Chancellor had addressed to the Vice-Chancellor a letter similar in its tenor to the speech at Trinity; but the Vice-Chancellor was in no sense called upon to publish it; and, for my own part, I am glad

that it was not published. For, although it was in the course of an appeal for funds that the Chancellor became aware of the dissatisfaction with which our educational system is in some quarters regarded, and consequently both his speech and his letter connected education and finance, it is plain that these two matters can be distinguished; and I hold that the Council, when they proposed to the Senate a grace for the appointment of a Studies Syndicate, were wise in excluding all reference to the pecuniary needs of the University. I do not know, and cannot conjecture, whether changes in our educational system would conciliate moneyed men, but, in any case, I am anxious that our educational system should be the best possible, and when I hear that it is attacked, I vote for inquiry.

3. "It is, perhaps, the Duke's opinion — for, as Chancellor, he is kept fully informed of what goes on in the University—that of all the lecturers only about 5 per cent. are not engaged in teaching classics. This at least is said to be his secretary's view."

Hitherto it has not been customary to import into controversy references to the member of the Senate who, at the request of the Chancellor, forwards to him University intelligence. Whatever may be thought of the new departure, it will be observed that J. undertakes no responsibility either for the absurd statement which he reports, or for his own supplementary implication.

4. "The syndicate appointed to carry out the Chancellor's suggestion was not a strong one if it was intended to grapple with the task of reporting on all the studies of a great university. Except Sir Richard Jebb's, there was no name highly distinguished in literature proposed, but as a counterpoise science was represented by two very eminent professors. The bulk of the syndicate was composed of tried servants of the University, who are put on boards because they are known to be eminently 'safe.'"

I welcome J.'s characterization of "the bulk of the syndicate" as an admission that they are men who have aptitude for affairs and experience in legislation. But I must take leave to dissent from his previous remarks, and to express my opinion that the syndicate, which numbers amongst its members representatives of most of the studies of the University, is an exceedingly strong one. I am sorry that it includes no junior Masters of Arts; but the voting in the Senate House appeared to onlookers to show that those who objected to the structure of the syndicate were almost all of them persons who were hostile to inquiry.

5. "Every one is aware that the real object of this body is to devise some scheme for the abolition of Greek as a compulsory subject."

Even if the proposal to abolish compulsory Greek should be rejected, there will still be plenty of work for this important syndicate to do. Those who remember the Studies Syndicate of the middle seventies know that a strong syndicate can do much to prepare the way for an ultimate, if not for an immediate, settlement.

6. "The syndicate has to issue its report in May, 1904, and it is not known whether it will put forward its schemes *en bloc* or in detail."

I may remind your correspondent that the custom is to appoint special syndicates for short periods, and to continue them whenever, and as often as, there is occasion. He must not cherish the hope that the syndicate will expire in June next.

7. "Not that this modest proposal [the Oxford scheme] would satisfy the majority of the science school at Cambridge, and for this reason a determined fight between them and the literary side of the University is expected."

Your correspondent will, I think, find that there are many representatives of literature who desire a change in the existing requirements; and, possibly, that some of his "stalwarts" have modified their views. H. J.

*** Our correspondent gave his personal view. The question is complicated by so many side issues that it would be difficult, if not impossible, in a brief space to make a statement of it which would please all parties.

GEORGE GISSING.

IT is not possible that a few newspaper paragraphs, and some of these very short ones, should constitute the last word upon one of the most sincere of novel-writers among our contemporaries. Several of the notices of George Gissing described him as having come much under Zola's influence. I doubt it. The special characteristic of Gissing is that by a natural development his art went on improving, until, towards the end, it came to be a remarkable, and for our country almost unique, example of real realism and natural naturalism working in their own surroundings, and drawing from legitimate sources. From this springs the sincerity of his art. That George Gissing happened to look at life a good deal from the standpoint of Zola and the school of Zola may have been purely accident; more probably it was the effect upon both of the time-spirit, whose workings have been a good deal the same (a good deal, but by no means altogether the same) in France, in Scandinavia, in Russia, and in Germany. I take for the last country Hauptmann as the only writer who shows in his work the influence of this time-spirit. Of course Gissing could not have developed his art in a direction which was natural to himself if he had been for ever haunted by the vision of "the man who comes home tired from business": and the man who comes home tired from business left him severely alone. Unfortunately there is no alternative public in this country; I do not know why. But the fact is made certain by the contemplation of our stage. There are houses in Berlin and Vienna, in Paris, where Ibsen's plays—a play like the 'Nachtasyl' of Gorky, not to speak of native produce in the same *genre*—may be played, and will fill those houses. There such plays are accepted as part of the *répertoire*. But there is no such theatre or class of theatre-goers here. And for want of a reading public which would correspond to such playgoers, Gissing had never a chance of doing himself justice. He did not begin as a master; far from it. 'The Unclassed' was, indeed, full of promise. On the other hand, 'Demos' is disfigured by some of the worst blemishes of feuilletonism, or what used to be called *London Journal*-ism; but whether the *London Journal* now exists I do not know. The rise from that to 'In the Year of Jubilee' and 'The Whirlpool' (passing through 'New Grub Street') is remarkable, and, at a due distance, is comparable to Balzac's rise out of those earlier and forgotten melodramatic tales of his to the heights of the 'Comédie Humaine.' What Gissing understood best was a particular section of the lower middle class; and if he had had health and encouragement, he was quite capable of weaving a lesser Human Comedy out of these materials. He seems to have emancipated himself very early from melodramatic leanings; and that fact alone would distinguish him from the creator of the Rougon-Macquarts. But in no respects were the two alike. Zola was a man of genius who "mugged up" Blue-books and such literature, and eked out with rhetoric and melodrama; but being a man of genius and a poet withal, he produced imperishable matter. Gissing was a writer of the highest talent, who described sincerely and most forcibly the world he knew. What he has left is unique of its kind; and that is why I say it is impossible that he or his work should be allowed to disappear from memory so soon as a few obituary notices have been forgotten. It is a tragic consequence of the decay in literary taste and judgment among us that George Gissing's work should be as fragmentary as it is; but such as it is, we shall seek in vain for its like elsewhere.

C. F. K.

THE INCORPORATED ASSOCIATION OF ASSISTANT MASTERS IN SECONDARY SCHOOLS.

MEMBERS of this body from all parts of the country assembled on the 9th inst. for their annual meeting, which was held at Mercers' School, Holborn.

The day's proceedings began with a service at St. Andrew's Parish Church, Holborn. The general meeting, under the chairmanship of Mr. G. F. Daniell (Mercers'), was opened by the retiring Chairman, Mr. T. E. Page (Charterhouse), who gave a remarkable address. He said that the numbers of the Association had increased from 1,500 to 1,650, but they were not sufficiently supported by the large public schools. He dealt also effectively with the Education Act of 1902, the work of the Association of Head Masters, and the question of superannuation.

Mr. Longsdon submitted a proposition thanking the Association of Head Masters for arranging a joint conference on tenure, which was carried unanimously, as also were two motions respectively welcoming the London Education Act, and claiming for the Incorporated Association of Assistant Masters representation on the Education Committee for London about to be established.

The meeting then adopted without dispute a resolution condemning the existing distinction between Division A and Division B in secondary day schools, which has resulted in undue prominence being given to science, to the neglect of literary subjects. An interesting discussion was introduced by Mr. W. H. Hodgson (High School, Nottingham), on the question whether new rate-aided schools offering secondary education should be encouraged in places where sufficient provision for it was already in existence. By a large majority the meeting deprecated such action, and urged the Board of Education to use its influence to prevent it. Mr. C. Norwood (Grammar School, Leeds) proposed, and Mr. G. F. Bridge (Dulwich College) seconded, "that this meeting is of opinion that no scheme for an Advisory Committee is satisfactory which does not provide for the inclusion of assistant masters thereon." This was carried *nem. con.* The consideration of a salary scheme which had been passed by the Council on the previous day was submitted, and this terminated the morning's work.

The afternoon session was opened by Mr. John Adams, Professor of Education in the University of London, who, in a most interesting paper on 'Theory and Experience in Teaching,' gave some useful hints to the teachers present.

In a paper on the 'New Regulations for the Training of Pupil Teachers,' Mr. W. T. W. Walsh showed his grip of the subject, explaining that assistant masters in secondary schools would in future have a large share in training the pupil teacher. After discussion of this subject the meeting closed.

MISS OTTE.

Grey Coat Hospital, S.W., January 7th, 1904.

MAY I be allowed to add a few details to the account of Miss Otté published in the *Athenæum* of January 2nd, and to correct some inaccuracies which not unnaturally crept into it?

First, as to her parentage. She was only Danish on her father's side; her mother was an Englishwoman, whose elder sister also married a Dane, and who was the mother of Sir John Erichsen, the distinguished surgeon. Miss Otté was born September 30th, 1818, and was, therefore, eighty-five at the time of her death. Her first home in England was not at her step-

father's, but at a farm in Somersetshire belonging to a kinsman of her mother. These details she repeatedly told me in my childhood. Her introduction to my father, the late Dr. G. E. Day, arose through her giving German lessons in 1846 to his sister. She then helped him in correcting his translation of certain German scientific works, and he, in return, helped her by converting into their English equivalents all the scientific measurements in Humboldt's 'Cosmos,' which Miss Otté translated for Bohn. This work was in progress when Miss Otté accompanied us to St. Andrews.

With reference to St. Andrews, I would point out that Edward Forbes and John Goodsir were never St. Andrews men. Both held chairs in Edinburgh. No "St. Andrews coterie" was broken up by my father's resignation in 1863. I had never heard it suggested, until I saw Mr. Gosse's article, that Miss Otté helped any St. Andrews professor in any literary work.

As to her long time of suffering, it was in no way connected with my father's illness. For some years, it is true, she gave my mother much willing help in nursing; but she had for years—I believe since her sojourn in America—suffered from spinal curvature of a very pronounced and painful character.

May I close with a word of protest as to the treatment by Mr. Gosse of the memory of my dear old friend Benjamin Thorpe? A bookworm and an oddity he certainly was, but he was much more than that. I visited him and his charming wife from 1862 until the time of his death; and whatever his stepdaughter found him, to me he was the kindest of hosts, making me free of his library, and giving up many hours in order both to interest and please me. It is not every old scholar of over eighty who will take pains to make learning beautiful in the eyes of a schoolgirl, as I then was.

E. S. DAY.

MILTONIC ELISION.

I.

MY little book on 'Milton's Prosody,' published at the Clarendon Press, was an attempt to show the laws by which Milton governed his later verse, and to explain his rhythmical inventions. I saw how that might be done, and for readers of poetry judged that it would be best done, without phonetic technicalities; and if the success of a method can justify it, I may point to the appearance of advanced Miltonic rhythms in recent blank verse. The book has, however, and not without reason, displeased phoneticians, especially as I myself said that Milton's system was phonetic; and I have, therefore, undertaken to describe the Miltonic elision on a phonetic basis, in general terms that any one may understand. It is gratifying, working out the data on these lines, to find that, except for two small but important qualifications, which I will give at the end, my old primer is untouched. But the present kind of examination must be altogether more satisfactory; indeed, if twenty years ago I had seen how to do it, I should have been foolish not to have used this way, both because it is more scientific, and because it comes very near to proving a main point in contention, which by the other method I could only suggest.

The difference of opinion as to how the "elisions" were intended by Milton to be pronounced in reading his verse makes this inquiry one of general interest; and it affects the rhythm of most of the earlier English poetry. The business which I now take in hand is to put an end to that difference of opinion. The difficulty of making such a discourse readable will be, I think, in some measure averted by provisionally accepting, or at least premising, the conclusion. I will, therefore, set out by stating the thesis which I intend to prove, and will then marshal the facts and arguments in the most convincing sequence that I can. The thesis then, my opinion, is that it was Milton's intention to enrich the rhythm of his blank verse by *trisyllabic effects*, and that all his system of "elision" was designed for that purpose; and that, therefore, the supernumerary or "elided" syllables were *not intended to be cut out* of the speech in the reading; as they were intended by Dryden to be cut out of his verse.

There can hardly be a misunderstanding as to what is meant by this expression "trisyllabic effects" in blank verse. A regular typical blank verse is imagined as a ten-syllable line with accents on the five even syllables; and one of its simplest enrichments or liberties in modern blank verse is when between any two of these accents a pair of light syllables occurs instead of one. The units of the verse being typically or normally disyllabic—which is what Milton intended when he called it iambic—the occurrence of two syllables in the place of one will give a *trisyllabic effect* to the unit which contains them; and this has some affinity with a recognized liberty of the classical iambic line, which admitted true trisyllabic units.

I am unwilling to hamper my interpretation of Miltonic elision with any disputable extraneous matter; but since there cannot be much doubt that Milton's prosody was (as regards elision) a scientific elaboration of Chaucer's, it cannot be so well understood without reference to Chaucer, and I shall, therefore, preface my argument by a short demonstration of the main points of similarity. It will be easily guessed that my interpretation of Chaucer is not altogether orthodox; *but that will not affect my argument.* I require only that the facts should be recognized; every one is welcome to his own interpretation of them, though I believe that by the time he comes to the end of my discussion he will find it difficult to differ much from me. No one, however, can disagree with me upon this point—namely, that Chaucer's admirable and humorous line,

Pekke hem up right as they growe and ete hem in,

was intended by him to contain a trisyllabic effect under conditions which Milton disallowed in 'Paradise Lost,' and, in so far as that goes, Chaucer's decasyllabic verse must be reckoned as being more "trisyllabic" than Milton's. All Milton's trisyllabic effects are, however, obtained by the same elisions of vowels and liquids that he found in Chaucer, and used with more conscious elaboration within stricter limits. Let us, then, examine Chaucer's elisions.

I shall for the present use the term "elision" without definite phonetic signification, merely assuming that there is some consistent explanation of the elided syllable.

1. First of the elision of open (*i.e.*, colliding) vowels between words in Chaucer. This was common to the Romance poetry of the Continent, and Chaucer domesticated it. In this class will first appear all those weak terminal and inflectional vowels which were, even in Chaucer's time, falling out of use. I believe that it cannot be determined how far Chaucer's use of these syllables was archaic, but there is no question that he liked them, and found them useful and agreeable to his wish to bring English versification into a likeness with the French. How closely Chaucer thought to reproduce the French by the use of these weak endings may be seen in his translation of the 'Romance of the Rose.' For instance, where the French has

Tot le rivagë costoiant,

he has

The riversidë costeying. 134

And just as these French weak terminals were elided before vowels, he does the same—

Estoit par semblant cel(e) image
By semblant was that ilk(e) image. 152

And as in this early work, so in his latest and perfected prosody he follows this practice, and his ten-syllable verse is full of it—*e.g.*,

Ther was | also | a Non | në a Pri | oresse.....
And Frensh | she spak | ful fair | ë and fe | tisly
After | the sco | lë of Strat | ford at | te Bowe.

If these were the only metrically superfluous vowels in Chaucer, it would be a sufficient account of them to say that, where they occur before another vowel, they were not intended to be pronounced at all, and were not pronounced. But weak terminal vowels are not always of this unimportant class, they are sometimes an essential part of the word: *merry*, for instance, suffers like *nonne:*—

His vois was *merier* than the *merie* orgon.

Now it is possible to say *nonn'*, but it is not possible to say *mer'*; and while I accept and entirely agree with the orthodox explanation of the phonetic condition which makes the *ie* of *merie* "elidible," I absolutely deny that any corresponding pronunciation of it which does not deform the words into something almost unrecognizable gets rid entirely of the superfluous syllable. Nor is there any reason (as will amply appear in the sequel) to get rid of it entirely; and assuredly most people will read, and I suppose always have read, *merry* as a recognizable disyllable, never doubting that Chaucer intended to have his line merry with the overflow of little rippling syllables offered him by the word. Otherwise he must be accounted so poor an artist as to have mutilated, and that twice in one line, the very symbol which he had chosen to convey his idea. *Merrier* (*merier*) is a trisyllable in 'Sir Topas.'

Whether the cat and the kitten should both go through the same hole, or whether there should be a large hole for the cat and a separate small one for the kitten, is quite immaterial to the prosody. But can the cat get through with the kitten in her mouth? I fully recognize this to be a very rough treatment of the case, but it is enough; for no analytical refinement will shift the matter a hair's breadth. And since phonetic explanations do not really get rid of the superfluous element, the opinion that Milton read Chaucer as I do, rather than as some of the professors of to-day instruct us to read him, seems to me as probable as any human opinion is likely to be.

The conditions of the problem in Chaucer can be readily illustrated to an unsophisticated ear by a few examples from his later work. It will be seen at a glance how much easier and more effective the verse is, if it be considered to contain trisyllabic places, than if it is forced into a strict decasyllabic measure; and how (which is all that I here contend) it must have influenced Milton, whose practice appears to be a conscious development of it. I take the examples from Skeat's text, which, in following the Ellesmere MS., goes probably further in the direction of decasyllabic revision than I should myself think justifiable. (Many of the following lines will illustrate the next section, *i.e.*, they show elision of liquids.)

Wel coude she carie a morsel and wel kepe. *Pr.* 130
What sholde he studie, and make himselven wood. 184
Upon a book in cloistre alwey to poure. 185
And for to festne his hood under his chin. 195
With frankeleyns overal in his contree. 216
For many a man so hard is of his herte. 229
And overal ther as profit sholde aryse. 249
With a thredbar cope as is a povre scoler. 260
So estatly was he of his governaunce. 281
Of Aristotle and his philosophye. 295
No wher so bisy a man as he ther nas. 321
A bettre envyned man was no-wher noon. 342
By water he sente hem hoom to every lond. 400
This noble ensample to his sheep he yaf. 496
The pardoner hadde heer as yelow as wax. 675
A vernicle hadde he sowed on his cappe. 685
He made the person and the peple his apes. 706
I saugh not this yeer so mery a compaye. 764
And forth we riden, a litel more than pas. 825
I preye yow hertely telle us somwhat elles. N.P. *Pr.* 27
{Look that thyn herte be mery evermo. 49}
But I be mery, ywis, I wol be blamed. 51
Sevene hennes for to doon al his plesaunce. *T.* 46
And compaignable, and bar hirself so faire. 52
Upon my body, and wolde han had me deed. 81
Whan humours been to habundant in a wight. 105
Pekke hem up right as they growe, and ete hem in. 147

2. Secondly, there was the treatment of unaccented liquids (with their vocalizing complements) as elidible syllables, which was added

by Chaucer to the continental tradition. [This is a fact of importance in the history of English versification. Chaucer's recognition of these liquid combinations as metrically equal to combinations of "open vowels" proves that in the English prosody of his time they were used as equivalents. It is impossible that he should have invented the practice.] For instance, where the French romant has

Vers un | ë ri | vierë | m' adresce

he has

Toward | a ri | ver I gan | me dressë,

copying the French vowel elision *ier* by the English liquid elision *eri;* and this, again, is constantly introducing trisyllabic effects into his tales, *e.g.*:—

And wonderly deli | ver and greet | of strength. 84
Of Algesir and ri | den in Bel | marye. 57

3. These two kinds of elision above described may seem to be the main sources of trisyllabic effect; but beside them there was, thirdly, a matter of more original importance, which, though it may escape observation, was most probably the fact which determined the direction that English prosody and rhythm should take—a natural characteristic of the language, which was bound to influence the ear and associate to itself other like effects, such as the above-mentioned elisions were; and this was the fact that in English a great many syllables which had a traditional and unquestioned title to be monosyllables (*e.g.*, air, ear, our, fire, power, &c.) were hypermonosyllabic. The word *power*, for instance, which in 'Paradise Lost' is a monosyllable:—

His utmost power with adverse power oppos'd. I. 103
Powers and dominions deities of heaven. II. 11

and in 'Penseroso' a disyllable:—

Whose power hath a true consent. 95

—contains three vowels and a glide, and might be represented to the eye thus: *pauwər*, giving in analysis a strong vowel or diphthongal sound followed by a weak vowel sound, the two being connected by a falling glide; nor can it be shortened. The only question which might be raised (and this should be considered in all similar cases) is whether the *u* and *w* are both present, or whether the place of the vowel (*u*) is not wholly occupied by the glide (*w*). But since, in proportion as the presence of the vowel is denied, one must increase the importance of the glide, it does not seem to matter much which view of the analysis is taken.

Now it is very well to write *power* as *pow'r* or *powr*, but the omission of the sound indicated by the *e* is not effected by omitting it from the spelling; and the free use of such words or syllables as monosyllables—and there are many of them—introduces into the verse a wavering or rolling delay of the foot which contains them, which is half-way to a trisyllabic effect, if it be not, indeed, essentially the very thing in full.

It is evident that if a word like *power* will satisfactorily fill two places in the verse, it cannot be used to fill only one without some kind of superabundance; and it is very like a fiction to spell such words differently in different places to suit some theory of prosody; since the only difference that it is possible to make in the pronunciation is a very slight difference of degree of length or quantity in that part of the word which is "apostrophed." It is this little difference that has always satisfied the ear, and we need look for nothing more. The apostrophe may be used consistently, and may be of eye-service to some readers; but if *power* is written, it should be remembered that there is no true *e* sound; and that if *pow'r* is written, the untrilled *r* is still vocalized in exactly the same manner as when the word is written full. I have now come to the point where my constructive argument rightly begins.

ROBERT BRIDGES.

M. HIPPOLYTE MARINONI.

M. MARINONI, who died last week at his house in the Avenue du Bois de Boulogne, was one of the most successful and enterprising newspaper proprietors of modern times. He was, moreover, the maker of his own fortune as well as that of the journal with which he was so long and intimately associated. He was born at Sivry-Courtry, near Mélun, on September 8th, 1823, and was apprenticed to a mechanic in a little workshop in the Rue d'Assas, which later he acquired, and which is now absorbed in his works. At the age of eighteen he was earning 4 fr. 50 centimes a day, on which he had to support a wife and two children; in addition to this one of his biographers states that he could barely read or write, which must, I think, be somewhat of an exaggeration; but it is fairly certain that most of his education was obtained at an evening school open to the apprentices of Paris.

His employer, a M. Gaveau, appears to have been struck with young Marinoni's original ideas, and gave him a good deal of encouragement; and one of his earliest inventions was a machine for folding newspapers. After very many failures, he constructed, in 1848, a four-cylinder machine for printing newspapers; in 1850, with two colleagues, he started a machine-shop in the Rue Vaugirard, and of this business he soon became sole proprietor, removing to the present great establishment in 1877. Marinoni had patented about fifty inventions in typographic and lithographic presses, and one of these is the French web press, first constructed in 1872. This machine printed the then enormous quantity of 42,000 copies an hour. Soon after he constructed another machine for the printing of illustrated journals.

But M. Marinoni achieved a world-wide fame not so much on account of his great inventions, nearly all of which have been improved upon by English, American, and other hands, as by his connexion with the most widely circulated, or perhaps I should say the most numerously read, of daily newspapers. The *Petit Journal* would have been a triumph sufficient to satisfy the ambition of most men. Yet it was not until M. Marinoni had achieved fame and a huge fortune in other directions that he took over this enterprise. He acquired the *Petit Journal* in 1883. It was originally, as Mr. J. G. Alger points out in his interesting 'New Paris Sketch-Book,' 1887, "a kind of younger brother of the *Figaro*," and one of the great landmarks, so to speak, in its career was the beginning by Léon Lespès, under the pseudonym of "Timothée Trimm," of his daily articles on almost every conceivable subject, written in a light and amusing manner. Lespès had been one of the principal contributors to the *Petit Journal* from its establishment in 1862, and the paper soon reached a circulation of 200,000 daily. In 1868 Lespès, realizing the value of his connexion with the paper, demanded a salary of something like 4,000*l.* a year. This was refused; and early in 1869 he left the *Petit Journal* for the *Petit Moniteur*, which gave him 100,000 francs a year. For a time the secession was a serious one for the *Petit Journal*, but another writer was found to contribute articles of the same description under the same pseudonym, and to-day, as forty years ago, this article is one of the chief features of the paper, and, to many people, the only one worth reading in it.

If not actually the first French daily paper published at a sou, the *Petit Journal* was the first of its kind to achieve success. The Franco-German War, and the starting of a number of excellent daily papers outside Paris at one sou, seriously threatened the *Petit Journal's* prosperity; but, once in the hands of Marinoni, it was managed with unremitting vigilance. Many years ago it claimed to have a daily circulation of over a million copies, and there seems to be no reason to doubt this statement. The paper, however, does not enjoy the enormous popularity it once had; the *Petit Parisien* and *Le Journal*, if they have not greatly reduced its circulation, have undoubtedly prevented it from increasing. From a literary point of view the *Petit Journal* is a poor affair. But M. Marinoni knew his public, and catered for it accordingly. The *Petit Journal* is believed to have suffered very severely over the Dreyfus affair, which is said to have "passed like a tornado" over its prosperous course, to the benefit chiefly of the *Petit Parisien*. A year or so ago M. Marinoni resigned active work in the direction of the paper into the hands of his accomplished son-in-law M. Cassigneul.

M. Marinoni represented the best type of the self-made wealthy man: he not only surrounded himself with all the luxuries of life, artistic and otherwise, but also gave liberally and in many cases unostentatiously. To the last he was a great believer in hard work. "Travailler, c'est toute la vie," he is reported to have said to one of his associates; "vivre au milieu des siens, employer utilement sa fortune, faire le bien, être agréable à ses amis: c'est tout le plaisir. Je me tiens pour heureux!" W. R.

Literary Gossip.

THE completed work which H. S. Merriman left consists of a volume of stories and a new novel. The former, under the title 'Other Stories,' will be published in the spring. The latter, by a strange coincidence entitled 'The Last Hope,' is of the time of Napoleon III., and will be published in the early autumn, after it has run its serial course in the *Illustrated London News*. Both books will be published by Messrs. Smith, Elder & Co.

THE authorship of 'Collections and Recollections' has long been an open secret, but any remaining doubt upon the point is set at rest in the new edition, to be published by Messrs. Smith, Elder & Co. next week, which bears Mr. George W. E. Russell's name upon the title-page. In a preface which he contributes to the new edition Mr. Russell tells how the 'Collections and Recollections' came to be published.

MR. MURRAY'S new announcements include a book on 'Russian Affairs' by Mr. Geoffrey Drage, which deals with a wide range of subjects concerning European and Asiatic Russia; Part I. of 'A History of England,' by Mr. C. R. L. Fletcher, which attempts to place before boys "a somewhat unconventional view" of leading events and persons; a collection of essays by the late Canon Moberly, entitled 'Problems and Principles,' edited by the Rev. R. B. Rackham; and 'Trade Unionism and British Industry,' by Mr. E. A. Pratt.

TRANSLATIONS are announced by Mr. Murray of 'La Marquise de Créquy' and her memoirs, by Mrs. Colquhoun Grant, and of the memoirs of a soldier in the French and later the Bavarian service, M. de la Colonie (1692–1717), which will be entitled 'The Chronicles of an Old Campaigner,' and put into English by Mr. W. C. Horsley.

THE new list of Messrs. Longman promises several books of importance: 'Aubrey de Vere: a Monograph,' by Mr. Wilfrid Ward, which will include some unpublished letters by Newman; an 'Autobiography' by the late Prof. Bain; and 'Eighty Years' Reminiscences,' by Col. Anstruther-Thomson, who is widely known as one of the oldest of hunting men, having been born so long ago as 1818.

MR. GRANT RICHARDS will shortly publish a work on 'Christopher Marlowe and his Associates,' by Mr. John H. Ingram. Mr. Ingram, who has had this work in hand for several years, has succeeded in unearthing much interesting information about Marlowe. He includes new facts about the poet's ancestry and parentage; his school and schoolfellows; the foundation upon which he was admitted at Cambridge, and other university matters; his friendships in London; his connexion with Shakspeare; and the probable nature of the charges made against him at Clerkenwell and the Star Chamber. A refutation is promised of the imputations on his personal character, and the defamatory statements about his death are traced to the Puritans. An interesting series of Marlowe family wills is included. Endeavours have been made to render the work interesting to the general reader as well as to the antiquary and Shakspearean student. It will be illustrated by portraits, views, and reproductions of original documents.

THE February number of the *Independent Review* will contain a criticism of Sir George Trevelyan's 'American Revolution' by Mr. Frederic Harrison. In the same issue Dr. Hastings Rashdall will reply to Dr. Sanday's paper on 'The Obligation of the Creeds,' which appeared in the first number of the review. Sir Edward Grey will write on the fiscal controversy; and other contributions of special interest will be 'Notes on the Housing Problem,' by Mr. N. G. Pierson, ex-Premier of Holland, and 'The Survival of Sweating,' by Mr. John R. Macdonald.

MESSRS. SMITH, ELDER & Co. will publish on Monday, February 1st, a revised and cheaper edition of Mr. Sidney Lee's biography of Queen Victoria.

WE regret to notice the death last Tuesday of Lord Braybrooke, whose accession to the barony was so recent that he will be better known to many Cambridge men as the Hon. and Rev. Latimer Neville. Taking his degree in classics in 1849, he had since 1853 been Master of Magdalene College, but also found time to look after his clerical duties at Heydon, where his long tenure of the living only ceased in 1902. He was an excellent man of business, a Conservative of the old school, who met modern changes with tact and dignity.

SEVERAL readers point out that the lines ascribed to Burns last week in the article on Horace in English should run :—

> Dalhousie of an auld descent,
> My chief, my stoup, and ornament,

and were written by Allan Ramsay, who was of the blood of the Ramsays of Dalhousie.

THE veteran Mr. George Jacob Holyoake will shortly publish through Mr. Fisher Unwin a continuation of his 'Sixty Years of an Agitator's Life'; the title will be 'Bygones worth Remembering.' The book will include an amusing account of his experiences on the day of the great Chartist scare.

WHILE there is some difference of opinion as to the comparative rarity of the first editions of Scott's 'Waverley' and the first series of the 'Tales of my Landlord,' there can be no doubt that the latter is extremely scarce, especially when in the original boards as issued. A fine copy of these four volumes—containing 'The Black Dwarf' and 'Old Mortality'—sold at Messrs. Hodgson's last week for no less than 101*l*.

PROPOSALS are abroad for the formation of a society for transcribing and printing bishops' registers and other episcopal records, which, it is suggested, might be named the Canterbury and York Society. Already the design has met with wide approval, and we strongly commend it to the attention of all who are interested in Church history and archæology. The documents which would be published are at present virtually inaccessible except to a very small number of expert students. They begin mostly in the thirteenth century, the earliest, those of Lincoln, starting in 1209. Comments and suggestions concerning the scheme may be sent to Mr. Phillimore, who is acting as provisional honorary secretary, at 124, Chancery Lane. It is proposed to call a meeting in London as soon as 100 supporters have been secured, a number that should be easily attained.

THE *Figaro* on Wednesday announced in three lines the death of "Miss Hannah Lynch, la jeune romancière irlandaise, décédée à Paris." Miss Lynch was the author of a number of novels and other books, and acted as the Paris correspondent of the *Academy*. She published three years ago an interesting little volume entitled 'French Life in Town and Country,' which represented special knowledge. Her study of George Meredith was not adequate, and some of her recent work in translation did not inspire confidence.

MR. DOUGLAS COCKERELL has just finished a course of lectures in Ireland on the revival of the book-producing trades. He is being succeeded by Mr. C. T. Jacobi, the well-known authority on typography, who is giving a lecture 'On the Art and Craft of Printing' in Dublin on Monday, the next day in Cork, and the next in Limerick, and in Belfast on Friday. These courses receive the official sanction of the Department of Agriculture and Technical Instruction for Ireland.

MR. PISSARRO is just issuing from the Eragny Press, Hammersmith, the 'Descent of Ishtar,' translated by Miss Diana White. He has in preparation a volume of colour engravings after the late Camille Pissarro, dealing with peasant life, with a French text.

A HITHERTO unpublished document concerning the battle of Pavia, which took place on February 25th, 1525, and in which Francis I. was taken prisoner, has been discovered. It is a letter written almost immediately after the battle, from Innsbrück, on March 1st, by an envoy of the Margrave Ernest. The paper is shortly to be published, and is said to be of considerable interest.

SCIENCE

The Nature of Man. By Élie Metchnikoff, Professor at the Pasteur Institute. English Translation by P. Chalmers Mitchell. (Heinemann.)

OUTSIDE the circle of professional scientific men Prof. Metchnikoff has already a wide repute as the discoverer of the wonderful processes by which in the living body special wandering cells are able to attack and destroy the invading hosts of parasitic germs of disease. These cells, which he called Phagocytes, have, some of them, the power of bodily engulfing the defeated microbes, and though other and more subtle methods of attack by other varieties of wandering cells have become known, Metchnikoff's discovery of phagocytosis was the starting-point of our new knowledge of serum therapy and of immunity from zymotic disease. It is not at all surprising, then, that the original appearance of his reflections upon human life, and its limitations in power and duration, should have aroused the attention of all biologists, and his conclusions are likely, in Dr. Mitchell's translation, to reach and interest a very wide circle of readers here and in America.

The primary thesis sustained in the work is the great disparity between the physical nature of man and its present environment. In part by the development of social instincts, which have so largely swamped the action of selection in the elimination of the unfit, and in part through the rapidity with which the environment has changed during the progress of civilization, the evolution of man's body has not kept pace with his changing conditions of life. This is no new consideration, but Prof. Metchnikoff selects for study certain specific "disharmonies" between the constitution of man and his environment, and urges that, since we have ourselves restricted the operation of natural selection—that stern factor of evolution, founded on bloodshed and rapine—we can only hope to secure a perfect adaptation of ourselves to our conditions by an increased knowledge of physiology in its widest sense, and by its intelligent application in practice. From our physical disharmonies we may surely look for release in the growth of knowledge, biological, social, and political, and in this purely physical sphere we may admit the truth, obvious as it is, of Prof. Metchnikoff's dictum that "the solution of the problems of human happiness will come not from religions nor from systems of metaphysical philosophy, but from exact science alone."

The particular disharmonies which are chosen for notice are those belonging to the digestive and reproductive apparatus, and, at far greater length, those connected with the age-incidence of death. So far as the discords of our digestion are concerned, the author is not entirely successful in establishing the saving grace of "exact science." Science no doubt will save us in the end, but it is impossible to avoid the reflection that it was moralists long ago, and empirical dietists much later, who found the road of escape from most of these disharmonies, while exact science is still labouring to give the correct explanation of their success. Science will do its great work best without adopting the impatient boastfulness of earlier hygienic systems.

The larger part of the work, however, is applied to a discussion of "the greatest disharmony of the constitution," which is found to be "that of the morbid nature of old age and the impossibility of reaching the

instinct of natural death." Through imperfect knowledge of our surroundings, and imperfect adaptation to them, the author holds, not only many, but almost all men die before reaching the end of the physiological term of life, and from causes not strictly natural or inherent. Death is now at best a morbid process, a violent breaking of the vital chain before the oncoming of real old age, at present unattainable, has prepared for it by a gradual loosening. Truly natural death, he believes, is prefaced by a mental preparation, leading to a strong desire for the end—to an "instinct of death," like the craving of a tired man for sleep, but an instinct at present unrevealed. Prof. Metchnikoff would say not unrevealed, but, rather oddly, unawakened, and compares it with other dormant powers, lost for many ages. Oddly, because by his hypothesis man has never known it, and assuredly it would not have existed under the pre-social and natural law of competition and elimination of the weak. Neglecting this side issue now, we find it held that "the normal end, coming after the appearance of the instinct of death, may truly be regarded as the ultimate goal of human existence," and, later, that definition of this goal "will bring great precision to the principles of morality."

We are content not to follow the author in this wide extension of his thesis, or to discuss his claim that natural science is the inevitable substitute for religion and philosophy in the future solution of the grave problems of human life and fate. We shall do the author no injustice if we limit our notice to his more modest contention that science gives hope of the removal of "the greatest disharmony of the constitution" by a postponement of the average age-incidence of death.

Prof. Metchnikoff admits that in the higher animals, of course including man, natural or physiological death, however rare it may be in actual experience, is inevitable, even when destruction by enemies, accident, or disease has been avoided; that, however perfect may be the adaptation to the environment, a term is set to the life of the cell-colony which constitutes the body. This reality of death, the inherent fate of all individuals, is one of the most attractive and difficult problems of biology, and one in which no help comes at all from any physico-chemical conceptions. In passing, we may express some regret that the author has not dealt more adequately with this question, lying as it does at the very root of his subject. He gives an account (so short as to be almost misleading) of the fundamental and classical work of Maupas on the mortality of the Protozoa, and of the speculations based on them by Weismann, while he expresses the unsupported opinion that the lower Metazoa have an indefinite power of asexual reproduction, equivalent to immortality. This need not now detain us, for we have the author's admission of the inherent mortality of the higher forms and of man. He insists, however, that what we now call death "from old age," apart from accident or disease, is in general an unnatural and pathological process. Prof. Metchnikoff has himself made most important contributions to the study of old age and death, and his reflections under this head are of the greatest weight and interest. He has shown that his Phagocytes do not confine their energies to the massacre of invading microbes, but have the function also of consuming waste and effete material originating in the body itself. He has observed, for instance, a removal of pigment from the hairs by Phagocytes—and this may be the normal mechanism of the whitening of old age—and he has found sentence of removal being executed upon senile cells of the brain, also by these active scavengers of the body. But we cannot admit that these facts justify him in "asserting that senile decay is mainly due to the destruction of the higher elements of the organism by macrophags." While we have no knowledge at present to support this assumption, general considerations strongly favour the view that senile decay is primary in the tissue cells, and that the removal of effete elements is due to a secondary action on the part of the Phagocytes. We decidedly prefer not to attribute natural death to an act of vicious and suicidal interference on the part of the wandering cells.

However far from us the solution of the problem of senile decay may be, there can be little doubt that its scientific study must eventually give us the power of delaying it, just as the study of disease has enabled us consciously to evade its attacks, and with increasing success. Perhaps, indeed, Prof. Metchnikoff is not unduly hopeful in expecting an approach in the future to the longevity of the Biblical patriarchs. But it is still to be seen how such an extension of life can be expected to solve the problem of death, St. Paul's "last enemy to be destroyed." We are invited to suppose that with the promised extension of life there will come to the aged an "instinct of death," making the inevitable end appear attractive and easy of approach. The author has drawn a highly coloured picture of the horrors with which the prospect of death is clouding the youth of our day, a picture we think very remote from reality; but he does not indicate what alleviation of these terrors is to be afforded when exact science shall have procured a reprieve from death for a few, or for many, years. "We shall know at least," he says, "whither we are going, and as yet we are ignorant of that."

Experience shows that under our present lot the approach of death loses its terrors for those whose faculties are mercifully clouded by morbid processes. Prof. Metchnikoff promises, in the name of science, that morbid death may be abolished, and holds that natural death, preceded by an "instinct" of desire for it, is the goal of human existence. We have noted that the appearance of this instinct is not countenanced by biological truth, and it is hard to understand the author's mental position when he assumes the presence of such feeling in the aged of the future, who will at the same time, he says, "be subject to no loss of memory, nor to intellectual weakness," and who will, on the ground of vigour and experience, "have charge of all complex and difficult social functions." Speculation of this kind does not belong at all to the proper methods of science, and will not aid mankind to live, as Prof. Metchnikoff urges they can only live, "by faith in the power of science."

It is no reflection on Dr. Mitchell's careful work to point out that the literal translation from the French has inevitably for its result an English style which, dealing with speculative affairs, is wholly colourless and uncultured. This belongs to the nature of things, but several misprints might have been avoided; the misspelling of the rare word *Metriopathy* as "Matriopathy" is, among these, especially unlucky.

The Care of a House. By T. M. Clark. (Macmillan & Co.)—This is a well-got-up, simply written, and altogether unpretending "volume of suggestions," as the title-page has it, "to householders, housekeepers, landlords, tenants, and others, for the economical and efficient care of dwelling-houses." It is well conceived and well executed. Armed with it, no man need any more ignominiously tremble in his interviews with mason, painter, or glazier. He will find it possible to meet even the redoubtable plumber with some show of dignity. It is true that its full benefits as a guide can scarcely be felt on this side of the Atlantic, since the author throughout his book refers to the buildings and appliances of America rather than to the ordinary homes and internal arrangements of England. Still, though our dwellings be seldom of wood, and rarely furnace-heated, though our coal be not usually anthracite, and though several of our habits—such as roasting our meat instead of baking it—excite Mr. Clark's pity, there is much in his book which will be as useful here as in the States. In everything connected with the fabric and structural details of a house, with its roof, chimneys, stoves, sanitary apparatus, pipes of all kinds, the staining of floors and the papering of walls, the author writes as one having ample practical knowledge and experience, and the advice supplied is full of common sense. Above all, there is no trace in this useful manual of that puffing of patents which is so apt to creep into works of this kind, and for this one is thankful.

EUCLID AND HIS REVISERS.

Dulwich College, January 12th, 1904.

In the review, in your last issue, of the text-books on geometry recently published by Messrs. Barnard and Child and Messrs. Godfrey and Siddons, it was stated that "the Cambridge Syndicate had prescribed a sequence of propositions different from that of Euclid." May I venture to correct this assertion, as I believe it to be of the utmost importance that the true position should be thoroughly understood, namely, that in the sense in which the word is usually employed in this connexion, the University of Cambridge has prescribed no sequence whatever? The report referred to contains two schedules of enunciations—Schedule A giving the constructions, and Schedule B the theorems, which are to form in the future the basis of the Previous Examination. These enunciations are necessarily in a certain order, but the schedules are prefaced by the statement:—

"Any proof of a proposition shall be accepted which appears to the examiners to form part of a systematic treatment of the subject: the order in which the theorems are stated in Schedule B is *not imposed as the sequence of their treatment.*"

Your reviewer also criticizes the proof which these writers give of Euclid I. 27, and suggests that Euclid's method should be retained. There is, however, a very short and simple proof, depending on Euclid I. 4, which makes it possible to give it an early place in the sequence of

propositions: the simplifications which arise in the subsequent work if this course is adopted are indisputable. C. ALMERIC RUMSEY.

SOCIETIES.

LINNEAN.—*Dec.* 17.—Prof. S. H. Vines, President, in the chair.—Mr. E. J. Collins, Mr. W. Clitheroe, and Mr. N. H. W. Maclaren were admitted Fellows.—Mr. Franks Cavers was elected a Fellow.—The General Secretary exhibited a copy of a 'Lexicon Generum Phanerogamarum,' by Tom von Post, revised and enlarged by Otto Kuntze, which he had received from the author a few days before.—The Rev. T. R. R. Stebbing exhibited: (1) A house-spider (*Tegenaria* sp.) with its cylindrical dwelling in the coiled feather of an Indian fan. The fan which the spider adapted to its purposes had been hanging up in a drawing-room at Jerusalem. The spider, forwarded by Miss FitzJohn to Miss Grace Stebbing, reached England alive. (2) A solid gnaur or excrescence upon the root of *Cupressus macrocarpa*, sent for exhibition by Mr. F. G. Smart; it was eleven inches in circumference.—The first paper was by Mr. H. J. Fleure, 'On the Docoglossa: an Evolutionary Study,' and, in the absence of the author, was read by the Zoological Secretary. The Docoglossa are a division of gastropod molluscs for which the stout teeth on the lingual ribbon have suggested a name literally meaning "beam-tongued." The common limpet is a sufficiently familiar representative of this group. Mr. Fleure aimed at showing that the group, within the limits which he defines, is a natural one. To arrive at the structure of the common ancestor, he used the facts of comparative anatomy and the few known details of palæontology and embryology for the reconstruction of docoglossan history.—Mr. J. T. Cunningham, who was present as a visitor, and the Rev. T. R. R. Stebbing contributed some remarks on the memoir.—Prof. J. Bretland Farmer gave a lantern-demonstration entitled 'A Brief Account of New Researches in Cancer,' in which he alluded to current theories of cancerous growth, and then proceeded to state his own discovery that the cytological changes in malignant growth resemble those exhibited by sporogenous or gametogenous tissues in plants and animals, in the occurrence of the form of nuclear division known as heterotype, as distinguished from the more usual homotype division.—An animated discussion resulted, the following taking part: Mr. J. T. Cunningham, Mr. J. E. S. Moore, Prof. F. O. Bower (who deprecated the use of certain new terms), Dr. D. H. Scott, the Rev. T. R. R. Stebbing, Mr. C. E. Walker (visitor), and the President.

PHILOLOGICAL.—*Jan.* 8.—Mr. B. Dawson in the chair.—Mr. J. H. Hessels read a paper on 'Latin, Greek, and Anglo-Saxon Glosses,' and first explained that most of them originated in interlinear and marginal interpretations of difficult and out-of-the-way words in the writings of classical authors, as Virgil, Horace, &c.; the various books of the Bible; early Christian writers, as St. Augustine, St. Jerome, Rufinus, Cassiodorus, Orosius; the Regula of St. Benedict, the lives of saints, &c. These words with their interpretations were gradually excerpted from the books in which they occurred, and arranged, unalphabetically at first, in separate collections under the titles, and in the order, of the books from which they were taken. The second stage would be an alphabetical arrangement, according to the first letter of the lemmata, but still under the titles of the books, as in the first stage. There is evidence of these first two arrangements in a Leiden MS. (Voss. Lat. 67) which Mr. Hessels is editing for the Cambridge University Press, and in various other MSS. By a third operation a number of glossaries were collected into one whole, in alphabetical order, according to the first letter of the words, but without any mention of the sources of the words; while the fourth stage was an alphabetical arrangement of several collections of glosses according to the first two letters of the alphabet. The Epinal and first Erfurt Glossaries consist of collections in the third and fourth stages; the Corpus Glossary is, with few exceptions, in the fourth stage. Concurrently with these arrangements the glosses and collections of glosses were, no doubt, subject to other manipulations. For instance, some of the Latin interpretations were evidently replaced by Anglo-Saxon or other vernacular glosses, and there is sufficient proof of glossaries, which must have been at one time partly Latin-Latin, and partly Latin-Anglo-Saxon, having been transformed into Latin-Latin glossaries by the omission of the Anglo-Saxon glosses. We see this in the second Erfurt Glossary and a Milan MS. of the same class as, if not a copy of, the Leiden MS. There are many examples of the uncertainty surrounding particular glosses; the word *aspaltum* (*asfaltum*), which occurs in certain MSS. (not the Vulgate) of Ecclesiasticus xxiv. 20, is glossed in the Leiden, Corpus, Epinal, Erfurt, and other glossaries by *spaldur*, *spalor*, or *sypaldor*, which A.-S. scholars regard as an A.-S. spelling of *asphaltum;* but a Cambridge MS., which contains the same Bible portion as the Leiden MS., without any traces of A.-S. words, reads *aspaltum*, *squalor*. The word *agaso* (gradually corrupted into *abaso*, *abaro*, *agapo*) gave rise to a variety of glosses, most of them corrupt, and, whereas the first interpretation must have been "famel, domesticus, adsecla" (a servant, domestic), it gradually came to be an *infima*, and *infirma domus*, and at last an *infirmatorium* (hospital). Mr. Hessels further showed how, by the aid of MSS. and early printed editions of St. Jerome's 'Liber [or Catalogus] de Viris Illustribus,' preserved at Cambridge and in the British Museum, we were enabled to trace and rectify many Greek glosses in the Leiden and kindred glossaries derived from St. Jerome's work. These Greek words were, of course, written originally in uncials, and provided in some MSS. with Latin interlinear interpretations. Successive copyists, ignorant of Greek, endeavoured to imitate the Greek uncials as well as they could, but mistranscribed them in an almost hopeless way, owing chiefly to some of the uncials resembling each other so much that it was most difficult to distinguish, for instance, an indistinctly or badly written *alpha* from a *delta* or a *lambda*, and *vice versâ*. Uncial *gammas* were mistaken for an uncial τ or π; the *zeta* for *iota*, or the *eta* for a *nu*. The uncial *omicron* gave rise to a *sigma* (c) and *iota*, the π to ιτ or τι or to ιγ or γι; the μ to two *a*'s. Of all these and various other confusions the MSS. of St. Jerome's 'Catalogus' contain many examples.

INSTITUTION OF CIVIL ENGINEERS.—*Jan.* 12.—Sir Guilford L. Molesworth, V.P., in the chair.—It was announced that thirty-six Associate Members had been transferred to the class of Members, and that forty-three candidates had been admitted as Students.—The monthly ballot resulted in the election of one Honorary Member, twenty Members, ninety-eight Associate Members, and two Associates.—The paper read was 'The Electrical Reconstruction of the South London Tramways on the Conduit System,' by Mr. A. Millar.

SOCIETY OF BIBLICAL ARCHÆOLOGY.—*Jan.* 13.—Dr. Gaster read a paper on 'Manuscript Variants of the Decalogue.' He said that a general impression prevails that the Massoretic version of the Hebrew text of the Bible, as found in our printed editions, is uniformly the same in all the MSS. of the Bible which have come down from antiquity; that the Massora had stereotyped one single original, and that it was the product of one school and the outcome of one single tradition; and furthermore that every portion of the Bible was written by Jews with the same accuracy and strict observance of the minutest directions of the Massora. In the light of a careful examination of the MSS. of the Bible, it becomes evident that there is no such absolute uniformity; that the Massora has gone through many stages of development, and does not represent one single school and one single tradition; that even the printed text of the Decalogue has preserved at least two conflicting traditions; and that special care had been bestowed only on the scrolls of the Law used in the Divine service. Outside of that sphere greater laxity prevailed. Those portions or verses of the Bible which formed part of the prayer-book betray traditions which have been slowly eliminated from practice by the influence of the preponderating Massoretic traditions. Pre-Massoretic texts, as such, did not really exist, but texts representing a contemporary and collateral tradition, and also texts freely handled. To this latter class belongs the version in the "Nash" Papyrus, and the new fragment from the Genizah, probably of the ninth or tenth century, which agrees in more than one instance with the peculiar readings of the papyrus. Both belong to the cycle of "praver-books," and are lessons read in the Feast of Weeks or the Feast of giving the Law. For palæographical reasons the author was inclined also to assign the papyrus to the sixth century. Fragments of the Genizah, which can in no circumstances be considered as earlier, present similar writing, notably one which has supplications on one side of the parchment leaf exhibited, and on the other side a contract according to rabbinical rules.

MEETINGS NEXT WEEK.

MON. Bibliographical, 5.—'The Devotional Books published by the Earliest English Printers,' Dr. Gasquet.
— London Institution, 5.—'British Sculpture of To-day,' Mr. M. H. Spielmann.
— Surveyors' Institution, 7.—Junior Meeting.
TUES. Royal Institution, 5.—'The Development of Animals,' Lecture II., Prof. L. C. Miall.
TUES. Institution of Civil Engineers, 8.—Discussion on 'The Electrical Reconstruction of the South London Tramways on the Conduit System'; Paper on 'The Sanding-up of Tidal Harbours,' Mr. A. E. Carey.
— Society of Arts, 8.—'Celtic Ornament,' Mr. G. Coffey.
— Zoological, 8½.—'A Monograph of the Coleoptera of the Genus Hipporhinus,' Mr. G. A. K. Marshall; 'Proposed Additions to the Accepted Systematic Characters of certain Mammals,' Dr. W. Kidd; 'Some Observations on the Skull of the Giraffe,' Dr. W. G. Ridewood.
WED. Chemical, 5½.—'Optically Active Asymmetric Nitrogen Compounds,' Mr. H. O. Jones; 'The Chemical Reactions of Nickel Carbonyl,' Parts I. and II., Messrs. J. Dewar and H. O. Jones; and seven other Papers.
— Meteorological, 7½.—Annual Meeting; President's Address on 'The Present State of Ocean Meteorology.'
— Entomological, 8.—Annual Meeting.
— Folk-lore, 8.—Annual Meeting; President's Address.
— Geological, 8.—'The Jaws of Ptychodus from the Chalk,' Dr. A. S. Woodward; 'The Igneous Rocks of Spring Cove, near Weston-super-Mare,' Mr. W. S. Boulton.
— Microscopical, 8.—President's Address on 'The Evolution of Vertebrate Animals in Time.'
— Society of Arts, 8.—'Organ Design,' Mr. T. Casson.
THURS. Royal, 4½.
— Historical, 5.—'Henry III. and his Sheriffs,' Mr. G. J. Turner.
— Royal Institution, 5.—'The Flora of the Ocean,' Lecture II., Mr. G. R. M. Murray.
— London Institution, 6.—'Violin Music,' Prof. H. Wessely.
— Linnean, 8.—'An Account of a Plankton Expedition to the Bay of Biscay in H.M.S. Research in 1900,' Dr. G. H. Fowler; 'The Crustacea obtained by Dr. G. H. Fowler in the Biscayan Plankton,' Rev. T. R. R. Stebbing.
— Society of Antiquaries, 8½.
FRI. Physical, 5.—'The Photographic Action of Radium Rays,' Mr. S. Skinner; 'Astigmatic Aberration,' Mr. W. Bennett; 'Some New Cases of Interference and Diffraction,' Prof. R. W. Wood.
— Royal Institution, 9.—'Spectroscopic Studies of Astrophysical Problems at Stonyhurst College Observatory,' Rev. W. Sidgreaves.
SAT. Mathematical Association, 2.—Annual Meeting; 'Models of Regular and Semi-Regular Solids,' Mr. E. M. Langley; 'An Account of a Recent Discussion on the Possibility of Fusion of the Teaching of Mathematics and Science,' Mr. C. S. Jackson; 'A Geometrical Note,' Mr. J. C. Palmer; 'Advanced Courses of Mathematics,' Mr. C. A. Rumsey.
— Royal Institution, 3.—'British Folk-Song,' Lecture II., Mr. J. A. Fuller Maitland.

Science Gossip.

THE periodical *Knowledge* (first started by the late Mr. Proctor in 1881 as a weekly magazine, and converted four years afterwards into a monthly) is now incorporated with the *Illustrated Scientific News*, which is strong in applied science, and will appear henceforth under the joint title of both papers. The excellence of its astronomical articles and illustrations is well known, and will probably secure a large sale for the annual volume just issued.

THE success of the Kearton Exhibition of Enlarged Nature Photographs at the Modern Gallery, Bond Street, has been so great that Messrs. Kearton have decided to continue it until the 13th of February. The exhibition, though small, is well worth a visit, and Mr. R. Kearton is an able lecturer on the exhibits.

MESSRS. LONGMAN announce a series of short 'Text-Books of Physical Chemistry,' edited by Sir William Ramsay, which will be abreast of modern advance in science. 'The Phase Rule and its Applications,' by Dr. A. Findlay, is in the press. We are also promised 'Electro-Chemistry,' by Dr. R. A. Lehfeldt, 2 vols.; 'Spectroscopy,' by Mr. E. C. C. Baly; and 'The Relation between Chemical Constitution and Physical Properties,' by Dr. Samuel Smiles, who is still writing at an age when most men have retired from all work.

THE awards of the Geological Society of London are this year as follows: The Wollaston Medal to Prof. Albert Heim, of Zurich; the Murchison Medal to Prof. G. A. Lebour; the Lyell Medal to Prof. A. G. Nathorst, of Stockholm; the Wollaston Fund to Miss E. M. R. Wood; the Murchison Fund to Dr. Arthur Hutchinson; the Lyell Fund to Prof. S. H. Reynolds and Dr. C. A. Matley; the Barlow-Jameson Fund to Mr. H. J. L. Beadnell.

IN recognition of the valuable services rendered by Mr. Newall to the Cambridge Observatory as Newall Observer since 1890, the Syndicate appointed by the University has created for him the honorary office of Assistant Director of the Observatory, with special proviso that it is to cease at the termination of his tenure.

VOL. LI. of the *Annals* of the Harvard College Observatory contains a photographic atlas of the moon, with four chapters of descriptive letterpress, by W. H. Pickering, Assistant-Professor. The observations on which it is founded were obtained at Mandeville, Jamaica, with an instrument of 12 in. aperture and a focal length of 135 ft., so that photographs

could be taken on a scale of 5 in. to one millimetre. A trial expedition to Jamaica with a smaller telescope having been made in 1899, which showed that the atmospheric conditions there were extremely favourable for astronomical work, the effective one arrived on the island in October, 1900, and the first view through the telescope was obtained at Mandeville a few minutes after midnight on December 31st, the beginning of the new century. The first satisfactory photograph was taken on January 29th, 1901, and the last on the following August 31st, so that the materials for the volume before us were accumulated in the space of about seven months.

We have yet another 'Annuaire' for 1904 to notice, that of the Bureau des Longitudes, which contains as usual a large amount of tabular and explanatory information. Some of the tables given heretofore are omitted; but those relating to astronomy, physics, and chemistry are still included in this issue. Commencing with next year, it is intended to omit the two latter, and give full sets of tables relating to general geography, meteorology, and statistics.

FINE ARTS

ROMAN ARCHÆOLOGY.

Our Roman Highways. By U. A. Forbes and A. C. Burmester. (Robinson.)—Five or six months ago, when reviewing a book on Roman Britain, we had occasion to observe that the crying fault of English archæology is its amateurism; the workers, however numerous and active, do not attach any sort of value to trained knowledge and scientific accuracy. We are driven to repeat the remark by the appearance of another volume which claims to deal with the Roman road system in England from an historical rather than an archæological or topographical standpoint. For, whatever the intended standpoint, the book is not based on an adequate knowledge of Roman Britain or Roman history. We meet in it all Mr. Coote's discredited theories about centurial stones and the rest. Richard of Cirencester is used freely in various parts of it. Lists of Roman camps are given, in which a large majority of the sites are not even Roman. The place-names in the 'Notitia' are quoted from an old text, and several of them misidentified; Aballaba, for example, is put at Watchcross, where probably no Roman remains have been found, instead of at Papcastle, where inscriptions prove it to have been. The camp of Ardoch is transferred to Westmorland; Isca Silurum is made out to be Ewenny, in Glamorgan; Deva is styled a *colonia*, and a number of other sites wrongly credited with municipal rank, including even Burghead, far away on the shores of the Moray Firth. We find recent discoveries and research seldom utilized; the list of Roman milestones seems twenty-three years out of date. We have not space to pursue this catalogue of things that should not have been printed, but we may add one sentence referring to the Roman Empire. The government of the provinces, we read,

"was always conducted on the same principles, broadly speaking, as that of Italy itself, and therefore we are justified in assuming that Roman Britain had, like Rome, its *curatores viarum*."

The general statement here is incorrect, and the assumption based on it is equally erroneous.

Die drei Tempel am Forum Holitorium in Rom. Von R. Delbrück. (Rome, Loescher.)—The purpose of the author in writing this excellent monograph on the temples of Hope, of Piety, and of Juno Sospita is not so much the illustration of the topography of the Forum Holitorium—the Piazza Montanara of the present day—as the analysis of their type and form and structure in connexion with the development of early religious architecture in Rome. It seems that between the years 250 B.C., which is the approximate date of the erection of the Temple of Hope, and 197–181, to which the two others belong, a revolution must have taken place in the local art of temple-building. The earliest of the three, of the Doric order, was constructed by Aulus Atilius Calatinus (in fulfilment of a vow made during the Spanish campaign) from the designs of a local architect, and with the help of local stonecutters who were imbued with the principles of Tuscanic art, and knew nothing of Greek style or technique. The influence of the latter, on the other hand, is evident in the two later Ionic temples of Piety and of Juno Sospita. To prove his theory the author brings forward for comparison no fewer than one hundred and ten similar structures from Etruria, Latium, the land of the Æqui, Magna Græcia, Sardinia, the Gauls, Africa, Greece, Asia Minor, Egypt, Palestine, Phœnicia, Assyria, Chaldæa, and Persia, a rather bewildering and heavy display of erudition. In the special investigation concerning the "Podientempel" (temples raised on a podium or platform) the author does not lay sufficient stress on the fact that the Romans were compelled to adopt them from sheer necessity, in order to keep the cella and the images of the god above the level of the inundations of the Tiber.

THE OLD MASTERS AT BURLINGTON HOUSE.

(Second Article.)

In our previous article we sketched the career of Lawrence, as illustrated at Burlington House, as far as the year 1818. In that year he went abroad, by royal order, to paint portraits of the allied sovereigns who met at Aix-la-Chapelle to rearrange the affairs of the world after the fall and final banishment of Napoleon. The courtly manners and facile brush of Lawrence made him at once a social success, and his head would appear to have been turned to some extent by the attentions universally paid to him. Every day he was kept at work upon portraits of the most illustrious men of the age; every night he was the companion of their gaieties; and it would almost seem as if, from that time forward, some reflection of the splendid frippery of Court pageants had printed itself upon his impressionable mind. Reynolds could paint a prince or a duchess from the point of view of a social equal, who took any magnificence of equipment for granted, and was interested only in the human being under it. Lawrence from the first was strongly affected by social distinction, and emphasized its outward trappings with more attention than was quite dignified. The visit to Aix only strengthened this instinct. Allan Cunningham reports that his letters from the place introduced trifles beneath the notice of anybody but a determined tirewoman. His later pictures tell exactly the same story.

In the spring of 1819 he left Aix for Rome. Here he was overwhelmed by the grandeur of the art of Michelangelo, but the millinery of Aix-la-Chapelle had touched a more congenial chord in his heart, and the influence of the Sistine Chapel survived only in his taste as a collector. To that taste and to the lavish generosity which accompanied it one or two of the finest collections in England owe some of their chief treasures; and in balancing the complicated question of Lawrence's services to art, it is only fair that his greatness as a collector should be taken into account. Nevertheless, one or two of the portraits which he painted in Rome are, on their own showing, sufficiently notable to have made the reputation of a smaller man. The likenesses of *Pope Pius VII.* (No. 67) and the masterful *Cardinal Gonsalvi* (110), if not precisely works of art of the grandest order, are at least pictures of transcendent brilliancy. The characters of the two men are caught with wonderful spirit, which creates an immediate effect of reality upon the spectator, as vivid almost as that of the first sight of a living person. The fault of the pictures lies in this very swiftness of impression. The greatest masters of portraiture have, as a rule, reached their end more slowly; but the time so spent has not been lost, for it has enabled them to follow the spirit of their sitters behind the facial mask.

This facial mask, generally, was all that Lawrence gave himself time to see. His hand was so swift, his training so complete, that he could record his impression at once, while the suave flattery, innate in the man, made him trick out his sketch with pretty fal-lals of brushwork, a flash of light in the eye, a facile curl in the hair, a hint of snowy linen, shimmering satin or rich velvet. The intensity which can only be gained by elaboration, the quality of pigment and thereby of colour which must be reached by means of a series of careful scientific processes, the majesty that comes of reticence—all were forgotten. When his sitter happened to have an interesting head, the vividness of Lawrence's presentment atones for much, and his astounding dexterity in arrangement and execution for something more. Pictures like those of the two Roman prelates and the *Portrait of Mr. Gott* (108) are achievements which, with all their faults of colour and affectation, cannot be dismissed as mediocre. They may not be very profound, but not one modern portrait painter in a thousand is any more profound. They may be theatrical, but their artificiality is more interesting than the dulness of our modern realism. Lawrence, in fact, even during his later years, was an astonishing painter when he had a subject who interested him, and it is only when we compare him with his great predecessors that we find his vision shallow, his arrangement forced, his colour unpleasant, and even his brushwork facile rather than masterly.

He is the more unfortunate in that his faults are most evident in his portraits of women, the very class of picture which modern fashion has made most popular. During the latter part of his life he flattered his fair sitters as assiduously with his brush as he is reported to have done with his tongue; and the flattery was so gross that it overwhelmed any character a face might possess. The task of a fashionable portrait painter is always difficult, because in England, at least, he must make some sort of a compromise with human vanity as well as with art and nature. That Lawrence should have surpassed all men of equal accomplishment in the importance he gave to the first and most unworthy of these elements is the fatal blot upon the record of one who was always a skilful painter, and sometimes seems actually a great artist.

At Burlington House this year Lawrence has not many serious rivals among English portrait painters. The single works by Romney, Raeburn, and Hoppner are none of them of remarkable quality or importance. Gainsborough is not represented at all, and there are only four pictures by Reynolds. The largest of these, the portrait of the *Marquis of Granby* (94), belonging to Mr. Charles Wertheimer, has an interesting history; but as a work of art it is excellent rather than remarkable. The same estimate may be applied to the picture of *Mrs. Boone and Daughter* (93), hanging close by. The portrait of *Fox as a Young Man* (97), though singularly reticent in tone and simple in arrangement, is, in its quiet way, a strong and sympathetic piece of work, and was evidently an excellent likeness as well. The technique and scheme of colour suggest that in painting this portrait Reynolds was making an effort to learn the secret of Gainsborough's charm. That suggestion is confirmed by a comparison of dates with historical facts. The portrait was painted in 1764. In 1760 the Society of Artists, the predecessor of the Royal Academy, opened its first exhibition, and in the following year Gainsborough sent from Bath his portrait of Mr. Nugent, afterwards Earl Nugent. This picture was the first which Gainsborough

exhibited in London. His success was immediate, and was increased by his exhibits of 1762 and 1763. Lord Northampton's portrait of Charles James Fox may thus not unreasonably be regarded as a characteristic proof of the recognition by Sir Joshua of the great artist who will always be associated with him in our national annals.

To pass from these noble masters to the remaining British portrait painters represented at Burlington House involves a long and precipitous descent. Sir Francis Grant, for example, makes but a poor show, although his smaller portrait of *Mrs. Markham* (114) is excellently designed and coloured. The modelling, however, is empty, and the drawing poor, so that it is not hard to understand how, with bad influences all round him, a painter originally devoid of power and force should have speedily lost such little sympathy with fine painting as he ever possessed, and become as incapable and tasteless as his other pictures show him to be.

The collected specimens of several painters of later date are at least as tasteless and inadequate. An exception might perhaps be made in the case of the late H. T. Wells. Wells, as a young man, was for a short time influenced by Pre-Raphaelite work, and his wife, a sister of Mr. G. P. Boyce, during her short life painted some exceedingly artistic portraits, which show that, in her case at least, that influence was strong and genuine. The little picture in the Black-and-White Room (159) by her husband is redeemed from foolishness by its obvious sincerity; and the larger portrait group (130) in Gallery V. is still better. Though not the work of a great designer, a subtle draughtsman, or a fine colourist, it is nevertheless composed with care and considerable success. The heads have evidently been studied with real interest, and the colour shows to some advantage in a room where all the remaining pictures are bad. The careful portraiture which gives this work some value as a document, apart from any it may possess as a work of art, survives in a coarser form in the huge picture which was painted four years later, to become one of the curiosities of the Diploma Gallery. The *Volunteers at the Firing Point*, 1866 (127), in spite of its faults, and they are obvious enough, is not altogether a despicable work. Its scale, of course, is absurd, but argues an element of boldness in the painter, which his ordinary portraits would hardly suggest. There is also some evidence of an attempt—a timid attempt, it is true—at largeness of design, and at an effect of open-air realism which deserves a word of praise. Nevertheless, it is really waste of time to discuss pictures which do not deserve serious discussion, and so we propose to pass without further comment to the important works of art in the first and third galleries and the Water-colour Room.

JEAN LÉON GÉRÔME.

The death on Sunday last of this distinguished French painter and sculptor comes almost as a personal loss to his innumerable friends and acquaintances, and is, perhaps, the most serious one of its kind to French art since Meissonier passed away thirteen years ago. Posterity may not rank Gérôme as among the greatest of the French artists of the nineteenth century, but he was undoubtedly one of the most successful and attractive personalities of the times in which he lived. He enjoyed success in his lifetime, and it may be doubted whether the works of any other recent artist have been more extensively reproduced. This is not, perhaps, always a sign of great art, but it is an unfailing sign of appreciation by the multitude. Movements in "fashions" are not marked by seasons, but come into effect gradually and almost imperceptibly; they are often accomplished before many of those most intimately associated with art realize that a drastic change has taken place, that the principles and most cherished theories of yesterday are antiquated to-day. Gérôme doubtless recognized that his popularity was one which had had its day, but the change did not damp his ardour or cool his enthusiasm.

Gérôme was born at Vesoul on May 11th, 1824, studied under Paul Delacroix for three years, 1841–4, and accompanied his master on a visit to Italy. On his return he competed with Cabanel and Lenepveu for the Prix de Rome, but failed. His first exhibit at the Salon of 1847, 'Jeunes Grecs faisant battre des Coqs,' created a sensation, and won him his first medal; this work secured a highly flattering notice from Gautier, and is now in the Luxembourg. The following year he exhibited 'Anacréon faisant danser Bacchus et l'Amour,' for which he received a medal of the second class, the picture itself now being in the museum at Toulouse. Other successes followed rapidly, and included a 'Vierge avec l'Enfant,' 'Gynécée,' which caused a sensation, and then came two important works for a chapel in Saint-Séverin church, 'Belzunce faisant un Vœu au Sacré-Cœur pendant la Peste de Marseille,' and 'La Mort de Saint Jérôme.'

In 1854 he made a long tour, visiting Moscow, Constantinople, and Moldavia, and sending to the Salon of 1855 'Le Siècle d'Auguste' and 'Les Musiciens d'un Régiment Russe.' He then visited Egypt, the artistic results of which were seen in several subsequent Salons. His 'Duel après le Bal Masqué,' 1857, one of his most popular works, was purchased by the Duc d'Aumale, and is now at Chantilly. He made another visit, at about this time, to the East, visiting Judea, Egypt, Syria, Jerusalem, and Damascus. In 1865 he was elected a member of the Institute, and his chief work this year was 'Napoléon III. recevant les Ambassadeurs Siamois à Fontainebleau,' now at Versailles.

That he did not confine himself to the inspiration born of his Oriental travels, any more than to modern subjects, will be seen from the titles of the following works: 'Phryné devant le Tribunal,' 'Alcibiade chez Aspasie,' 'Les Deux Augures,' 'Rembrandt gravant à l'Eau-Forte,' and the 'Portrait of Mlle. Rachel' (now at the Théâtre Français), all executed in or about the year 1861; 'Louis XIV. et Molière,' which was for many years in the late Sir J. Fowler's collection, and realized 470 guineas at the H. J. Turner sale at Christie's on April 4th last year; 'Le Prisonnier,' 1863, now in the Nantes Museum; 'L'Almée,' 1863; the picture of Napoleon III. and the Siamese ambassadors above mentioned; 'La Mosquée du Caire,' 1866; 'Marchand d'Esclaves' and 'Marchand d'Habits au Caire,' 1867; 'Le 7 Décembre, 1815' (the death of Marshal Ney), and 'Jerusalem,' 1868; 'Marchand Ambulant au Caire' and 'Promenade de Harem,' 1869; and 'Bain Maure,' which was painted for Mr. H. J. Turner in London in 1870, and was finished in Paris after the war, as the painter was unable to obtain a good Nubian model in London. This picture, which realized 1,000 guineas at the Turner sale last April, has been etched by Rajon, and was twice exhibited at the Guildhall, first in 1895, and secondly in 1898. Perhaps his most popular engraved works were 'Ave, César, morituri te salutant,' which was exhibited in 1859, and 'Cléopâtre et César' (now, or until recently, in the collection of Mr. O. Mills of New York) of 1867, but many other reproductions of his work enjoyed an enormous popularity. A complete list of his pictures and sculpture would fill several columns; he has been represented in nearly every Salon since that of 1847, and in the Salon of last year there were two of his Oriental pictures, 'Prédication dans la Mosquée' and 'Vue de Médinet-el-Fayoum (Haute-Égypte).'

But Gérôme was not only a painter of pictures; his work as a sculptor, taken up seriously somewhat late in life, would have been sufficient to rank him among the great artists of his generation. His first important work of this description was at the Exhibition of 1855; he showed again at the Great Exhibition of 1878 two famous groups, 'Gladiateur et Anacréon' and 'Bacchus et l'Amour'; later came 'Tanagra,' a marble statue, "légèrement polychromé," exhibited in 1890, and now in the Luxembourg. In the next two years he executed 'Bellone,' "qui imitait la statuaire chryséléphantine"; 'Danseuse,' 1891, 'Pygmalion et Galatée,' Bonaparte in Egypt, Tamerlane, Frederick the Great; busts of General Cambriels, of M. H. Lavoix, and very many others. He was not represented in the sculpture section of last year's Salon, but in 1902 he exhibited two works, 'L'Aigle Expirant' (which is, I believe, to be erected on the field of Waterloo) and 'Joueuse de Boules,' and about the same time executed a marble bust of Madame Sarah Bernhardt, with tinted flesh and the polychrome effects with which he was so successful.

Whatever may be the verdict of posterity on Gérôme's position among the artists of the nineteenth century, there can be only one opinion about his earnestness, his intense devotion to his work, and the esteem and affection in which he is held by the hundreds of men who have studied under his direction. He had been Professor at the École des Beaux-Arts since 1863, so that for forty years he had been a teacher as well as an exhibitor. His teaching was hard and academic; but if the most rigid discipline could transform an indifferent student into a good artist, then many successful men to-day have to thank the man who has just passed away. "Work, work," was the advice which he constantly dinned into the ears of his students. "Travaillez, toujours, sérieusement."

At one time Gérôme's antipathy to a certain type of art critics was very strong, but this feeling had, perhaps, been modified in recent years. He was cordial and kindly with all the world, except with the critic who claimed to be a better judge of pictures than those who follow the artistic calling. "Gérôme les envoie volontiers à tous les diables!" The honours which were bestowed upon him were very numerous; most of these have been already indicated, but one at least must not be overlooked. Many years ago he was elected an Honorary Foreign Member of our own Royal Academy, to which, however, he only contributed six pictures from 1870 to 1893.

W. R.

Fine-Art Gossip.

A collection of water-colour drawings of gardens by Mr. George S. Elgood is open to private view to-day at the Fine-Art Society's Gallery.

To-day also at Messrs. Dickinson's gallery in New Bond Street is the private view of water-colour drawings illustrating 'Wanderings and Wanderers,' by Miss Bessie Wigan.

At a general assembly at the Royal Society of British Artists, held on Monday last, for the special election of Water-Colour Members, the following were elected Members: Messrs. C. Horsley, E. Brown, W. H. Allen, Arthur Richardson, Walter Tyrwhitt, and George Carline. The two following miniaturists were also elected Members: Mr. Hugh Nicholson and Mr. Cecil W. Quinnell.

Lady Dilke, as "Membre Étranger du Conseil Supérieur de l'Exposition des Primitifs Français," desires to call attention to the importance and character of this exhibition, which will open at Paris in the Pavillon de Marsan on April 1st. It is proposed to show a selection of paintings, enamels, glass, tapestries, and illu-

minated MSS., all indisputably French. In the first place will stand works executed for princes of the house of Valois, but these will be supported by other objects produced between 1350 and 1589, provided they be of undoubted authenticity. Owners who may be willing to lend are requested to write, sending also photographs of the works in question, to M. Henri Bouchot, Secrétaire-Général de l'Exposition des Primitifs, Bibliothèque Nationale, 58, Rue de Richelieu, Paris.

THE extraordinary percentage of English, American, and other foreign artists who exhibit at the two Paris Salons every year must have struck many visitors with surprise. The French themselves appear to have awakened to this national "danger," and a new society, "La Société de l'École Française," has been formed, the objects of which are sufficiently indicated by the title. The new society has obtained the permission of the Municipal Council to hold its first exhibition in the Cours-la-Reine in June next, so that visitors will have three Salons to visit instead of two.

THE Board of Education in co-operation with the Council of the Society of Arts intend during the present year to hold, in the Victoria and Albert Museum, South Kensington, an exhibition of engravings produced by mechanical means, such as photogravure and other photographic processes, as a sequel to the Exhibition of Engraving and Etching held during last summer; and as great advancements have been made in printing in colours since the Exhibition of Modern Illustration in 1901, specimens of such printing will be included.

AMONG Mr. Murray's forthcoming books in art are 'The Liverpool School of Painters,' by Mr. H. C. Marillier and Mr. Edward Rae, which ought to be of considerable interest; and a 'History of the Royal Academy and its Members, 1768–1820,' by the late J. E. Hodgson and Mr. F. A. Eaton. A handbook to 'Recent Excavations in the Roman Forum, 1898–1904,' is also promised by Mr. Murray, which is written by E. Barton-Brown.

MESSRS. MACMILLAN make a good start with the first number of the *Artist Engraver: a Quarterly Magazine of Original Work*. Mr. Laurence Binyon in his prefatory 'Note' justly claims that new beauty and resource have been added to the craft of engraving by our modern artists. Their work is well represented here. We like especially Mr. Strang's 'Wine Drinkers,' an engraving on copper, and Mr. Pennell's lithograph 'The Windmills,' which is wonderfully effective. Mr. D. Y. Cameron, in his etching 'A Norman Village,' shows restraint, yet admirable mastery of his medium.

MUSIC

THE WEEK.

DALY'S.—'Ib and Little Christina.'
ST. JAMES'S HALL.—Broadwood Concert. Popular Concerts.

A SERIES of performances of 'Ib and Little Christina' at Daly's Theatre commenced successfully last Monday afternoon. The musical version by Franco Leoni of Basil Hood's charming 'Picture in Three Panels' was produced at the Savoy in 1901; but now it is given with specially good vocalists. The Italian character of the music may not be in keeping with the Northern story, but if the composer had used suitable folk or folk-like melodies, it might have exposed him to the charge of following too closely Humperdinck lines. There are moments in the piece in which the words seem too simple and homely to be sung. Setting criticism aside, we may praise the attempt to write a genuine music-drama. The music is clever, refined, and the orchestration is picturesque and effective. Little Ib was well impersonated in the first act by Miss Louise Douste, and the man Ib in the other two acts by Mr. Ben Davies, who acted well and sang delightfully, with unexaggerated sentiment. Miss Ela Q. May again impersonated the two Little Christinas, Miss Edna Thornton appearing in the second act as Christina grown up. Miss Susan Strong sang the music of the Gipsy Woman effectively. The orchestra was conducted by the composer.

The programme of the fifth Broadwood Concert last Thursday week included a Quartet for strings by Mr. John B. McEwen. There was some good writing in the first movement, but the Andante, based on a plaintive theme, and a Vivace (a lively and Scotch-like dance, with an expressive Lament by way of middle section) proved the most characteristic movements. The rendering of the work by the Cathie Quartet was, on the whole, praiseworthy. One other feature of the interesting concert deserves notice, viz., a setting of 'Six Pastorals,' by Fletcher, Greene, Dekker, and Marvell, for four voices, string quartet, and pianoforte (Op. 15), by Dr. H. Walford Davies, organist of the Temple Church. The music is fresh, and attractive in the best sense of the term; there is skill and fancy in it. The opening 'Morning Song,' 'The Shepherd's Wife's Song,' the 'Dialogue of Clorinda and Damon,' and the concluding 'Evening Song,' struck us as the finest numbers. The vocalists were the Misses Gleeson-White and Edith Clegg, Mr. Gervase Elwes, and Dr. W. A. Aikin. Dr. Davies played the pianoforte part. The performance, though good, was not ideal; but these songs and duets are sure to be heard again.

The two Popular Concerts on Saturday and Monday last were much better attended. Mlle. Teresita Carreño-Tagliapietra, daughter of Madame Carreño, was to have made her *début* as pianist in this country on the Saturday, but illness intervened, and she was not able to appear even on Monday, for which she was also announced. There will, no doubt, be an opportunity of hearing her later in the season. As the daughter of a great pianist, she will be expected to do much; anyhow the accounts of her playing abroad have been most favourable. At each of the concerts under notice was performed one of Beethoven's late Quartets: the B flat, Op. 130, and the last in F, Op. 135. The earlier ones, especially the three 'Rasoumoffsky,' have been so frequently played that a change to the less familiar, and in some respects greater, works is welcome. The performance of the music by MM. Kruse, Haydn Inwards, Alfred Hobday, and Percy Such was intelligent, thoughtful, and at times most expressive, as, for instance, in the opening section of the Adagio (the "Song of sweet rest," as Beethoven named it) in the F Quartet; but there were moments when the rendering became dull and uninteresting. Let us be fair: the performers, since the opening of their season, have been playing to small audiences; a hall crowded with attentive and appreciative listeners inspires an artist to do his best; the effect of empty benches depresses. Miss Mathilde Verne was the pianist; and Mr. Percy Such, the 'cellist, gave an excellent account of himself in a Valentini Sonata.

On the Monday evening a Quintet in F, Op. 85, for two violins, two violas, and 'cello, by Sir Charles V. Stanford, was produced for the first time. The opening movement, allegro, is clear in form, bright, and full of strong, clever workmanship; it seems, however, to have come more from the head than the heart. Very different is the effect of the middle movement, an andante, based on a theme which strongly resembles an Irish Lament. Here there is no lack of emotional power, while a new phrase which follows shows both simplicity and plaintive charm. It is altogether a lovely movement. The finale—there are in all only three movements—we must confess, is disappointing. It opens with a melody in allegretto time, of the most fascinating kind, twice interrupted: first by a merry staccato allegro, afterwards by a second allegro, with muted violins and violas, of rare delicacy. Then follows a happy reminiscence of the Lament, and then alas! comes a free transformation of the allegretto theme, treated fugally—dry prose after genuine poetry. Composers as a rule, hate any suggestion that they should alter their music; but we cannot help wishing that the middle movement ended with its opening theme, in coda fashion. There seems to us no reason for the present ending. The work was extremely well played, and at the close the composer was called to the platform. Prof. Kruse gave a sound reading of Tartini's noble G minor Sonata—not the one known as 'The Devil's Trill'—and the audience insisting on an encore, he played Schumann's 'Abendlied.' Miss Katharine Goodson was the pianist. Herr and Frau Dulong were the vocalists, both on the Saturday and Monday, and by their refined singing of duets by Loewe, Schumann, Rubinstein, and Brahms, and some dainty 'Chansons Populaires Romandes' by Jaques Dalcroze, the Swiss composer, gave great satisfaction.

WE have before us several volumes of Messrs. Bell's "Miniature Series of Musicians," which are neatly produced and likely to lead on to further study, while they reach a level of accuracy which is unusual in publications which aim at being small and popular. Dr. Prout brings his large experience as musician and writer to bear on *Mozart*; Mr. Shedlock goes over congenial ground he knows thoroughly in *Beethoven*; Mr. Saxe Wyndham is, perhaps, too generous in his appreciation of *Arthur Sullivan*, but has evidently taken pains with his subject. The volumes are illustrated, and we are glad to see that some attempt is made to put the actual music before readers.

HAYDN COLLECTIONS.

A FRESH clue, kindly furnished by Mr. W. Barclay Squire, has fortunately enabled us to find the Whyte edition (vols. i. and ii., with violin and 'cello parts to first volume only) in the British Museum, mentioned by us last week in connexion with Haydn as missing; thus all the collections with which Haydn was concerned are represented in our national library. Further, the violin and 'cello parts of vol. v. of Thomson's 'Collection of Scottish Airs

here, in addition to those of the appendix mentioned last week.

The first volume of the Whyte edition has an "Advertisement," *i.e.*, preface, dated St. Andrew Street, March 1st, 1806, in which the airs are said to be by Haydn, "confessedly the first of modern masters"; and the proprietor announces with pleasure that his edition is "enriched with two original songs from the elegant pen of Mr. Walter Scott," the literary lion of the day. The volume, containing forty songs, is inscribed to Lady Charlotte Campbell. The second volume, inscribed to the Countess of Dalkeith, contains only twenty-five. Whyte apologizes to his subscribers for the "long interval which has elapsed between the publication of the first volume of this work and the present." The cause he ascribes to "the precarious haelth of the illustrious composer, and difficulty which has attended all communication with the Continent of late years." Whyte has been "so fortunate" as to have procured for this volume three additional songs from Mr. Walter Scott. The Scott poems in both volumes are included among his works. They are as follows: 'Helvellyn,' 'The Maid of Toro,' 'The Palmer,' 'The Maid of Neidpath,' and 'Wandering Willie.' A foot-note to 'The Palmer' runs thus: "This and the two following ['The Maid of Neidpath' and 'Wandering Willie'] were first published in Haydn's 'Collection of Scottish Airs,' vol. ii., 1806." That second volume was, however, published, as stated by F. Kidson, in 1807, which date is on the original cover; moreover, an advertisement, headed "Haydn," in the *Edinburgh Evening Courant* of June 27th, 1807, announces that the second volume of Whyte's 'Collection of Scottish Songs' "is just published," also that it is "enriched with three beautiful songs from the pen of Walter Scott." 'Helvellyn' and 'The Maid of Toro' in the Oliphant edition have no note referring to their appearance in vol. i. of the Whyte collection. We may further add that in the Edinburgh paper mentioned there is an advertisement (March 31st, 1806) stating that the second edition of vol. i. of Whyte's collection will be published on April 3rd. We have looked through that paper for 1805, and from January to April, 1806, but cannot find any advertisement of the publication of the first edition, which it would be interesting to trace.

Our reference, at the end of our notice last week, to Irish airs as harmonized by Beethoven, seemed to clash with the word "Irish" in our heading. The addition was made at the last moment, and thus the apparent discrepancy escaped our notice. The 'Irish Airs' published by Thomson were harmonized by Beethoven, but "Irish" was included in our heading, as there are Irish airs among the so-called Scottish collections of Thomson.

Musical Gossip.

MORE than one reference has been made in the daily papers to the incongruity—to use a mild term—of the applause during the performance of 'The Messiah' at the Albert Hall on New Year's Day, and not only at the end of certain numbers, but even in the middle of "He shall feed His flock." The text of the oratorio demands respectful silence; on artistic grounds applause during an act of an opera, or part of an oratorio, is always objectionable. A notice ought to be printed in the Royal Choral Society programme-books forbidding applause. During research this week in the *Edinburgh Evening Courant*, we came across an advertisement of a "Grand Funeral Concert" in 1806, at Edinburgh, in memory of Nelson, Pitt, and the Marquis of Cornwallis. The room was to be "decorated with black, adapted to the solemnity of the occasion." The programme contained one curious number, the "celebrated Chaccone of Jomelli," but the rest consisted of sacred music. To forbid demonstrations of approval on such an occasion would seem superfluous. The advertisement, however, ended with "No applause to be given," in large type. The British public still needs something of the kind; for the present it seems to think that only Wagner's music should be listened to in silence.

MR. EVAN WILLIAMS, a tenor well known in America, took part in the Chappell Ballad Concert at Queen's Hall last Saturday afternoon. The artist in question has a fine voice, of true tenor quality, which is well under control, and he sings in good style. His rendering of "On away, awake, beloved," from Mr. Coleridge-Taylor's 'Hiawatha,' had suavity and passion to recommend it. Herr Ernst von Dohnányi made his reappearance in London at the same concert, and played pianoforte solos by Schumann and Liszt with notable fluency and refinement. The list of singers included Miss Susan Strong, Miss E. Parkina, Miss Muriel Foster, Madame Kirkby Lunn, and Mr. Ben Davies.

MADAME ANTOINETTE STERLING, who died last Sunday, was born in the State of New York, and was a descendant of William Bradford, second Governor of Plymouth Colony (1590–1657). She studied under Dr. W. H. Cummings, Manuel Garcia, Madame Marchesi in Cologne, and Madame Viardot Garcia in Baden-Baden. Her artistic career commenced in America in 1871; two years later she settled in London. Her rich voice and fervour gained for her popularity.

MR. THOMAS ADLINGTON WALLWORTH, whose death is announced at an advanced age, was a well-known teacher of singing. He took part in the first performance by the Bach Society of Bach's 'Matthew' Passion at Hanover Square Rooms in 1854. He was author of a 'Course of Study and Practice for the Voice' and 'Art of Voice Training and Vocalization.'

THE most comprehensive festival in honour of Berlioz seems to have been given at Mannheim. There was an excellent rendering of the 'Requiem,' under Capellmeister Langer, by the Musical Society; the 'Harold' and 'Fantastic' Symphonies were played by the Kaim Orchestra, under Peter Raabe and Felix Weingartner respectively, and the 'Romeo and Juliet' by the Musical Academy, under Court Capellmeister Kähler; while, in addition, 'Benvenuto Cellini' was performed at the Opera.

PROF. BERTRAND ROTH, of Dresden, has just concluded a Haydn-Mozart-Beethoven cycle of thirty concerts, at which were performed Beethoven's thirty-two sonatas, thirty-four by Haydn, and eighteen by Mozart, some of the sonatas for violin and pianoforte, and all the original pianoforte duets of the last-named master. All seats were sold for all the performances. Prof. Roth was assisted by Fräulein Juanita Brockmann (violin) and Fräulein Johanna Thamm (pianist).

Le Ménestrel of January 3rd gives a translation of a letter of Wagner's recently published in a German paper. It is dated Naples, March 31st, 1880. In it he speaks of the hopelessness of accomplishing anything in Germany, and declares that he is seriously thinking of settling in America, for "in that country I should recover all rights of performance of my works, which have already been granted." There was only one thing to deter him from going, *i.e.*, "the number of years which I have reached." He was then in his sixty-eighth year, and within two years of his death. The reference to America is particularly striking, especially at this time, when 'Parsifal' is being performed at New York.

IT is stated in *Le Guide Musical* of December 27th that the Dessau Opera company is coming during the winter to London to give performances of 'Fidelio,' Wagner music-dramas, also operas of a less severe character. No London theatre, however, is named, so that it may be only a visit *en l'air*.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League, 7, Queen's Hall.
MON.	Popular Concert, 8, St. James's Hall.
TUES.	Mr. W. A. Becker's Pianoforte Recital, 3.30, Bechstein Hall.
WED.	Miss Paula Szalit's Pianoforte Recital, 3, Bechstein Hall.
THURS.	Miss Katie Goodson's Pianoforte Recital, 3, St. James's Hall.
—	Messrs. Broadwood's Concert, 8.30, St James's Hall.
FRI.	Miss Marie Hall's Orchestral Concert, 8, St. James's Hall.
SAT.	Popular Concert, 3, St. James's Hall.
—	Chappell Ballad Concert, 3, Queen's Hall.
—	Scottish Clans' Association, 7.30, Albert Hall.

DRAMA

THE WEEK.

COURT.—'The Question,' by John Strange Winter and Bertram B. Ashford. 'Bohémos,' translated from the French of Miguel Zumancois by John Davidson.

HAYMARKET. — Afternoon Performance: 'The Widow Woos,' by M. E. Francis and Sydney Valentine.

ROYALTY.—Afternoon Performance: 'Swift and Vanessa, by A. O'D. Bartholeyns.

AMONG the rather promiscuous lot of English pieces which the past week has witnessed, 'The Question' of John Strange Winter and her associate takes precedence, less on account of any inherent superiority than because it is the only work which aims at constituting the staple of an enduring entertainment. Not without ingenuity is it, and its first act is acceptable and stimulating. What follows is, however, less satisfactory, and the impression left behind is that the authors have invented, or preferably taken up, a problem to which there is no solution. Cases of this kind are so frequent that it is almost a commonplace of criticism to counsel that the last act should be written first. A pleasant enough environment is supplied; but the story is old as it can be. Margaret North believes herself the wife of a Russian in whom she has failed to recognize Prince Dolgouroff, a great and not too scrupulous nobleman. Like many a heroine of early nineteenth-century fiction, she finds she is the victim of a sham marriage—a not too probable incident in the case of a woman such as herself, of position and wealth—and that her supposed husband owns already a princess and an heir. Accident brings together in later years, in a country house, the Prince, now accompanied by his wife, and his victim. Upon ascertaining that the pair still worship each other, the Princess, though she naturally storms a little at first, proves *bonne enfant*, fosters their loves, and, by a conveniently swallowed dose of chloral hydrate, enables them to legitimatize their relations. Self-sacrifice so heroic as this scarcely seems of good alloy, and a less satisfactory *dea ex machinâ* than a wife who commits suicide is not easily conceived. In this work Miss Kate Rorke reappeared, acting with her old tenderness and more than her old force. Mr. Hermann Vezin also returned to the stage, and in a scrap of a part exhibited his former mastery. As the Princess, Miss Margaret Halstan played with the mingled force and distinction which make her one of the most valuable of our younger actresses. Mr. Edward O'Neill was an excellent representative of the Prince.

With 'The Question' was given a rendering by Mr. John Davidson of 'Bohémos,' a piece imported during last season from Monte Carlo by Madame Bernhardt, who herself played the vagabond and unscrupulous hero. Whatever uncertain grace the

French work possessed has now disappeared, and the piece—the aim of which seems to be satirical—fails to interest or please us. It is possible to conceive that the adapter was led away by the desire to assign the whole an Aristophanic flavour. If such an idea existed it has not been realized. The acting was, however, scarcely of a kind to give it much chance.

'The Widow Woos' is an adaptation of a story by M. E. Francis which appeared some seven years ago in *Longman's Magazine*, and shows the subjugation by feminine wiles and attentions of a middle-aged, practical, and rather crabbed workman. So closely connected are the residences of the two beings—tempter and tempted—that the latter is able by means of an augur to bore a hole through the partition, and, besides spying upon his neighbour in her leisure moments, contrast the comfort of her well-swept floor and burnished grate with the indigence and squalor of his own establishment. Not altogether pleasant is this exhibition of a *trou de Judas*, but the play is brightly written and moderately dramatic. Mr. Sydney Valentine and Miss Mary Brough play the principal parts, a match-making parson, at whose suggestion the matrimonial experiment is made, being taken by Mr. Charles Allan.

Mr. Bartholeyns's 'Swift and Vanessa' is avowedly founded upon a novel by M. Léon de Wailly, which has been translated into English by Lady Duff Gordon. How far the indebtedness extends we know not. From this novel he took, doubtless, the scenes in low apartments in London in which Vanessa, hiding from the creditors of her mother, for whose debts she has made herself responsible, is persecuted by the attentions and violence of a certain Sir Archibald Stapleton. In its main lines, however, the play follows closely what is known or believed concerning the intercourse between Swift and Esther Vanhomrigh, shows her passionate advances to him, her jealousy with regard to Stella, and her death after learning from Swift himself of his marriage to his earlier favourite. Pains have been taken with the work, and many incidents narrated concerning Swift and Vanessa are preserved. The play is, however, long and dull, and takes but little hold on the public. An interpretation amateurish in most cases, and generally ineffective, failed to commend it to the public.

SEASON OF GERMAN PLAYS.

'Zapfenstreich,' a drama of military life by Herr Franz Adam Beyerlein, is the latest production of the German company holding possession of the Royalty Theatre. It is in the full sense a novelty, its first appearace at the Lessing Theater, Berlin, having taken place so recently as October 29th. Since then it has enjoyed wonderful popularity, having been presented in most of the principal German towns. For this exceptional fortune many circumstances may be held responsible. Herr Beyerlein, sometime literary adviser to the Hamburg Stadttheater, whose first dramatic work it is, has won high reputation as a novelist, his 'Jena oder Sedan' having been one of the most conspicuous successes of recent days. The subject of his present play—the relations between the commissioned and non-commissioned officers in the German army—is so nearly associated with that of the treatment of privates by non-commissioned officers, which is the theme of the arraignment of Lieut. Bilse, that a measure of the scandal caused by 'Life in a Small Garrison Town' attaches to it. Add to this that the work, though gloomy, is powerfully written, and contains many striking situations, and the fact that some pother attends its production is easily understood. In its conception, and in the atmosphere amidst which it is laid, 'Zapfenstreich' reminds one to some extent of Sudermann's 'Heimat,' while its teaching is the reverse of Robertson's 'Caste.' The daughter of a sergeant, a veteran of the Franco-German War, and the betrothed of Helbig, a promising young soldier, Klärchen Volckhardt has formed illicit relations with Lieut. von Lauffen. These are detected by Helbig, who pursues her into the officer's quarters, and ultimately into his bedroom, for which intrusion Von Lauffen rewards him with a sword-thrust. In the court-martial which follows both men seek only to screen the woman. Klärchen, who fears that her lover will perjure himself, tells to the court the truth with regard to her relations with the lieutenant, and in so doing breaks her father's heart. Now comes in the question of caste. Sensible of the girl's nobility of soul, Von Lauffen, though urged by his superiors to do so, cannot marry her. Neither can he, as the sergeant demands, lay aside his rank and meet him in a duel. Under these conditions Volckhardt, who finds his daughter persist in her infatuation and refuse to accept the life of expiation to which he bids her, shoots her before the lieutenant can interfere. All this is serious and earnest. The military scenes—and the scenes are all military—are powerful, and the whole impresses strongly an audience. Volckhardt, the first representative of which was Herr Klein, the well-known exponent of Schwartz in 'Heimat,' a character with which he has some resemblance, is powerfully played by Herr Behrend. The selection for Klärchen of Miss Margarete Russ shows the disposition of the management to subordinate the melodramatic aspects of the character to the sentimental.

Dramatic Gossip.

As at present arranged, Capt. Marshall's new comedy will be presented at the Criterion on Wednesday next.

The production at the Haymarket of Mr. Henry Arthur Jones's comedy 'Joseph Entangled' is fixed for Tuesday next.

'Captain Dieppe,' a fanciful comedy by Anthony Hope and Mr. Harrison Rhodes, which has been played successfully by Mr. John Drew in America, is likely to be the next novelty, when such is called for, at the Duke of York's. The piece has already been given for copyright purposes at that house.

'Romeo and Juliet' is to be produced at the Court Theatre on February 16th, with Mr. J. H. Leigh as Friar Laurence, Mrs. Leigh as Juliet, and Mr. Charles Lander as Romeo.

Miss Lydia Thompson will return to the stage in the forthcoming production at the Imperial Theatre of 'A Queen's Romance,' Mr. John Davidson's new adaptation of 'Ruy Blas,' and will play the Duchess of Albuquerque.

Mr. Kyrle Bellew, who has appeared at the Princess's Theatre, New York, as the hero of 'The Sacrament of Judas,' hurt himself in the realistic death scene, and the piece had temporarily to be withdrawn.

In June next Madame Réjane and Mr. Lewis Waller will act together in French, presumably at the Imperial, in a new one-act piece.

To Correspondents.—C. D.—V. B. R.—C. B.—received.
R. L. D.—Too late for this week.
C. F. K.—Many thanks.
J. H. B.—Not suitable for us.
No notice can be taken of anonymous communications.

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LITERATURE

A Queen of Tears: Caroline Matilda, Queen of Denmark and Norway, and Princess of Great Britain. By W. H. Wilkins. With Illustrations. 2 vols. (Longmans & Co.)

WE congratulate Mr. Wilkins upon having once again left the beaten track. His memoir of Caroline of Ansbach, despite his not inconsiderable gift for popular exposition, was somewhat lacking in freshness; but in the present work, as in his life of Sophie Dorothea, the uncrowned queen of George I., he has handled an unfamiliar subject with excellent judgment and literary skill, and has even added something to our store of historical knowledge. In addition to availing himself fully of the labours of his predecessors in the same field, whose writings (chiefly in Danish or German) are but little known in this country, he has made research for himself, and discovered and utilized new material in the shape of documents in the English archives. Unfortunately for the purposes of history, the dispatches of the English resident at Copenhagen covering the most crucial period in the story of the Danish queen and Struensee were destroyed by the express orders of George III.; and, as has been well observed, every endeavour was made during the succeeding three-quarters of a century to render a complete review of the historical circumstances impossible. Mr. Wilkins, however, while refraining from dogmatizing on the imperfect evidence, may at least claim to have set before us an impartial statement of the facts, so far as they can be ascertained. He has, moreover, avoided the too facile apologetics of Sir Charles Lascelles Wraxall, whose three volumes, some time out of print, may now be held as superseded.

The author devotes his first three chapters to Caroline Matilda as an English princess, a portion of her life which he thinks has not received sufficient consideration from previous biographers. This plan certainly serves, as he says, to form a link with his previous books on the House of Hanover; but much of the matter is, we think, scarcely material. The personality of her mother, the much maligned friend of Lord Bute, was doubtless not without its influence upon the Queen of Tears; but we greatly doubt if her parentage and education (the latter admittedly rather above than below that of most royal contemporaries) had much to do with her later mistakes, which were, surely, very largely the result of extreme youth, unprotected and unadvised. Her father, the "Fred" of the Jacobite epitaph, died some months before his youngest daughter was born. Matilda was married, when barely fifteen, to Christian VII. of Denmark, whose own mother had been an Englishwoman, one of the daughters of George II. The marriage of the cousins did not, as its projectors had hoped, strengthen the position of England in the Baltic, for the girl queen never interested herself in politics, and was at first a negligible quantity in Danish affairs. Her husband gave her neither his affection nor his confidence, and allowed her, after a short time, to be deprived of Madame de Plessen, the one woman of character in the strange Court on whom she had begun to lean. It had been a condition of her marriage that no compatriot should attend her. Soon after the birth of her son, the future Frederick VI. (last King of Denmark and Norway), Christian openly took a mistress and allowed his male favourites to redouble their insults to his wife. After the dismissal of this person at the instance of the all-powerful Russian minister, he sought distraction in foreign travel, and during an absence of eight months from his kingdom left his wife behind there.

Part of the year 1768 the Danish king spent as the unwelcome guest of his brother-in-law, George III. of England. But the known distaste of the sovereign, and still more, perhaps, Christian's habit of scattering silver, made him the darling of the mob, and Walpole, who declared that he had "the sublime strut of his grandfather [George II.] and the divine white eyes of all his family on the mother's side," wrote that they would soon be putting him up for Middlesex instead of Wilkes. At night his Danish Majesty amused himself in much the same fashion as he was wont to do at home, leaving some grand entertainment provided for him by an aristocratic host to drink and play the rowdy with his favourite Holck, each being in the disguise of a sailor, among the purlieus of St. Giles. Remonstrances with him from the Princess-Dowager of Wales on his treatment of her daughter were rudely pushed aside; and when his aunt, the Princess Amelia, who affected to favour him, out of opposition to the Court, asked him why he did not get on better with his wife, he exclaimed, "Pourquoi? Elle est si blonde!"

However, when, after having tasted the dissipations of Paris to his heart's content, Christian returned to Denmark, there was some improvement in their relations. It was only temporary; but the king's manner of life was gradually reducing him to such a state as to render him a virtual nonentity, and a far more important influence came into Matilda's life with the rise of Struensee. A man of great ability, boundless ambition, and totally devoid of scruple, within less than two years he made himself dictator of Denmark, getting himself advanced from the position of secretary to that of Master of Requests, and finally attaining the supreme office of Privy Cabinet Councillor with the title of Count. He made the king's position, already theoretically absolute by the fundamental law known as the *Lex Regia*, actually so by a decree abolishing the Council of State; but it was the minister who really exercised all power through "the German Junto" with which he caused the old Danish administration to be replaced. Moreover, he actually obtained the issue of a decree, in July, 1771, giving the force of a royal rescript to cabinet orders put forth by himself. Seeing that, with his fall in the succeeding year, all his root-and-branch reforms perished, we will not linger over them here. Like those of the Emperor Joseph II. a little later, they were well meant, but mostly conceived in a doctrinaire spirit, and prematurely thrust upon those who were ill-fitted to receive them; and one of the most important, the freedom of the press, recoiling upon its author, had to be abrogated by him. What we are here chiefly concerned with is the fact that it was the queen's favour which made them possible.

The causes of the palace revolution which overthrew both alike, and resulted in the execution of the minister, are to be found not alone in the discontent of all classes with Struensee, but also in the handle which the queen's relations with him gave to the party of her husband's stepmother, Juliana Maria, whose object was to obtain the throne for her own son. That there was a criminal intrigue between queen and minister can scarcely be doubted, even if we put entirely aside the cowardly confession of Struensee, made in the vain hope of saving his life, with the greater part of the evidence upon which the divorce of the queen was obtained, and dismiss Matilda's own admissions as having been cozened out of her by her enemies. To us, despite the fact that the Princess Louise's legitimacy was admitted by the Commission that tried and divorced her mother, there appears a striking likeness as to certain features — the nose particularly—between the portraits of Struensee and that of Matilda's daughter. The child was born in July, 1771. Some witnesses put the beginning of the intrigue as far back as the end of 1769. Walpole asserts that George III. knew the whole story two years before the catastrophe; and in any case, whilst approving Keith's vigorous measures for saving Matilda's life and liberty, even to the extent of making ready a British fleet to bombard Copenhagen, he certainly made no objections to his sister's divorce, and did his utmost to prevent all accounts of the trial from reaching the public. Stories of her arrest and enforced departure for Kronborg on the night of the revolution did, however, get about; they are mentioned in Gibbon's correspondence with Holroyd and Walpole's 'Journal.'

We notice that Mr. Wilkins omits the striking story of Matilda's intuitive knowledge of the day of her lover's doom; nor does he refer to Reverdil's statement that the visit of the Duke of Gloucester to Copenhagen, soon after King Christian's return from abroad, had as its object a protest against the growing favour awarded to Struensee. He rightly dismisses as worthless the protestation of innocence supposed to have been made by the queen to a French Protestant pastor, with whom she was barely acquainted; and he cites the results of Jesse's inquiries into the genuineness of the letter of the dying Matilda to George III., which demonstrated the non-existence of the original in the Hanoverian archives and the scepticism of the officials there in relation to it.

Another legend discredited by the author of the present work is the story of the pious words on the widow-pane in Celle Chapel, which some suppose to have been written thereon with a diamond by the exiled queen. On the other hand, we are curious as to Mr. Wilkins's authority for the second (and last) interview which he describes as having taken place between Caroline Matilda and her mother at Lüneburg. He says that its import was "generally guessed"; and proceeds to relate how, when the princess-dowager made strong reflections upon the queen's relations with Struensee, the younger lady retorted with an allusion to the old baseless Bute scandal, and so put an end to further intercourse with her mother. If this story be true, it is surely one of the worst things on record against the Danish queen. We doubt whether there is real authority for any interview but that which took place in the presence of Struensee, and is here dated on the preceding day.

Perhaps rather too much is made of the injury done to Matilda's popularity by the somewhat uncouth riding habit which she affected, and which even the devoted Keith said made her look like an awkward postillion. A more or less masculine riding-habit was by no means uncommon. The custom of riding astride, however, had, we believe, long been in disrepute for women. The portrait of Queen Matilda in the uniform of a colonel of the Holstein Guards, which forms the frontispiece to the second volume of 'A Queen of Tears,' certainly does not display her charms to great advantage.

Amongst the other illustrations which adorn these handsome volumes are the Reynolds portrait of the queen—that picture which cost the painter so much trouble on account of the tears of his sitter; reproductions of curious contemporary representations of Matilda's brothers and sisters in Kew Gardens and Kew Palace, the abode of her not unhappy childhood; and a quaint contemporary print of the Danish Court according her congratulations upon the birth of her son. There are two portraits of Struensee, as well as a grotesque depiction of him in prison. Among the illustrations of the various scenes of Matilda's life in Denmark and Celle, one turns perhaps with greatest interest to the two plates showing the courtyard of Kronborg Castle and the view of Elsinore (Helsingor), by reason of their traditional connexion with Hamlet, Prince of Denmark.

Mr. Wilkins has devoted special attention to his subject's last years, which were passed in honourable exile at Celle or Zell, where her ancestress Sophie Dorothea died a prisoner. He does not notice Sir Nathaniel Wraxall's suggestion that the valued visits paid her there by her sister Augusta, hereditary Princess of Brunswick, and mother of George IV.'s queen, were those of a spy. George III. was undoubtedly curious as to the details of his sister's life; but it is not likely that he carried things so far as this. He was clearly not very hopeful as to the prospects of the counter-revolution in favour of Matilda of which the enterprising Wraxall was the intermediary, and which her sudden death postponed. One cannot help thinking that it was well for her that her young life—she was not twenty-four at the end—terminated when it did. The hope of rejoining her children must have been almost the sole inducement to her to emerge from retirement.

Mr. Wilkins has appended to his text many useful topographical and biographical notes. In his next edition he might add one explaining that "one John Moore," who visited Celle in 1773, and recorded the impression of melancholy which the place and the retired queen left upon him, was none other than the author of 'Zeluco,' the friend and editor of Smollett, and the father of the hero of Corunna. He seems to have been well served generally by his translator; but the phrases "easy melancholy" (i. 88) and "family ministers" (*ib.* 111) give us pause.

Cambridge and its Story. By Charles W. Stubbs, D.D. With twenty-four Lithographs and other Illustrations by Herbert Railton. (Dent & Co.)

Messrs. Dent have produced a really sumptuous volume about Cambridge, the letterpress being the work of the Dean of Ely, whilst the sketches illustrating it are from the pencil of Mr. Railton. Both writer and artist are possessed of a light touch, the Dean being master of an easy and pleasant literary style, and Mr. Railton being very happy in his power of reproducing the architectural beauties of old-world spots. In fact, the present form of the book before us is entirely due to the excellence of the drawings made for it by Mr. Railton. As Dr. Stubbs says in his preface:—

"These drawings are so beautiful, so full of delicacy and tenderness, and yet so firm and effective in their treatment of light and shade, and show so much sympathy for the old buildings and all their picturesque charm, that the publisher at once felt that they must not be treated as ordinary book-illustrations. The artist had produced pictures worthy to be classed with the best work of Samuel Prout. It became the duty of the publisher to treat them with corresponding respect.....It was determined, therefore, to issue in the first instance an *édition de luxe* of the story of Cambridge on specially prepared paper in large quarto size."

Mrs. Railton has given her husband valuable assistance by tinting his pencil drawings, which have been accurately reproduced by the process of auto-lithography.

In dwelling on the illustrations before speaking of the letterpress of the volume, we are acting in strict accordance with the wishes of the Dean of Ely, whose preface seems almost unduly to depreciate his own work in comparison with that of the artist. But he is certainly not going too far when he calls special attention to Mr. Railton's drawings, though we deprecate comparison with a master like Prout. The skill of the artist is shown as much in his selection of subjects as in his execution. Mr. Railton does not illustrate the obvious. He has evidently looked at Cambridge independently, and seized upon many picturesque features which often escape the gaze of the general public. The frontispiece, for example, is not a sketch of Trinity or King's, but the delightful oriel window of Queens' Lodge as seen from the cloisters, which few casual visitors to Cambridge notice. Even those who have long resided in Cambridge may be pardoned if they do not know of the existence of the Falcon Yard, or of the beautiful old windows (p. 46)—now, alas! demolished—which were to be seen off Petty Cury. There is a very pretty view of Pembroke facing p. 106, a college which has suffered, perhaps more than any other, at the hands of the restorer; and few would have realized how picturesque is the character of the Bell Inn and the view of St. Edwards and St. Mary the Great facing p. 123. But it is in the purely architectural drawings that Mr. Railton seems to us most effective, and in these Mrs. Railton's tinting is a great addition. Nothing can be better than the west doorway of King's College Chapel, or the old gateway of the same college facing Clare, which, begun in 1444, was, as Dean Stubbs remarks, completed from the designs of Mr. Pearson in 1890.

It is an ungrateful task to criticize work so admirably executed as Mr. Railton's pictures; but we think that he is least successful in his plants, especially on old buildings. There is a sameness about all his trees and shrubs, and they do not gain by being coloured. Compare, for example, the pictures facing pp. 174 and 178, the Chapel of Trinity Hall, and an oriel window in Jesus College, with the purely architectural drawings, and this defect is at once recognizable. But *ubi plura nitent*, it is perhaps unbecoming to carp at minor faults.

The absence of drawings of modern Cambridge is significant, but we judge from the view of Downing that Mr. Railton is not unaware of the terrible buildings erected for the benefit of Cambridge villadom in the grounds of that college. He has spared us the Museums at the other end of the Downing park, and many horrors due to the spread of "up-to-dateness" in the University and town. One service he has done to Cambridge is to show that the town as well as the colleges has its beauties, and that much remains in its byways worthy of an artist's attention.

To turn to the text, the author's work is of a character in many respects worthy of the illustrations. It does not profess to be profound or original, but is eminently readable, and arranged with considerable skill. Familiar as many of the facts are to historians, they bear repetition, and Dean Stubbs has gossiped very pleasantly about them. He

begins with an old guide-book, which relates as undoubted history all the legends of how Anaximander and Anaxagoras, disciples of Thales, came to Cambridge; how King Cassibelan granted to the town the privilege of sanctuary "that any Fugitive or Criminal desirous to acquire Learning, was defended in the sight of His Enemy, &c."; and how Julius Cæsar, having vanquished Cassibelan, carried some of these delectable students away to Rome. Then, descending to the level of sober fact, the author points out how Cambridge became from its position the key to East Anglia, and an important commercial and military centre. Next came the great fair, afterwards held on Stourbridge Common, which caused men to flock annually to Cambridge from every quarter. With the Norman rule the monasteries of St. Giles and Barnwell arose; the friars followed the monks in the thirteenth century, and with them the University may be said to have begun. We have now reached the period of the foundation of colleges, at first destined rather for teachers than for the students who crowded the dingy streets of the mediæval town. Only one Cambridge college, Peterhouse, dates from the thirteenth century; but the fourteenth century, though not a learned age, was fruitful in college foundations. Two great ladies—the Countess of Clare and Marie de Valence, Countess of Pembroke—gave their name to Clare and Pembroke Halls, though the former was originally known as University Hall. Edward II. began, and his more illustrious son finished, the King's Hall, and Hervey de Stanton built the Michaelhouse, both foundations being subsequently merged in Trinity College. Trinity Hall, the college whose traditions have been always "lay" rather than clerical, was built by a Bishop of Norwich; and Gonville Hall belongs to the same century. It is to be regretted that three societies which bore the honourable name of Hall decided to adopt the less distinguishing appellation of College about the middle of the last century. One fourteenth-century college has a chapter devoted to it—that of Corpus Christi, the college of the Cambridge guilds, long known as Benet College.

The fifteenth century was the age of royal benefactions to Cambridge, the mild and pious Henry VI. founding King's; and his masculine wife Queens' College. Catharine Hall was a daughter of King's; and Jesus College, like Corpus Christi, has its peculiar story. How the nunnery of St. Radegund grew up, flourished, and decayed, and how Bishop Alcock changed it into a college and a school, is told at length in a chapter called 'The Nuns of St. Rhadegund' (the *h*, we may remark, does not rightly belong to the name of the "glorious virgin"). The early sixteenth century, the Renaissance period, saw the rise of two colleges—Christ's and St. John's, both of which owe their foundation to the wisdom of Bishop Fisher and the liberality of Lady Margaret Tudor. As the century waxed older a great and a small college, Trinity and Magdalene, rose from monastic spoils; and before it closed Sir Walter Mildmay endowed the Protestant College of Emmanuel, and the Lady Frances Sidney perpetuated her name in the college which educated Oliver Cromwell. Then the days of founding colleges ceased till, after much litigation, the spacious court of Downing bore testimony to the taste of the early years of the nineteenth century.

Nelson and the Neapolitan Jacobins: Documents relating to the Suppression of the Jacobin Revolution at Naples, June, 1799. Edited by H. C. Gutteridge. (Navy Records Society.)

If the fair fame of a national hero is to be considered a matter of national importance, we owe a debt of gratitude to Mr. Gutteridge and the Navy Records Society for this full statement of the evidence on which have been based the cruel charges made against Nelson in respect of his conduct at Naples in June, 1799. We are fortunate in having this evidence, now for the first time after the lapse of a hundred years, clearly put before us and subjected to the examination of a competent critic, because the countervailing contentions are admittedly imperfect, and the only way in which Nelson's character can be fully cleared is by showing that the evidence for the prosecution is worthless; that the charges are based on irresponsible statements emanating from tainted sources—as when Fox first in this country gave public utterance to them in the House of Commons on February 3rd, 1800; or marshalled in utter ignorance of facts and details, as in 'Sketches of the State of Manners and Opinions in the French Republic towards the Close of the Eighteenth Century,' published in 1801 by Helen Maria Williams, whose enthusiasm for the cause of freedom, uncontrolled by moral principle and misdirected by an hysterical temperament, waged war against all social laws and ordinances, whether for regulating the intercourse of the sexes or the sovereign rights of monarchs. In 1807 Capt. E. J. Foote—who had been senior officer in the Bay of Naples previous to Nelson's arrival, and had been so ill-advised as to sign the capitulation—conscious of having acted foolishly, and stung by learning that Nelson had denounced the capitulation in unmeasured language as infamous—published his 'Vindication,'

"in which he defended his action in signing the treaty, and incidentally attacked Nelson for his conduct in disallowing it.....It is difficult to refrain from commenting on the hypocritical character of Foote's attack on the memory of Nelson. Although his ship, the Seahorse, actually assisted in the seizure of the polaccas on the 28th of June, Foote at the time made not the slightest protest, either by word or by deed, against a transaction which he so loudly and so unctuously denounced after Nelson's death."

On these two works—the ignorance and hysteria of Miss Williams, the unreasoning rage and spite of Capt. Foote—Southey in England, and Colletta in Naples, based the charges which, being thus introduced into literature, spread through Europe, and were very generally accepted—as in England by writers of such standing as Brougham, Alison, and Ruskin. It was not till 1846 that Sir Harris Nicolas, in editing the 'Despatches and Letters of Nelson,' was able to answer the charges made by Foote, and repeated by Southey and Colletta. The evidence of the Nelson papers showed the futility as well as the personal malice of Foote's accusations; but Nicolas seems to have been unacquainted with—at any rate, he took no notice of—the 'Life of Cardinal Ruffo' by Sacchinelli, first published in 1836; and there are many who have attributed to Sacchinelli's work an authority which others, after a critical examination, have doubted, and to which, Mr. Gutteridge now shows, it has no claim:—

"Sacchinelli is generally supposed to have been Ruffo's private secretary, but in point of fact he was, in the year 1799, merely a subordinate clerk attached to the cardinal's staff. Nearly thirty [*sic*, but really thirty-seven] years after these events had taken place he published his book, which is avowedly a panegyric of his patron, and which was, moreover, compiled with the strictest regard to the requirements of the Bourbon press censorship. His object is therefore twofold. In the first place, he strives to defend the cardinal from the attacks which have been made on him by patriotic writers of the extreme school. In the second place, he is concerned to place the conduct of Ferdinand and Caroline in as favourable a light as possible. He stood in need of a scapegoat, and Nelson, having been dead for many years, was fastened on for this purpose."

Mr. Gutteridge goes on to examine, in some detail, the nature of his evidence. "It is difficult to see," he says,

"how he can have had a first-hand acquaintance with the documents which he sets out, for many of them were not of a nature to be confided to a subordinate clerk.....and this perhaps explains why some of his documents are not what he alleges them to be."

Considerations of space do not permit us to go at length into this question, but one instance must be mentioned, on account not only of the false description of the document, but also of the entirely false quotation from it in the text. This is a letter stated to have been written by Troubridge in the presence of the cardinal, and a facsimile of it is given. Nothing can be more certain than that Troubridge did not write it. Not only is it in Italian—with which Troubridge was not acquainted—but the handwriting has no resemblance to that of Troubridge. Such a false description necessarily throws suspicion on all the other documents of Sacchinelli; the falsehood, if unintentional, is evidence of want of knowledge—is evidence that he was not present when he implies that he was. But what is worse is that, with this document before him, he alters its language most materially when he quotes it in his text. The facsimile has, "Milord Nelson non si opporrà all' Imbarco dei Ribelli," &c.—will not oppose the *embarkation* of the rebels; in the text he quotes it, "Nelson non impedisce che si esegua la capitolazione de' castelli....." does not oppose the *execution of the capitulation*—the capitulation, which from first to last, as far as we know, Nelson refused to acknowledge. There is no evidence whatever, except this misstatement, adduced to show that he ever did admit the possibility of acknowledging it. But clearly no value attaches to the uncorroborated statement of a writer capable of so garbling the text of a document, whether intentionally, inadvertently, or from want of understanding.

Quite recently great stress has been laid on a narrative of events by the

Chevalier Micheroux, a draft or rough copy of which was discovered by the Marchese Maresca, who was at first inclined to think that it settled the question adversely to Nelson's memory. Mr. Badham, in his pamphlet 'Nelson at Naples,' took the same view; but Capt. Mahan, in the *English Historical Review*, had no difficulty in showing that the importance of the document was over-estimated, that there were several contradictions in it, besides several statements contrary to known fact. Mr. Gutteridge now proceeds at greater length, and in fuller detail, to arrive at a similar conclusion:—

"Micheroux's story is that about 10 A.M. on the 26th of June a messenger came to him in great haste with two documents, purporting to be assurances by Nelson that the capitulation would be carried into effect. It is impossible to say what these two papers were.....In the absence of the original MSS. the matter must remain one for conjecture. It is difficult to see why this statement of Micheroux's should be regarded as conclusively proving Nelson's guilt, for Micheroux himself tells us that he did not show the documents to the garrisons. This can only have been because he doubted whether there had, in effect, been any recognition by Nelson of the capitulation, and he therefore substituted a statement of his own, which he had no authority from Nelson to make."

Mr. Gutteridge considers that "the 'Compendio' shows on the face of it that it was written by Micheroux for the purpose of exculpating himself from a charge of being the prime mover in the conclusion of the capitulation," and that the person attacked by it is not Nelson, but Ruffo. In any case, against Nelson it is powerless without the "two documents" said to have accompanied it. If these were what Micheroux says they were, there is nothing more to be said; but meanwhile, and until they are recovered—the possibility of which is very doubtful—we can only say that there is no evidence of Nelson's having either written or sanctioned any such documents as Micheroux speaks of.

Another source of evidence which might have been of the greatest interest, but, as it is, is nearly valueless, is that contributed by Dumas (the elder) in his 'I Borboni di Napoli.' When Dumas went to Naples in the train of Garibaldi, he was appointed Director of the National Museum, and in that capacity had

"the freest access to the State Papers of the defunct dynasty. Unfortunately his research work was both unsystematic and incomplete; it was largely carried out by his understudies, and Dumas himself was not a trained historian."

We might go further, and say that he was trained not to be an historian. Given documents written in careless, often ungrammatical English, translated into Italian by a Frenchman whose knowledge of English was far from thorough, the result may be easily conceived. When to this is added the fact that this imperfect polyglottist was, by the habits of a life, a romancer pure and simple, who had no scruple about inventing a letter to suit his ideas of art when he could not find one, the marvel is that any one has been found to take his work on the Bourbons seriously. And yet it is not too much to say that half of the contest waged on this question during the last five or six years has been on the meaning of some of the letters given by Dumas. This has been especially the case in respect of a letter from Hamilton to Acton of June 27th (Gutteridge, p. 249, No. 116; Dumas, vol. iv. p. 87), which is now printed from the original, but, in Dumas's travesty, has largely increased the confusion and difficulty of the question. If it was only as giving these letters from the original, Mr. Gutteridge's work would be of immense importance. Unfortunately the work is not, and, at present at least, cannot be, absolutely complete. Many most important letters cannot now be found. The documents referred to by Micheroux are two; documents quoted or misquoted by Sacchinelli are others; there are also somewhere letters written to the queen by Lady Hamilton between June 24th and 30th; and, further:

"It seems almost certain that there are in existence at the present moment a large number of MSS. relating to this period, access to which is steadfastly denied to the public. The story runs that they were at one time preserved in the household archives of the royal palace at Naples, and that some Neapolitan penny-a-liner who had gained access to them misused his opportunities by publishing scandalous matter relating to Queen Caroline. The late King of Italy was chivalrously indignant at the insult thus offered to the memory of a fallen dynasty, and directed the sequestration of these papers. I have myself conversed with persons of standing and credibility who allege that they have seen such documents; but be this as it may, it is quite clear that it is at present hopeless for the private investigator to endeavour to procure access to them."

And so the matter now stands. As is most commonly the case, the proof of the negative is imperfect; but, as against Nelson's repeated and categorical statement that "the rebels came out of the castle, to be hanged or otherwise disposed of as their sovereign thought proper," there is no evidence of any value either to the legal or the historical mind. If any such exists, either to prove Nelson's guilt or innocence, it is locked up in the private archives of the King of Italy. Mr. Gutteridge has, at any rate, been able to add very considerably to the mass of evidence already accumulated, and to advance the problem so much nearer to that perfect solution which our descendants, if it still troubles them, may be permitted to reach.

The Life and Principate of the Emperor Nero. By Bernard W. Henderson. (Methuen & Co.)

Mr. Henderson has produced a piece of historical work which is in many respects admirable. The labour he has expended on the study both of ancient sources and of the modern literature bearing on the subject is extensive, and he has exercised upon it a judgment which is in the main sound and deserving of respect. The life of Nero is treated under divers heads, and the results are presented rather in the form of a series of essays than as a continuous history. The appendixes and notes, into which the fruit of much toil is compressed, are valuable, and afford comprehensive and critical surveys both of ancient evidence and of the condition of modern opinion concerning it. No scholar who desires to give more than ordinary attention to the last of the Julio-Claudian emperors can dispense with the volume, and there is much in it which will prove of value to a wider circle of scholars. But most readers, we fear, will feel that the historical material suffers somewhat from the mode of its presentment, of which we will speak below.

The best sections of the book are those which deal with military affairs, for the understanding of which Mr. Henderson appears to possess especial aptitude. In particular the treatment of the Eastern campaigns merits high commendation. If we mention here a few matters on which the author's statements may be deemed at fault, it must not be supposed that these are typical, for he has attained a sufficiently high standard of accuracy in dealing with a complex and difficult subject. The first thing we wish to notice is a strangeness of language in more than one reference to the Julio-Claudian dynasty, particularly on pp. 21, 22. What is meant by "emperors of the purely Claudian line," connected with the statement that the "Claudian house was but related to Augustus by adoption"? It seems to be forgotten that the emperor Claudius was the grandson of Octavia, sister of Augustus, and that the relationship which connected him with Augustus was of precisely the same kind as that which connected Augustus with Julius Cæsar. Again, if Nero could claim the great dictator as "veritable ancestor," why should not Claudius make the same claim? The assertion that Nero, after Caligula's death, alone remained "as male lineal descendant of Augustus and Julius," will not bear examination.

On p. 11 there are estimates of Suetonius and Dio Cassius which we are indisposed to accept. It is, of course, commonplace to talk of Suetonius's "avidity for town scandal"; but to put this forward as his sole characteristic is most unjust. Even on the score of scandalmongering, Suetonius, in pleading for mitigation of judgment, might point to much that is to be read in the pages of Tacitus. He might, for example, ask to have his brief mention of the concluding scene in Messalina's life compared with the detailed picture over which Tacitus lingered so long and so lovingly. And in mere justice to Suetonius, it ought to be remembered that he was interested in many matters of importance which had no attraction for Tacitus, and that we are indebted to him for valuable information which seemed to the greater writer unworthy of his pen. As to Dio Cassius, with what propriety can he be described as a "second-hand Suetonius"? The comparison between the two writers is unpractical, and in respect of being "second-hand" the two are on a level. Concerning Octavia's pitiable death Mr. Henderson writes: "Thus Poppæa had swept her last rival from her path. The sentimental mob had helped to sacrifice another of its darlings, and ran to thank Heaven for it." Those who thanked Heaven were not "the sentimental mob," but the senators, as a glance at Tacitus will show. On p. 9 there is what seems to be a wrong reading of those famous chapters of the 'Annals' (iv. cc. 32, 33) in which the historian complains of the deadly dulness of the times about which he writes, of the almost unbroken peace abroad, and

the cessation from party strife at home. It is the "pax Romana" in its widest sense which supplies him with the burden of his lament.

In his able summary of the evidence about the relations between the empire and Christianity, Mr. Henderson adopts what we cannot but think an unnatural and even impossible interpretation of the famous words "correpti qui fatebantur" in the description which Tacitus gives of Nero's persecution. The whole passage ('Annals,' xiv. cc. 44, 45), when read continuously, demonstrates that public opinion pronounced the whole Christian body guilty of incendiarism, and that all Christians who could be discovered to be such, either by their own admission or by the information of others, were haled before the authorities. The idea that *profitebantur* would be needed for this interpretation (p. 435) is baseless. And the notion that *fatebantur* indicates some misunderstood Apocalyptic talk about the fire that was to destroy the wicked is (with all due respect to the scholars who have supported it) far-fetched and fantastic. A few minor errors may be mentioned. There is a mistake about a Crassus (p. 20), traceable to a passage in the life of Nero by Suetonius (c. 2), in which he confuses two members of the family. Nero's favourite painter (oddly described on p. 483 as "the Holbein of his day") will hardly be recognized as Amulius; his name is ordinarily given as Fabullus. We are at a loss to make out a statement on p. 95 that "Treasury suits go before Reciperatores, as in the days of the Republic." Seneca, it will be found on reference to his 'Ep.' 86, § 7, does not say that "rich freedmen's baths were built so as to command wide views over land and sea." To mention the worship of a goddess called "Juno Poppæa" (p. 148) is as though one should talk of a new compound divinity styled "Genius Augustus." On p. 470 we read, in connexion with decrees of the Senate passed on the deaths of Sulla and Rubellius Plautus (Tacitus, 'Annals,' xiv. cc. 57–59): "Schiller, p. 164, suggests this was a mere 'Damnatio Memoriæ.' Tacitus is not of this opinion." Schiller, thus lightly chidden, was quite right. The *supplicationes* mentioned by Tacitus are not intelligible on any other interpretation. "Lesser honours of a triumph" is not a good representation of *insignia triumphi* (p. 165). Finally, we protest against the description of the scheme of life set forth by Petronius as "Epicureanism." The pages devoted to the condition of philosophy in Nero's time belong to the less valuable portions of Mr. Henderson's work.

The writer's style is, as we have already hinted, unfortunate. There is much in his language which we would fain believe not to be English—as yet. In his striving after effect, in his frequent shrinking from directness and simplicity, Mr. Henderson illustrates many of those characteristic defects of Silver Latin which Seneca ('Ep.' 114, §§ 10 *sq.*) could describe so well, yet could not avoid. And in addition to the yearning after what is novel and unexpected in language, there is a tendency to moralize and sermonize and satirize which becomes wearisome at times:—

"They shall answer before God and man for their deeds who play upon the ignorance and passion of the masses of the people, no matter what their motive."

"Complacent gods to whom votaries pay such vows! How could such be dethroned from the hearts of men? Unless by strange chance such complacency be not the Deity's one necessary attribute."

The moralizing might often be turned the other way. When the conspirators against Nero are condemned for not having learnt lessons from the past, one wonders why Nero should not be condemned on the same ground. Strange metaphors are common, as "philosopher's cloak of high-sounding maxims," "armour of shibboleths," "altruistic gluttony," applied to the rapacity of a commissioner sent out by Nero to seize upon works of art. Another common device is the conjunction of incongruities: "She [Fortune] gave him an Imperial Princess to wife and the envious depreciation of biographers of a later age." This is not much better than the famous description of Boyle. "They [the winding streets of Rome] were ugly, ugly as the mud swamps of Ravenna." A not very easy sentence on p. 15 runs thus:—

"Grant to the great Emperor [Augustus] all our just admiration, and yet we must perhaps confess that our historian's view of his last descendant may prove as inadequate as is the journalistic taste of all ages."

There is not a little in Mr. Henderson's pages that recalls present-day journalism to mind. There is the journalist's humour in the reference to Nero's debaucheries as

"those pleasurable enjoyments, the tale of which we so reluctantly withhold, even for so short a space as may be contained in a single chapter, from the censure of the moralists and the anticipated delight of their moral indignation."

Even the "topical allusion" is not wanting:—

"Granted—as grudgingly as you please—the need for money, the people would always prefer indirect to direct taxation, so long as bread and salt stay cheap, and the big loaf placard must be disposed of on the rubbish heap, however enthusiastic the politician may be."

We are unwilling to part from Mr. Henderson's book without reiterating the opinion that it is really valuable. But for that, its faults of form would not force themselves upon us as deserving extended attention.

A Short History of Ancient Peoples. By Robinson Souttar, D.C.L. (Hodder & Stoughton.)

Dr. Souttar's book goes far to explain the suspicion with which much English scholarship is regarded on the Continent. We gather from its general tenor that his object in writing it is to vindicate the more conservative view of the historical accuracy of the Bible, which has of late suffered from the stabs in the back administered by the "higher critics." With this motive many will sympathize, but his equipment seems hardly fitted for carrying his purpose into effect. Some knowledge of the different Egyptian and cuneiform scripts, as of the languages that they cover, is desirable for one who would summarize the recent progress of Egyptology and Assyriology; yet, to judge by the different transcriptions he gives of divine and royal names, Dr. Souttar knows no more of the hieroglyphic than he does of the arrow-headed characters. A working acquaintance with the controversies always being waged over each successive discovery in Egypt and Western Asia might in part have remedied this; but Dr. Souttar seems to have considered that a shorter cut to knowledge was to be found in text-books, which are in themselves summaries. Even in the choice of these he is not very happy. Maspero's 'Histoire Ancienne des Peuples de l'Orient Classique' is almost the only modern authority of the first rank to be found among those he quotes as "useful to those who wish to read more widely on any particular line"; and even here he quotes not from the original French, but from the English edition, which, as the *Athenæum* showed on its first appearance, was transmogrified in the interests of orthodoxy.

In these circumstances it is only to be expected that an author should make mistakes, and Dr. Souttar does so almost from the outset. "The original inhabitants reached Egypt," he tells us, from Asia, or at least "the weight of the evidence seems to be in favour of Asiatic origin." There is, indeed, a consensus of opinion among Egyptologists that the establishment of the first dynasty in Egypt was the result of an Asiatic invasion; but the hypothesis presupposes the existence there of a native race of African origin, having a relatively high civilization for many thousands of years before the first dynasty. So, he goes on, the Egyptians started with a conception of one Supreme Being, Lord of Heaven and Earth; but does he wish us to think that the king of the first dynasty, whom an ebony tablet lately discovered at Abydos depicts as dancing before "the god on the staircase"—*i.e.*, Osiris—was a monotheist? Later, he tells us that, although the poorer Egyptians "buried their dead in the sand in the ordinary way," the corpses of the rich were embalmed, swathed in linen, placed in a preparation of pasteboard which showed the shape of the face and hands, and then enclosed in successive coffins of wood and stone. But here it is evident that he is confusing the practices of different ages. The Egyptians of the first three dynasties buried their dead not "in the ordinary way," but in the contracted position. Embalming was for long confined to kings and princes, while the "cartonnage" process he describes was the product of a very late period. The god Min, whom he calls "Minu," was not worshipped, as he states, at Thebes, but at Panopolis or Coptos. It was not "Shabak," or Sabaco, who was the conqueror of Bocchoris, for at least two kings reigned between them, and Dr. Budge has shown that the "Tartan of Egypt" referred to by Sargon was not "Shabe" or Sabaco, as Dr. Souttar says, but Sib' or Sib'e. Lastly, Alexander was not "hailed by the priests" of the Oasis as "son of Jupiter," but as son of Amen, this being, as M. Maspero has shown, the regular and formal legitimation of his claim to the throne of Egypt.

Turning to Asiatic affairs, we see no evidence that Dr. Souttar has any more thorough comprehension of their history than he has shown of that of Egypt. The Sumerian or Mongoloid race may have been akin to the Elamites, but were certainly

not related, as is here stated, to the Persians, who were without doubt Aryans. The city of Lagash, or Telloh, does not belong to "the dawn of Babylonian history," as we first hear of it about 2800 B.C., and Babylonian history goes back for at least a millennium and a half before that date. Nor is the cuneiform writing there discovered "evidently still in its infancy." The linear Babylonian of the Telloh inscriptions differs, indeed, from the strictly cuneiform writing, because, being carved on diorite and other refractory stones, the wedge could not be so easily made as in clay. But the characters have already become so conventionalized that all but a trace of their pictorial origin is lost, and this argues their constant use for a period which, as Dr. Hilprecht has shown, certainly goes back as far as 7000 B.C. There is no foundation for the statement that "the Babylonians originated the signs of the Zodiac" other than the supposed identifications of Mr. Robert Brown, which do not command universal acceptance; nor is the legend of the tower of Babel to be found in any Babylonian myth or tradition. Samurammat, queen of Adad-Nirari III., may be the origin of Herodotus's legend of Semiramis; but there is nothing, except the slight resemblance of name, in favour of this view. And Dr. Souttar, in his anxiety to assert what he calls the historical accuracy of Scripture, takes the loose traditions of the Jews more seriously than either logic or common sense warrants. Had Nebuchadnezzar really commanded that any one of his subjects who refused to worship the god of Shadrach, Meshach, and Abednego should be cut in pieces, the whole Chaldæan empire would either have become Jewish or have been lost to him. There is no evidence to show that Alexander the Great ever "sacrificed" in the Temple of Jerusalem, or, indeed, visited it. Abraham cannot be considered as literally "the progenitor of the Hebrew race," which shows unmistakable signs of a mixed ancestry; and the theory that the name of the Chedorlaomer of Genesis is to be found on an historical inscription has been lately disproved by Mr. King. If Belshazzar, son of Nabonidus, were, as Dr. Souttar says, the general in command of his father's forces at Sippara, he could not have fallen at the siege of Babylon by "Darius the Mede"; and as Belshazzar is shown by the inscriptions to have been the son of Nabonidus, and not, as in the Book of Daniel, of Nebuchadnezzar, "the accuracy of the Old Testament in matters of detail" is not thereby "strikingly exemplified," but contradicted.

We might show in the same way that Dr. Souttar's information is untrustworthy when he comes to treat of the history of the Persians and other nations of classical antiquity, but we have said enough to warn the reader. We may, however, mention that Prof. Sayce contributes a preface, in which he tells us that Dr. Souttar has had recourse to the latest and best authorities, and has presented the facts with judgment and lucidity. The list of authorities given, besides M. Maspero's work already referred to, and a few popular handbooks by Prof. Sayce himself, includes few names more recent than those of Birch, Rawlinson, and Grote. We now know what Prof. Sayce's idea of the best authorities is, and also what he means by using them with judgment.

ELIZABETHAN LITERATURE.

The Alchemist. By Ben Jonson. Edited by C. M. Hathaway. "Yale Studies in English." (New York, Holt & Co.)—This edition, printed at the Oxford Press, carefully reproduces the Folio of 1616, and gives the variants of the Quarto of 1612 and the Second Folio of 1640. 'The Alchemist' is a difficult text, and it has certainly proved too hard a task for Mr. Hathaway's editorial skill. He explains his purpose thus enigmatically: "If literature is the index of civilization—and I think it should be so treated—then it is the work of the editor to make that index accurately legible." The introduction is almost entirely devoted to a general history of alchemy, interspersed with such statements as "The desire to get rich quickly is the base of all swindles. It is as enduring as human vanity, and, in fact, one form of the manifestation of the governing principle of life" (p. 87). On the heels of this platitude comes a long account of certain swindling cases recorded in New York police reports. "'Now for business,' said the energetic Morrell, as he opened a big valise, and took from it a small crucible, a spirit lamp, and some very soft metal." There is entertainment here, though it is a long way from Jonson's fun. The notes are not always helpful, but they, too, are sometimes amusing. When Mrs. Pliant says to Surly, "I will, sir" (IV. 578), the editor says, "578. Of all the putty-heads that ever were created, Mrs. Pliant is the worst. I cannot believe in her." Law French is "a kind of crazy French in use in the English Courts for centuries after the Norman Conquest" (p. 326); and of "I not denie" the note says, "The English language cannot say this to-day. It has yielded to that tendency to senseless repetition which appears in the French negative in 'Qu'est-ce que'" (p. 310). The reader who wishes to know who the "principall Comœdians" were is referred to "books on the London stage of this time," and he is told in the bibliography that certain title-pages bear "'Printed by Wm. Stansby for' somebody." All this is, of course, an "accurately legible index" to the facts. The note on "Decorum" (p. 342) is sadly uninformed; "broker" (IV. 596) is not a pawnbroker, and *bona roba* (II. 694) implies more than "handsome girl." "Punque, deuice," in the line "Punque, deuice, my suster" (V. 143), is surely not "arrant whore," but the adverbial "point-device"; and the italic *ti-ti-ti's* of III. v., to which Mr. Hathaway adds Gifford's helpless note, probably represent the musical accompaniment of the cithern, which Dol plays by request. "Uncleane birds" (IV. 670) is a common Jonsonian phrase. The addendum "in seventy-seven" may be a cloaked emendation of "eighty-eight," in order to avoid trouble with the Court in its efforts at this time to conciliate Spain. "Eighty-eight" in IV. 380 is used less offensively, and it may have escaped correction.

The Alchemist. By Ben Jonson. Newly edited by H. C. Hart. (De La More Press.)—We have received another reissue of 'The Alchemist,' edited by Mr. H. C. Hart for the De La More Press. The production of the luxurious series of volumes of which this is the first, and at the philanthropic price of three half-crowns, is most commendable, but there is what a late reprinter of beautiful books called a "soupçon of suspicion" that the publishers are pampering the collector and dilettante rather than honouring Jonson or helping students of his works. It may be a question whether there should be any editorial matter in reprints in this style; and it is clearly a delicate task for an editor to intrcduce a difficult classic when he is conscious that the praise will go to the printer and the binder. We congratulate Mr. Hart on his judicious "incursions." His brief preface is useful, and his glossarial notes are to the point and accurate. It is, perhaps, unfair to ask for amplification in some places, especially as Mr. Hart appears to have restrained himself; but he might have referred to the pun on lilypot in 'Pierces Supererogation' (which he quotes) as well as to the inferior joke in the 'Elder Brother' (p. 183), and he might have added modern French *bain marie* to his explanation of *Balneum mariae* (p. 161). His interpretation of the phrase "uncleane birds" as "a reference to some real ornithological phenomenon" (p. 206) is not convincing. If Mr. Hart had had Mr. Hathaway's space, he would have done himself more justice.

Die gedruckten englischen Liederbücher bis 1600: ein Beitrag zur Geschichte der sangbaren Lyrik in der Zeit Shakespeares. Von Wilhelm Bolle. *Palaestra*, XXIX. (Berlin, Mayer & Müller.)—*The Elizabethan Lyric.* By John Erskine, Ph.D. (New York, Columbia University Press.)—Herr Bolle's treatise is a valuable contribution to a special subject, which cannot be said to have been over-laboured by Elizabethan scholars. The body of the work (pp. 1-283) is a full bibliography of English song-books down to 1600, with the text of all pieces which have not hitherto been reprinted. The author deals with thirty separate publications, and adds, by way of appendix, the German texts of Thomas Morley's lyrics which were produced in 1609 and 1624. We congratulate Herr Bolle on the manner in which he has carried out the happy idea of presenting these texts in an accessible form. The transcription, so far as we have examined it, appears to have been done most carefully, and the prolegomena are accurate and useful. Our only regret is (and the editor is not responsible for this) that an edition of this kind, which must hold its own as a book of reference, has not been printed in fairer type and on better paper. It is a sad tradition of German learning to despise even the moderate indulgence of the delights to which Mr. Bullen has accustomed English readers; but in this case it cannot be from a scholar's vow of poverty, when the price is as high as eleven and a half marks.

Herr Bolle's introduction (126 pp.) brings together much interesting material regarding the composers and poets, though his style is, as he says of Morley's, somewhat "trocken und sachgemäss." The biographical section (pp. xvi-lxxxii), dealing with fourteen writers, is the fullest and most trustworthy account which has appeared. A preliminary excursus on the classification of the types of the songs is of minor importance, and another on the relation of composer and poet is altogether inadequate. We hope it is not offensive to say that the long third section on the matter and form of the "Morley" song is in the peculiar German manner, and, with the exception of the tabulated account of the stanza and rhyme, of small critical value. What purpose is served by the refining ingenuity which discusses the "rhetoric" of the "Morley" song under these heads?—"A. Mittel, die Aufmerksamkeit zu erregen. B. Mittel, die Aufmerksamkeit zu befriedigen: i. Anschauliche; ii. Mittel des Wohlklangs; iii. Mittel der Energie. C. Zusammenfassung." But there is more than enough in the book to commend it to Elizabethan students who do not care overmuch for these things.

In Mr. Erskine's volume the 'Song-Book' is but a portion of the wide subject of the 'Elizabethan Lyric.' This work is confessedly more ambitious, and it excuses its appearance by the rather doubtful statement that

"the student must depend for his knowledge of the greatest song-period in English literature upon occasional pamphlets.....upon introductions to anthologies, or upon scattered passages in the large histories."

Thus the author leads us to expect more than seems to have been in his power to give. The book is but a university thesis, and, as that, is hardly equal to some of the earlier contributions to the series to which it belongs. The full chronology of the 'Elizabethan Lyrics' which constitutes the appendix (pp. 305-11) is the most valuable portion of the work. The author, it would appear, has written his thesis by taking this material, item by item, and expanding each with bibliographical and descriptive notes. There could be no fault in this procedure were the book presented as a handy guide, and not as a critical account of the entire *corpus*. The volume is nominally concerned with the 'Elizabethan Lyric,' but we only reach 'Tottel's Miscellany' on p. 71, and at p. 244 we are off again to the lyrical forms of the miracle plays. Some retrospect is excusable, but it is here out of proportion, and could only be justified were it an aid to the general interpretation of the Elizabethan matter and form. It is inappropriate when it leads to nothing more than mere description and bibliography. The most promising portion of the book is the discussion on the relation of words and music, and the observation of the fact that in the earlier Elizabethans the "emotional expression" is left to the musical accompaniment. Mr. Erskine has generally used the best authorities, but he might have referred to Flügel's edition of 'Astrophel and Stella' and to the standard editions of certain texts rather than to a popular work like Mr. Arber's 'Dunbar Anthology.' In his account of the antecedent lyrical literature he appears to have overlooked the important evidence of the 'Kingis Quair.' It is perhaps a minor fault in a literary thesis to print "Yat" and "Ffor," but it is not really difficult to be correct in these matters.

THEOLOGICAL BOOKS.

The Bible in the Nineteenth Century. Eight Lectures by J. Estlin Carpenter. (Longmans & Co.)—It was well worth while to tell the story of Biblical inquiry during the course of last century. That the story is in itself of great interest will be apparent at once to one who remembers in connexion with the Old Testament the names of Milman, Stanley, Colenso, Robertson Smith, and Cheyne, and in connexion with the New those of Martineau, Jowett, Seeley, and Lightfoot, not to speak of the foreign scholars to whom religious thought in this country is so much indebted. What a long journey we have travelled since Ewald began to write, and Strauss and Baur! How few remember the tremors caused by the publication of the text of Lachmann, or the storm concerning 'Essays and Reviews'! Even Wellhausen's 'History of Israel,' and 'Supernatural Religion,' though the writers of both are still with us, appear quite old books. Mr. Carpenter is singularly fitted to deal with this interesting subject. He has himself done original work both on the Old and on the New Testament. The lectures out of which this volume grew were no doubt to some extent polemical in their aim; they must have been meant to show how the old position on Biblical questions had by degrees given place to the new, so that the latter was a reasonable growth of thought. But the volume is written in a calm objective tone, and deals mostly with matters on which theologians are coming to agree. After two general chapters on 'The Struggle for Freedom of Inquiry' and on the 'Revised Version,' Mr. Carpenter sets forth the history in the nineteenth century of various theological questions—the Law, the Prophets, the historical origins of Christianity, the Synoptic Gospels, the Fourth Gospel. The last chapter is more polemical, but the book is so well informed and well arranged that even those who do not accept the writer's conclusions here will be grateful to him for his work as a whole.

The First Christian Generation: its Records and Traditions. By James Thomas. (Sonnenschein & Co.)—The writer of this book is a free-lance who appears to have taken up as a layman the critical examination of the narratives about the Apostles. He shows little acquaintance with the recent literature of the subject, as he states positively that our Gospel of St. Matthew was written in Aramaic, and cites the last twelve verses of St. Mark without mentioning Ariston, who is now widely believed to be their author. His discussion is marked by great acuteness and honesty, and it is curious to notice how he raises difficulty after difficulty in the narrative of Acts, much in the same way as the great critics of the last half-century, without apparently having read their pages. One part of the critic's task he omits: after showing, as he thinks, the impossibility of a narrative, he leaves the ruin he has made a ruin still, without in many cases any attempt to explain how such a phenomenon could have arisen. His path thus comes to be strewn with wreckage, and the book produces a sombre impression. In the great articles on 'Simon Peter,' and on 'The Gospels,' on 'Acts,' and on 'John' in the 'Encyclopædia Biblica,' he would find the same difficulties considered, and an attempt at least made in each case to show how the story which is rejected could be produced without any deliberate fraud. Our author, however, would not sympathize with the articles on 'Paul' and on 'Romans' in that work; he believes in the existence of the St. Paul of the Epistles. His discussion of the question of St. Peter's visit to Rome is very able, and based on a great deal of reading; he arrives at the conclusion, which is also Schmiedel's, that St. Peter never was in Rome at all.

The Doctrine and Validity of the Ministry and Sacraments of the National Church of Scotland: The Baird Lecture for 1903. By the Very Rev. Donald Macleod. (Blackwood.)—In his Baird Lecture Dr. Macleod has done a good piece of work for his Church. Following Lightfoot, Hatch, and other scholars, he shows that the doctrine of Episcopal Succession has no sound foundation in the New Testament. There is something to be said for the view that finds in Scripture Presbyterian Succession, and though the Presbyterian clergyman of to-day is a very different figure from the elder of whom we read in the Acts and Epistles, the name connects the two, through an unbroken line of persons performing church functions. This thesis Dr. Macleod maintains against Dr. Moberly and Bishop Gore, in pleasant and readable style, with a sufficiency of learned citation, and with a breadth of sentiment which to a more logical mind might appear impossible. Whether he unchurches such Christians as Dr. Martineau is nowhere clearly said. Presbyterianism we are told has always condemned Congregationalism, and it is an essential note of the Church that she should be strong in the "one faith, one Lord, one baptism." In other passages we read that all who produce the fruits of the Christian faith may be claimed as belonging to the Church. Dr. Macleod, accordingly, is a broad-minded Presbyterian High Churchman. There are, no doubt, ministers in the Church of Scotland—Dr. Macleod expresses gratitude for the co-operation of some of them, and no doubt there are those in other Presbyterian Churches also, for the argument extends to them—who will rejoice to be assured that their orders are beyond suspicion, and the sacraments administered by their hands undoubtedly effectual. Dr. Macleod laments, however, that many of his fellow-churchmen attach less value than he does to these privileges and distinctions.

The New Testament in Modern Speech: an Idiomatic Translation into Everyday English from the Text of the Resultant Greek Testament. By the late Richard Francis Weymouth. Edited and partly revised by Ernest Hampden-Cook. (Clarke & Co.)—Each year of late has brought the English reader a fresh version of the New Testament. Dr. Moffatt's 'Historical New Testament' appeared in 1901, the 'Twentieth-Century New Testament' in 1902, and from the year 1903 we have 'The New Testament in Modern Speech,' by the late Dr. Weymouth. This work, we are told in the preface, written by the author himself in 1902, is not a revision, but a new version, founded on sixty years' study. The Greek text adopted is that of the Resultant Greek Testament, which made Dr. Weymouth's name so familiar to students of divinity, and the translation is neither slavishly literal, nor, on the other hand, loose. Various readings are given, and notes, some of which furnish a more literal or another rendering, while some elucidate the text. Altogether the book is very useful and handy, and will help the English reader to realize what the various books really say, and to some extent how they say it. We give two specimens of Dr. Weymouth's work:—

"Mark iii. 23.—Hearing of this, His friends came from home to take Him by force, for they said, 'He is out of His mind.' The Scribes, too, who had come down from Jerusalem, said, 'He has Baal-zebul in Him'; and again, 'It is by the Prince of the demons that He expels the demons.' So He called them to Him, and, using figurative language, He appealed to them, saying, 'How is it possible for Satan to expel Satan? For if civil war breaks out in a kingdom, nothing can make that kingdom last; and if a family splits into parties, that family cannot continue.'"

"1 Cor. xiii. 12.—For the present we see things as if in a mirror, and are puzzled; but then we shall see them face to face. For the present the knowledge I gain is imperfect, but then I shall know fully, even as I am fully known. And so there remain Faith, Hope, Love—these three—and of these the greatest is Love."

First Days and Early Letters of the Church. By the Rev. T. H. Stokoe. (Oxford, Clarendon Press.)—In the first part of this book the writer reproduces in his own words the narrative of Acts i.-xii.; in the second he states in his own words the substance of Hebrews and the Catholic Epistles. The life and writings of St. Paul he has already dealt with in an earlier volume. Introductions and notes accompany the reproductions, and bring before the reader a catholic selection of the modern writers, Moffatt being named as well as Alford and Wordsworth, but not, so far as we have noticed, either Renan or Weizsäcker. The writer claims no more independent judgment than is necessary to sum up the result of the discussions of scholars. The book may be useful as a short guide to recent discussions of the books in question, though for this it is far from adequate. For use in schools we should much prefer the Revised Version, the teacher being guided by the work of the Rev. F. Rendall or Weizsäcker.

OUR LIBRARY TABLE.

Mr. John Murray publishes *The Arguments on Either Side of the Fiscal Question*, by Mr. Sydney Buxton, M.P., extracted, with revision and the addition of new tables, from the chapters on 'Protection,' 'Retaliation,' and 'Preference' in the new edition of 'A Handbook to Political Questions,' lately reviewed by us. The little volume will be useful.

The Fields of France: Little Essays in Descriptive Sociology. By Mary Duclaux. (Chapman & Hall.)—We hope that Madame Duclaux's charming book will fall into the

hands of the many who, like ourselves, are proud to join with her in proclaiming themselves lovers of the fields of France. Whether it be Auvergne or Touraine of which she writes now, or Burgundy, Champagne, or Provence, the very names call up memories of happy roads through smiling lands, contented men, hospitable inns, and splendid architecture. These essays are for the most part familiar to us, but we are none the less glad to have them collected in a convenient form, and the first two in particular, written from an intimate knowledge and love of the places, appeal to very pleasant memories. Touraine and the Auvergne may be called the most English parts of France. As one crosses the Loire anywhere east of Orleans one seems to pass into an English landscape, and as we pass southwards through the Bourbonnais and Marche into the Limousin and the character of the country changes, every hilltop has its ruined castle and its legend of some Sir Peter Harpdon's End—we are in the country of Froissart and the Black Prince. Madame Duclaux does not write on these themes, but supplies instead an intimate picture of life among the clear air of the mountains, which helps us to realize the strength of French provincial feeling and the attraction these heights have for whoever has once sojourned among them. No sight is more familiar to the wanderer in these regions than parties of young Frenchmen, often accompanied by some sturdy clergyman, tramping over the hills miles away from any town, unless it be the lonely mountain cottage with the domestic retinue the author so well describes. We question, indeed, whether the term "Inverness" will convey a very clear idea of the gaudy striped "Auvergnat" cloak to the English reader who has never seen one, even as to shape—but that is an unimportant point.

The chapter on the French peasant is excellent, and directs attention to some neglected sides of French agricultural history; but Madame Duclaux can hardly be ignorant that modern historians are not prepared to accept Froissart's gossip as to the excesses of the Jacquerie as containing any measure of truth. That they burnt the châteaux and pillaged the goods of the lords who could no longer defend them is unquestionable; but of outrage against the person we find but few traces. Hardly thirty persons (some of them spies or pillagers) seem to have lost their lives by the act of the Jacques, a sorry excuse for the wild vengeance of their cowardly lords. Guillaume Karle, of Mello (not Guillaume Caillet), was their leader, and the Jacques seem to have got their name from their short jackets. 'How the Poor Lived in the Fourteenth Century' is a very interesting essay, which makes full use of some well-known authorities, old and new, but might have been, perhaps, improved by the addition of the catalogue in the 'Oustillement du Villain.' The author in the 'Medieval Country House' is a little hard on the Dame des Belles-Cousines in 'Jehan du Saintré.' The other essays are readable, but we regret that the author missed the pleasure of a visit to Villers-Cotterets, were it only to trace the wanderings of Ange Pitou. Altogether Madame Duclaux has produced a delightful book.

Sidelights on the Court of France. By Lieut.-Col. Andrew C. P. Haggard, D.S.O. (Hutchinson.)—It would be almost a matter of impossibility to write an uninteresting account of the doings of the French Court between 1523 and 1643, the period which Col. Haggard has chosen for his book. It may be said at once, however, that not only is there not a dull page in his book, but he has also succeeded in bringing vividly before our eyes some of the most dramatic and exciting incidents of a dramatic and exciting period. The ground is certainly not new. Writers of romances, from Dumas the elder downwards, have found a fertile source of inspiration in the fortunes of that versatile genius Henri of Navarre and his fifty-six mistresses, and in the numerous intrigues of Anne of Austria, the wife of Louis XIII.; whilst the achievements of the great Richelieu, the unscrupulous plottings and assassinations prompted by the League, the Guises, and the two Medicis, are familiar to every historical student. Col. Haggard adds but little which is fresh to our knowledge of French history: his chief merit lies in the art of selecting what is interesting to the general reader. We are, however, made intimately acquainted with interesting, little-understood personalities, such as those of the fanatical Jacques Clément, the murderer of Henri III., and the good-hearted, though ferocious-looking Ravaillac, the murderer of Henri IV. The heroically brave, romantic Bussy d'Amboise, De Sully, Henriette d'Entragues, the beautiful "Aurora," the handsome, contemptibly timorous Concini, De Cinq Mars, for whom Louis XIII. exhibited the maudlin affection of a dotard, De Vitry, De Luynes, the great Gustavus Adolphus of Sweden, "the Lion of the North," and, lastly, the coming political force, Mazarin, all move vividly on our author's stage. The publishers have performed their part well, too. The illustrations, which are reproductions of contemporary prints, are excellent. The price seems rather high, but good printing and general get-up of the book make it almost worth the money, apart from the author's share in the compilation.

Labour and other Questions in South Africa, by "Indicus," is a book which will suffer by the non-disclosure of the author's name. It takes the view usual among Radical politicians of the type known to Tories as "pro-Boer." If the author's notes of a recent journey in South Africa are to carry weight with the majority or with the general public, it will have to be shown that he went thither with an open or impartial mind. But in this point his failure is complete. The publisher is Mr. Fisher Unwin.

Toryism, by Mr. F. E. Smith (Harper & Brothers), is a volume of which we are unable to guess the intention. The title-page tells us that in it Toryism is illustrated from speeches and writings, but the extracts are preceded by a history of Toryism up to 1832 which is not Tory history, and contains quotations from Lord Shelburne and other Whigs which have nothing to do with Tory principles. Another difficulty is that the historical Tory principles of Lord Bolingbroke, as revived by Disraeli and others, are not, we think, the principles of the author, who appears to mix up Toryism with the old Whig view of constitutional monarchy. Mr. Smith writes (of 1778) about "the servile advocacy of a policy unconstitutionally imposed by the King upon his ministers," a statement of which we might have many things to say. It expresses rather the Whig view than the Tory view as "illustrated.....by representative speeches." Mr. Smith's style is generally easy, but we do not like "English feeling was aggravated by the reunion of Belgium and Antwerp," nor "the emergence of Napoleon as a *nouveau fait.*" The sentence "Pitt used.....the bestowal of peerages as an inexpensive method of conciliatory support" suggests that the author did not read his proofs.

MESSRS. METHUEN & Co. send us several new volumes of their translation of the novels of Dumas the elder by Mr. Alfred Allinson, including the *Three Musketeers* of the illustrated edition, with Mr. Andrew Lang's introduction, which is partly a preface to the "Musketeers" series and partly an account of Dumas as a novelist and as a man, and was the subject of some discussion in our columns last August. Thackeray's 'Round-about Papers' might also have been used with advantage. We prefer the *Twenty Years After* "double" paper-covered volume to the dearer edition "double" volume of the 'Three Musketeers,' in which the illustrations are not good. The cheap edition is on good enough paper to be legible, although the pages are a little crowded. The rendering appears to be competent, but we do not know that there was a sufficient case for a retranslation of the "Musketeers" series. 'Monte Cristo' and the 'Musketeers' deserve to live. Mr. Lang adds the "Valois" series ('Queen Margot,' 'Lady of Monsoreau,' and 'The '45'), and also praises 'The Black Tulip' and some others. In his pleasant pages Mr. Lang writes of Dumas that he tried to be elected to the Assembly, and might as well have hoped for the Academy: "he was not *un homme sérieux.*" We think that Dumas's rival, Eugène Sue, was at the head of the poll for Paris during the election of 1848; but then Sue was a republican, while Dumas held opinions less advanced. Mr. Lang says that General Dumas, the mulatto father of the novelist, died when his son was a child. To judge by the dates of publication of the father's books, this can hardly be the case. If the military bibliographies are right, General Count Dumas lived to see all the great successes of his son's plays, and the thirteenth birthday of his grandson, Alexandre Dumas *fils.*

AMONGST recent illustrated books for children—and, we may add, for children of a larger growth as well—we know none at a moderate price more attractive than the three volumes of Charles and Mary Lamb's juvenile work—the *Tales from Shakespear, Stories for Children,* and *Poetry for Children*—edited for Messrs. Dent by Mr. William Macdonald. In these the original cuts and plates, so far as they go, are reproduced, while 'Mrs. Leicester's School' and the 'Poetry for Children' are embellished by Miss Winifred Green with some of her deftest and daintiest work. The editor has done well to include 'The Defeat of Time'—Lamb's rendering into prose of Hood's 'Plea of the Midsummer Fairies'—amongst the 'Stories for Children.' In the 'Tales' will be found not only the drawings (said to be Mulready's engraved by Blake) of the two-volume edition of 1807, but also a set of smaller pictures, reproduced from a curious little book containing four of the 'Tales'—'Othello,' 'Cymbeline,' 'A Winter's Tale,' and 'A Midsummer Night's Dream'—in their original sixpenny form, bound up together, but separately paged, and, save 'Othello,' separately title-paged. This tiny volume is undoubtedly a rarity, but perhaps hardly what Mr. Macdonald calls it—unique. Similar copies are extant, some plain, some coloured. One owned by Mr. T. J. Wise contains yet another tetrad of 'Tales'—'Timon,' 'Romeo and Juliet,' 'Lear,' and 'The Merchant of Venice'—also separately paged, and, oddly enough, all but one—'Romeo'—separately title-paged as well. Of these 'Timon' bears date 1807, and is described as "Printed for Thomas Hodgkins [Mrs. Godwin's manager] at the Juvenile Library, 41, Skinner-Street, Snow-Hill"; while 'Lear' and 'The Merchant' are dated 1808, and are "Printed for the Proprietors of the Juvenile Library, 41, Skinner Street." The designs, here and there, suggest the manner of Blake. Godwin, as we learn from a letter printed in MacCarthy's 'Life of Shelley,' had conceived hopes of a big commercial success with these single sixpenny issues.

IN the third volume of his "Library Edition" of *The Works of Charles and Mary Lamb* (Methuen) Mr. Lucas collects, "for the first time between two covers," the whole of the Lambs' juvenile work in prose and verse. Here, too, the original illustrations are given

—not, however, the twelve small pictures above referred to—and in the notes we find reproductions of the several title-pages, and of one curious engraving—'Noah's Ark'—from Stackhouse's 'New History of the Bible.' This was the book that threw such a sombre cast over Lamb's childish imagination: he speaks of it thrice over—in a cancelled passage of 'John Woodvil,' in 'Maria Howe; or, the Witch Aunt,' and in the "Elia" essay 'On Witches and other Night Fears.' The plate of 'The Witch of Endor' from the same volume, which is described in a famous passage of the essay just mentioned, is reproduced, we may add, amongst the notes at the end of vol. ii. In this third volume the annotation occupies a much smaller space than in the other published volumes of this edition, yet it omits nothing needful, and is indeed, apart from a trivial slip or two, the model of what a commentary ought to be—accurate, apposite, and concise. We have sometimes wondered a little at the unwonted sturdiness, not to say asperity, displayed in Lamb's answer to the letter (here printed by Mr. Lucas) in which, deferentially and after much apology, Godwin ventures to suggest the prudence of slightly veiling certain of the naked horrors in the narrative of Ulysses. Lamb, it will be remembered, concurred as to "the giant's vomit," which he confessed was nauseous, and must be struck out; but he stoutly refused to alter or omit one other word of his story. No doubt he had detected underneath Godwin's carefully-padded strokings the sharp feline claws of the Bad Baby. Hence the note—so rare with the gentle Elia—of irritation, almost of resentment, in his reply.

With the reprint of *Original Poems and Others*, by Ann and Jane Taylor (Wells Gardner), we have but one fault to find: the book is too heavy to be supported easily in the hand. The illustrations, plain and coloured, by Mr. F. D. Bedford, are as enticing in their own way as those of Miss Winifred Green (what more could we say?); and Mr. Lucas, who edits the volume, contributes a graceful introduction, wherein criticism is discreetly blent with biography. In one particular his love of fun has induced this tricksy spirit to resist for the moment the dictates of editorial gravity. (Why, by the way, did not Mr. Bedford adorn the introduction with a tail-piece of Puck in the editor's chair?) He has disinterred and reprinted in an appendix a number of the later and (metrically) lawless effusions of Miss Adelaide O'Keeffe, a lady who had contributed several spirited pieces to the 'Original Poems' of 1804-5. "My object," writes Mr. Lucas,

> 'in including these verses.....'s twofold: to provide some quaint reading, amusing rather by accident, I fear, than by intention, and to support a private theory that Miss O'Keeffe was a good deal indebted to the Taylors for the excellence of her thirty-four contributions to their book. Otherwise, how would her own unassisted verses be so very naïve and elementary?"

We really cannot resist the temptation of giving our readers a sample—it will be but the briefest possible—of Adelaide's Pegasus with the bit fairly between his teeth. Take the following, extracted from 'Truth is Brave; or, Rich School Boys'—a study in what our Gallic neighbours call "le hig lif":—

> Lord Sidney (a duke's son) came forward and said,
> With grief and with tears most sincere,
> "Oh, pardon them all, sir, the trespass was mine,
> Oh, pardon them, master most dear!
> * * * * * *
> We're ten, and *ten* days' strict confinement I'll bear,
> But pardon my schoolfellows all!"
>
> The terms accepted were—Lord Sidney in his room
> A prisoner stay'd:
> But no one play'd
> Until the time was ended of his doom.
>
> A few years pass'd away—and Sidney, now a duke,
> Call'd on his master—and *him* his chaplain made:
> To give him wealth and power he pleasure took,
> In Bishop's robes and lawn he's now array'd!

We fear that verses such as these are not likely to edify young readers. On the other hand, they are too barren of meaning, whether good or bad, to do the youngsters any great harm, and may serve to furnish, if not instruction, yet at least some innocuous mirth, to adults.

M. Noalhat's new book on *Les Sous-Marins et la Prochaine Guerre Navale*, although it appeared in the 'List of New Books' in December, is only just now to be bought. It is not good as a whole, but from p. 236 to the end (p. 243) is of interest to Britons. The French plan of war with us is explained to rest on cable-cutting and use of cruisers and submarines. Cruisers are to issue from Dakar, Martinique, and Brest, and these ports (as well as Biserta and Toulon) are to be protected from blockade by submarines. The weak point is that submarines cannot as yet operate in the middle of the Mediterranean, and that French impatience will hardly suffer the Toulon fleet to lie long in port when the communications of France with Algeria are cut.

Critical Papers in Literature is the twelfth volume of the works of Thackeray which are being issued by Messrs. Macmillan in a well-printed edition, with careful introductions. The present book has an interesting sketch of Thackeray, by Sir Henry Thompson, as frontispiece, and includes a number of pieces which have not been before printed in book form—at any rate, in this country. The introduction gives some interesting details as to Thackeray's connexion with the *Times*, from which paper are disinterred four articles of 1838 recently discovered to be his. They are no better and no worse than the average reviewing of the day. The letter concerning Laman Blanchard is another thing altogether; it has the frank wisdom of familiarity, speaking poignantly, but easily, of things which concern the literary craft to-day as much as in 1848.

Mr. Harry Roberts has been remarkably successful in finding subjects and writers for his "Handbooks of Practical Gardening," which Mr. Lane publishes. Every one is by way of being an amateur gardener nowadays; but as a rule the taste and knowledge displayed in books of this sort are ineffable. The twenty-second handbook is the *Book of Garden Furniture*, by Charles Thonger, which comprises seats, summer-houses, pergolas, sundials, bridges, vases, and the like. This is a side of the garden which is almost as important as gardening, and Mr. Thonger has written an agreeable and informative little treatise with suitable illustrations. Too much of his information has been derived from trade sources, such as the well-known Pyghtle Works of Bedford; but in the circumstances that may have been inevitable, and if it was not it is no great matter. The work suffices.

The Sunday School Union has published an interesting memorial to commemorate its hundredth year of useful work; it is edited by M. Jennie Street, and dedicated to "The Rank and File of the Sunday School Army." The founder was William Brodie Gurney, who was then only twenty-five years of age, and resided at the pleasant village of Walworth. He associated himself with two others seven years younger than himself—Thomas Thompson and James Nisbet; they called a meeting at Surrey Chapel, and the Sunday School Union was formed, Gurney being its first secretary, and William Marriott treasurer. As showing the growth of the Union, it was stated by Mr. Albert Spicer at the centenary meeting held at the Mansion House last July that there were now federated 16,500 schools, 213,000 teachers, and over two million and a quarter scholars. The memorial is well illustrated, and contains many excellent portraits. In addition to this volume, Mr. William H. Groser, the senior honorary secretary, has written a history of the hundred years' work. This is also published at the offices of the Union.

The issues for 1904 of *Burke's Peerage* (Harrison & Sons) and *Lodge's Peerage* (Kelly's Directories and Hurst & Blackett) have both appeared, and both contain details also concerning Baronetage and Knightage. Mr. Ashworth P. Burke is to be congratulated on the pains he has taken to revise details and bring this standard work up to date. We detect signs of improvement in many places, in particular the mottoes in foreign languages are more accurate. The other volume is in its seventy-third edition, and is well known for its extended list of those who have obtained the D.S.O., Victoria Cross, and other distinctions. It is not quite so large as Burke, but a spacious and well-ordered record.

We have on our table *Nature's Riddles*, by H. W. Shepheard-Walwyn (Cassell), — *The Alcestis of Euripides*, edited by A. J. Tate (Blackie),—*The Riddle of the Tariff*, by A. C. Pigou (Brimley Johnson),—*The Modest Man's Motor*, by Major C. G. Matson (Lawrence & Bullen),—*Horse-Breeding and Management*, by F. Adye (Everett & Co.),—*The Story of the Organ*, by C. F. Abdy Williams (Walter Scott), —*Poems, Sonnets, and Translations*, by A. Stansfield (Sherratt & Hughes),—*Lyrics and Sonnets of Wordsworth*, edited by C. K. Shorter (Gibbings),—*The Lady of the Island*, by Guy Boothby (J. Long),—*Bert's Holiday*, by J. Brockman (Wells Gardner),—*The Squatter's Stud*, by E. Way Elkington (Routledge), —*Mary of Magdala*, by E. Saltus (Greening),—*Beauty in Distress*, by Gertrude Warden (Digby & Long)—*Toy-Gods*, by P. Pickering (J. Long),—*A Prisoner of the Gurkhas*, by F. P. Gibbon (Routledge),—*Holt of Heathfield*, by C. A. Mason (Macmillan),—*The Secret of Jesus*, by J. Clifford (Brown & Langham),—*The Catechist's Handbook*, by the Rev. J. N. Newland-Smith (Grant Richards),—*What the Church Teaches*, by the Rev. E. Drury (New York, Benziger),—*Man and the Divine Order*, by H. W. Dresser (Putnam),—*The People's Psalter*, by the Rev. G. H. S. Walpole, D.D. (Stock),—*Itamos*, by A. L. Raile (Grant Richards),—*Letteratura Assira*, by B. Teloni (Milan, Hoepli),—and *Schopenhauer*, by A. Bossert (Paris, Hachette). Among New Editions we have *How to Reason*, by the Rev. R. C. Bodkin (Dublin, Browne & Nolan),—*The War of the Axe*, by J. Percy-Groves (Blackie),—and *Christus Victor, a Student's Reverie*, by H. N. Dodge (Putnam).

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ENGLISH.

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Carr (A.), Horæ Biblicæ, cr. 8vo, 6/
Davis (N. K.), The Story of the Nazarene, 8vo, 6/ net.
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Snowden (J. H.), Scenes and Sayings in the Life of Christ, 8vo, 5/ net.
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Law.

Lewis (G. Pitt-), The Yearly County Court, 1904, 8vo, 25/

Fine Art and Archæology.

Artist Engraver, No. 1, 7/6 net.
Davies (A. C.), The Art of Heraldry, folio, 147/ net.
Dimier (L.), French Painting in the Sixteenth Century, cr. 8vo, 7/6 net.
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Paterson (A. B.), Rio Grande's Last Race, and other Verses, cr. 8vo, 6/
Rossetti (C. G.), Poetical Works, Memoir and Notes by W. M. Rossetti, cr. 8vo, 7/6

Music.

Matthay (T.), The Act of Touch in all its Diversity, 7/6

Bibliography.

James (M. R.), The Ancient Libraries of Canterbury and Dover: the Catalogues now First Collected and Published, 8vo, 20/

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Cambridge Modern History: Vol. 2, The Reformation, roy. 8vo, 16/ net.
Dod's Peerage, Baronetage, and Knightage, 1904, 12mo, leather, India paper, 21/
FitzGerald (E.), The Life of, by T. Wright, 2 vols. roy. 8vo, 24/ net.
Garnett (R.) and Gosse (E.), English Literature, an Illustrated Record, Vols. 2 and 4, imp. 8vo, each 16/ net.
German Emperor's Speeches (The), translated by L. Elkind, 8vo, 12/6 net.
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UNPUBLISHED LETTERS FROM DOROTHY WORDSWORTH TO MRS. CLARKSON, TOGETHER WITH AN UNPUBLISHED LETTER TO MRS. CLARKSON FROM WILLIAM WORDSWORTH.

I.

THE letters from which the following extracts have been made descended from Mrs. Clarkson to her great-niece, Mrs. Arthur Tennyson. Mrs. Clarkson was cousin to Henry Crabb Robinson, and numerous references to her are to be found in his diary. She was endowed with singular gifts, and was a friend of Coleridge, Southey, and the Lambs. There are a great number of these letters from Dorothy, written closely on quarto and folio sheets and often crossed, so that it is somewhat difficult to decipher them. It would not be worth while to publish them as they stand, for they are mostly domestic; but there may be people, lovers of Dorothy, to whom portions of them, although they do not contain many new facts, will be welcome and illustrative of her character. W. HALE WHITE.

Parkhouse, *January 6th, 1805.

We now have little thought of leaving our cottage till Coleridge's return, which surely will not be long—we shall go wherever he goes—and why may not you be near us too?

[Postmark April 19th, 1805.]

I have great pleasure in thinking that you may see Miss Lamb; do not miss it if you can possibly go without injury to yourself—they are the best good creatures—blessings be with them! they have sympathized in our† sorrow as tenderly as if they had grown up in the same [town?] with us and known our beloved John from his childhood. Charles has written to us the most consolatory letters, the result of diligent and painful enquiry of the survivors of the wreck,—for this we must love him as long as we have breath. I think of him and his sister every day of my life, and many times in the day with thankfulness and blessings. Talk to dear Miss Lamb about coming into this country and let us hear what she says of it. I cannot express how much we all wish to see her and her brother while we are at Grasmere. We look forward to Coleridge's return with fear and painful hope—but indeed I dare not look to it—I think as little as I can of him. Oh my dear Friend my heart seems to be shut against worldly hope! Our poor John was the life of the best of all our hopes. I seek to be resigned to the will of God, and find my comfort in his innocent life, and noble death. These contemplations strengthen my inner convictions of the glory of our Nature, and that he is now in blessedness in peace.

Grasmere, Sunday Even[g], March 2nd [1803].

We have long been anxiously expecting to hear from you; and I have daily intended writing, but I had not the resolution to set about it till this present day, when having good news for you of Coleridge, I am assured that my letter will give you pleasure. Last night we received a note from Mrs. C., enclosing a letter to her from Miss Lamb, from which I will transcribe the whole that relates to Coleridge. It is dated Feb. 25th. "My Brother has received a letter from Stoddart" (Stoddart, you probably know, is at Malta), "dated December 26th, in which he tells him that Coleridge was then at Naples. We have also heard from a Mr. Dawe that a friend of his had received a letter of the same date, which mentioned Coleridge having been lately travelling towards Rome with a party of gentlemen; but that he changed his mind and returned back to Naples. Stoddart says nothing more than that he was driven to Naples in consequence of the French having taken possession of Trieste." Thus, my dear Friend, a heavy load is removed from our minds—we were wearied out with conjectures, and expectation worn out, for though every post-day we trembled when the news was coming upstairs, "no letters," yet we had scarcely any thing like expectation left. Yet we had a comfort that if any thing so bad as imprisonment among the French had happened we should have heard of it in some way or other. Such were our sober steady day-thoughts, but when I was alone in bed at night I could not banish the most dreadful images, and Mary and Sara have suffered in the same way. All is over now, if it please God to preserve him from the perils of the Sea, and in health of body. We conjectured that he would go from Naples to Sicily with the Troops and we trust that he is now there or on his way home. There is now, I hope, no danger whatever from the French except by sea—but oh! what dreadful winds we have had lately! I never remember such a winter of storms. The last woful one for us was nothing to it. As I have said I had not resolution to write while we remained in such a miserable state of uncertainty for I knew that I could impart no cheerfulness to you; and I am afraid you have been in a state to need it, for it is your way not to write when you are not in your *better fashion*.

Coleorton, Ashby de la Zouche, Leicestershire, November 6th, 1806, begun the 5th.

I hope you have hit upon the true reason of my long silence, or you may have felt as if I were either negligent or positively unkind. In fact, from Coleridge's arrival till the time when we saw him at Kendal we were so unhappy on his account and so distracted with doubt and painful conjectures that I could not bear to write. You could do us no good and to set about explaining so perplexing a distress would have been a miserable task. W[m] would have gone up to London before we received your letter, but he was afraid of missing him on the road, and when C. wrote in answer to W[m]'s proposal, he replied in three lines that he was coming, and wrote to Mrs. C. to the same effect time after time. Meanwhile we knew not what to do. We were obliged to come to Coleorton at the very time we did come or we should not have seen Sir G. and Lady B.* and we resolved to come as the only means of seeing Coleridge, being informed by Mrs. C. and others that he had engaged to begin a course of Lectures in London in November. During the last week of our stay at Grasmere we had reason (from his having told Mrs. C. that he should be at Keswick by the end of the preceding week) to expect him every day, and judge of our distress at being obliged to set off without having seen him, but when we got to Kendal we heard from Sara Hutchinson that she had just received a letter from him from Penrith, written immediately on his arrival there, *i.e.*, little more than ½ an hour after her departure from P. to meet us at K. He said he *could* not come to Kendal just to see us and then to part. Notwithstanding this however we resolved to see him and wait one day at Kendal for that purpose: accordingly we sent off a special messenger to Keswick to desire him to come over to us; but before 7 o'clock that evening he himself arrived at an Inn, and sent for William. We all went thither to him, and never, never did I feel such a shock as

* Parkhouse is on the north-east side of Ullswater. It was a house occupied by the Luffs, friends of Wordsworth and Coleridge. Dorothy was staying there. Coleridge was at Malta; the Wordsworths were at Dove Cottage. This extract is given in order to show the terms on which the Wordsworths and Coleridge then were.

† The death of her brother, John Wordsworth. He was drowned in the Abergavenny in February, 1805.

* Sir George Beaumont.

at first sight of him. We all felt exactly in the same way—as if he were different from what we had expected to see, almost as much as a person of whom we had thought much and of whom we had formed an image in our own minds without having any personal knowledge of him. Thursday Evening. Your letter to Mary reached us this afternoon, and bitterly am I distressed that I did not write when we were at Kendal, or since our arrival here. As to poor Coleridge I am afraid he has not written to you, and you are still in the same miserable suspense. I cannot forgive myself, but I must not take up my paper with regrets and self-accusations but go on with my tale. We stayed with him from Sunday Even[g] till Tuesday morning at 9 o'clock, we, (that is Mary and I) but Sara H. and W[m] did not part from him till the morning following. Alas! what can I say, I know not what to hope for or what to expect, my wishes are plain and fair, that he may have strength of mind to abide by his resolution of separating from Mrs. C. and hereafter may continue unshaken, but his misery has made him so weak and he has been so dismally irresolute in all things since his return to England that I have more of fear than hope. He is utterly changed, and yet sometimes, when he was animated in conversation concerning things removed from him, I saw something of his former self—But never when we were alone with him. He then scarcely ever spoke of any thing that concerned him or us or our common friends *nearly;* except we forced him to it, and immediately he changed the conversation to Malta, Sir Alexander Ball, the corruptions of government, any thing but what we were yearning after. All we could gather from him was that he must part from her or die and leave his children destitute and that to part he was resolved. We would have gone back to Grasmere and taken a house near Hawkshead (Belmont) but this he was against, and indeed it would have been worse than useless; for he gave us a promise to come to us here in a month, and if he do part, the farther the better. So matters stood when we left him and we are now in anxious expectation of a letter from him. He did not complain of his health and his appetite appeared to be not bad, but that he is ill I am well assured and must sink if he does not grow more happy. His fatness has quite changed him—it is more like the flesh of a person in a dropsy than one in health; his eyes are lost in it—but why talk of this? you must have seen and felt all. I often thought of Patty Smith's* remark. It shewed true feeling of the divine expression of his countenance. Alas! I never saw it as it used to be—a shadow a gleam there was at times but how faint and transitory! I think however, that if he have courage to go through the work before him—William's conversation and our kind offices, may soothe him and bring on tranquillity, and then, the only hope that remains will be in his applying himself to some grand object connected with permanent effects.

Coleorton, February, Monday morning.
I believe the 17th [1807].

You can scarcely conceive how much pleasure your last letter gave us; but I wish you would not go to church so often (I am not going to disturb your religious sentiments or to argue against going to church in general for we are become regular church-goers,† that is, we take it by turns, two at a time, and always two every Sunday when the weather will permit) but I do think that you have no business at church in winter, and that you are more likely to catch cold there than anywhere else. I speak seriously that I did not read without alarm that you had been at church four successive Sundays, though no doubt the pleasure of knowing that you had done so without injury was inexpressibly great.....

Coleridge has determined to make his home with us; but *where?* There is no house vacant in the North and we *cannot* spend another winter in the cottage, nor even a *summer* with Coleridge and his two Boys, therefore how can we go again into the North this summer? Besides there would be something very unpleasant, (not to say *indelicate* for that in a case of *necessity* might be got over) in going so near to Mrs. Coleridge immediately after their separation; for, after she has been with C. at Ottery, she intends to return to Greta Hall and remain there as long as the Southeys do. At present, after the short consideration we have given the matter, it seems as if we ought to seek out a ready-furnished house in this neighbourhood or further South. Coleridge had an idea that S[outhey] intended leaving Keswick in the Autumn, in which case, he wished to have the house, and we consented to take it, though VERY VERY reluctantly, Mary and I having many objections to Keswick; and a hundred more to taking Mrs. C.'s place in that house; but in consideration of Coleridge's inclinations, the convenience of having his books already there, and for the sake of Mrs. Wilson and Hartley, we had consented: but as Mrs. C.'s letter informs C. that Southey has no thought of leaving Keswick it is out of the question, and we are all right glad in our hearts to be released. —Perhaps we might have a house near you: but don't seek one out or say a single word about it to any one; for this is only an eager thought of Mary's and mine (she is now sitting beside me).

* Daughter of William Smith, M.P. for Norwich. He was a Whig and Unitarian.

† Wordsworth himself was not very regular, at any rate in 1812. He confessed to Crabb Robinson ('Diary,' i. 389, ed. 1869) "that he knew not when he had been to church in his own country. 'All our ministers are so vile,' said he."

MILTONIC ELISION.

II.

MY letter of last week left off where the constructive argument begins. If a word like *power* will fill either one or two places in the line, and if it is phonetically analyzable into a strong vowel-sound connected by a falling glide with a following weak vowel, then *any* strong vowel connected by a falling glide to a following weak vowel is a combination which may be used to fill either one or two places. And I will call this the first type of Miltonic elision.

The second type is the same combination reversed; that is, a weak vowel followed by a strong vowel with which it is connected by a rising glide. I do not know of any monosyllable which can be taken as a type of this class; but Milton's *humiliation* (ia=iyâ or iyey) is an example of this form of elision within the word. Between words it is freely used—*e.g.*, *to all*—and I will call this the second type.

The third type is only artificially separable from these first two. Its condition is when *two unstressed vowels* coming together are connected by a glide. Since this glide must generally, I suppose, be slightly rising or falling, all the examples might possibly be referred to one of the previous classes. But the difficulty of analyzing the stress-direction of their glides makes it more convenient to create a separate class for the collision of two unaccented vowels. The type of such elision in common speech is a word like *obedience*, which was originally a word of four syllables, but is now reckoned of three; for the *i*, though it is still heard, has lost its syllabic value, and is glided into the *e*. The only necessary condition for easy elision is that the two colliding vowels should be such as are easily glided together; and these conditions are well known.

The fourth and last class is the already-mentioned Chaucerian elision of unaccented liquids. The monosyllabic type is a word like *heaven*, which may fill either one or two places in the line. The phonetic analysis is the vowel-character of the liquid. When Milton printed

Forbidd'n knowledge by forbidd'n means, xii. 27[9]

he intended to show that he recognized that the liquid was of itself syllabic, that no true *e* was sounded with it; but that it, so to say, vocalized itself. In such a word as *schism*, which is conventionally reckoned a monosyllable, it is impossible after the *s* to pronounce the *m* except as a separate vocalized syllable, however slight; and the word is thus prosodially in the same condition as *power*. The "elision" of such syllabic liquids would be phonetically indefensible if it were not for the general recognition of *hypermonosyllables*. But if *power* may count as a monosyllable, then most people would admit that *heaven* has an equal claim. The conditions of this elision are that a strong syllable should be followed by an unaccented liquid: this last is then so slight a sound that it may be reckoned asyllabic at pleasure. As to whether it should be followed by a vowel need not be here discussed. I have stated Milton's practice in my book.

These, then, are the four types of elision:—

	Vowels.	Type.
1.	strong+falling glide+weak.	*power.*
2.	weak+rising glide+strong.	*to all.*
3.	weak+glide+weak.	*obedience.*
	Liquids.	
4.	strong syllable+liquid.	*heav'n.*

and they include all the Miltonic examples: the apparent exceptions being, first, those examples of syllabic loss which, as not being in the nature of prosodial elisions, I have described as *contractions* (see pp. 10, 11, of my book). The mass of these are undoubtedly *contractions of common speech*—that is, such shortened forms of words as are familiar in common speech, a writer being at liberty to use which form of a word he may choose, as *learnèd*, or *learn'd*, or *learnt*, *comest* or *com'st*; such words are admitted into the verse in their shortened condition; prosody has nothing to do with them until after their admission. The very few examples of contraction in Milton which this explanation does not so evidently cover may be ranked as liberties in the same direction. Dante's practice is abundantly and convincingly illustrative of the reality of this distinction. Secondly, we must exclude for the moment as exceptions those cases in which Milton has elided through *h*. Of his elision through *h* I will speak later; its discussion here would interrupt without affecting the argument, and I will now give a typically exhaustive list of examples of the elisions in 'Paradise Lost' under their several heads, and afterwards discuss the main question—that is, how they should be pronounced.

1. Examples of the first class:—

Saying, being, flying, doing.
Diet, riot, giant, ruin.
Higher, hierarch, violence, diamond, variety.

2. Examples of second class:—

Humiliation, Tiresias.
The air, the ear, the eye, the hour.
To ask, to all, to entertain, to our, into utter.

3. Examples of third class:—

Sinai, followers, Síloa's, bellowing, shadowy.
Gradual, virtuous, &c.
Shadow of, also our, Marocco or, sorrow unfeigned, hollow abyss, also in, no ingrateful.
Continue and, virtue even, virtue in.
The acclaim, the almighty, me and, thee and.
The unwary, thee unblamed.
To approve, to almighty, to erect, to encrease, to oppose.
They assay'd, by thee I live, by my adventure.
Wilt thou enjoy.

4. Examples of fourth class:—

R. Nectarous, general, fiery, corporal, ivory, verdurous, measuring.
Pillar of state, whether in heav'n, azure or, savour of.
L. Grovelling, perilous, popular, evil.
Purple and, temple of, and all adjectives in -ble (= b'l); see my book, pp. 6-9.
N. Hardening, opening, heaven, &c.
Prison ordain'd, garden of God.

It appears that in such a classification, while *shower* before a consonant would fall under Class 1, *showery* (or *shower* before a vowel) would, by virtue of its trilled *r*, fall under Class 4. Again, the first four examples in the first class and the word *ruin* might almost as well be in Class 4. This cross confusion illustrates the real phonetic analogy between such words as *power* and *heaven*.

Having now this summary of all the Miltonic elisions before us, with a classification according to phonetic analysis carried as far as is convenient for the purpose, we may judge the rules which can be applied for the reading of them, whether the supernumerary syllables should be cut out of the pronunciation, or glided in such a manner as to make a sort of trisyllabic effect, slight in some cases, and stronger in others.

There are only three possible views. The first is that in all cases the extra syllable should be entirely cut out. The second is that it should never be cut out. The third is that it is to be sometimes cut out and sometimes not.

The first opinion may be dismissed at once—not only because the phonetic analysis shows it to be sometimes physically impossible, but because among possible cases there are many where cutting out the syllable not only makes nonsense, but is plainly opposed to the rhythmical intention. One example may suffice; it is in Satan's journey from Hell to Earth, at end of book ii. He voyages over the great gulf between hell and heaven, and the argument promises to tell "with what difficulty he passes through, directed by Chaos, the power of that place." The lines are:—

> So he with difficult(y) and labour hard
> Mov'd on, with difficult(y) and labour he.

Here the extra syllable is used to enforce the meaning by a delay or hampering of the diction; and if it be omitted, not only is that intention missed, but the noun becomes an adjective and makes nonsense. Similar instances are plenty, but none better than this.

The second opinion, that the extra (elided) syllable is always to be slightly pronounced, is what I myself hold—my reasons being that the verse is better so, and that nothing is gained, even to prosodial explanation of the verse as decasyllabic or "iambic," by cutting some syllables out, because others are left; and any metrical theory which will account for those will cover all. The objection to any must be an objection of those who really object to all; and this convicts the objectors of disliking Milton's intention, as shown by the examples that they cannot, though they would, explain away.

But it will be well to give here a definite and unmistakable account of the manner in which I imagine these syllables to be read, how I actually read them myself. People who know nothing of phonetics and vowel-glides can read perfectly well; and it should be, therefore, possible to describe what is intended without any reference to technicalities. A simple way, then, of explaining these "elisions" is thus—that it is possible to pronounce such unaccented vowels or vocalized liquids so that they *lose their syllabic value*. This asyllabic condition of a syllable is recognized only too well in our common daily speech, and this definition of it is equally satisfactory to a phonetician and to a layman. Now remembering that in common speech this asyllabic quality is readily conferred on *all* kinds of unaccented syllables, and that in Milton it is confined to certain classes only, as described (for so much learning is necessary to prevent our sometimes misinterpreting the rhythm by lightening the wrong syllable), we may be contented to adopt this simple explanation or description, and to say that where there is no elision we pronounce syllabically, and where there is elision asyllabically; the only difference being the greater quickness and lightness of the pronunciation of the asyllabic unit, not its exclusion or omission. This being accepted, the sole relic of disputation would be whether or no these short elements of speech (explained as asyllabic) have sufficient title to syllabic existence to justify our styling the "feet," in which they occur as supernumerary items, trisyllabic. That this is merely a question of terms I recognized fully in my book; but theorists, who would have blank verse rigidly decasyllabic, show a great dislike to these supernumerary items—unless, indeed, they can bring them under some eye-fiction of apostrophe—which proves that to their ears they do produce the trisyllabic effect; and, again, if any one should desire to write trisyllabic measures, "dactylic or anapæstic," they manifestly offer him some of the best material. They are, of course, various in quantity or weight, and an explanation of them in Milton must cover them all. It is my opinion that a knowledge not only of Chaucer's practice, but also of Dante's, is necessary to any one who would have a really complete idea of what Milton probably aimed at.

The third theory, that some are intended to be cut out and some not, is the only other possible hypothesis, and it has the usual merits and plausibility of a middle way. The question which it raises at once is how these two classes are to be distinguished.

The examination of this question in another letter will terminate the discussion.

Robert Bridges.

THE INCORPORATED ASSOCIATION OF HEAD MASTERS.

The Annual General Meeting of the Incorporated Association of Head Masters was held on January 12th and 13th at the Guildhall. There was a fair attendance, the smaller grammar schools of England being well represented.

The chair was taken by Canon Bell, late Head Master of Marlborough, who proved a business-like chairman, though he was often imperfectly heard. In his inaugural address he dwelt on the importance of a well-balanced liberal education. The secondary schools of the country should not be cramped by unscientific time-tables or bribed to sacrifice their pupils' true interests. They should be delivered from the network of examinations, and needed increased grants from the Exchequer. The supply of assistant masters was dwindling in number and quality. Nothing was more obvious or scandalous than the low standard of their salaries, and unless these were raised the schools would soon be without a sufficient supply of well-qualified teachers. Improvement was urgently needed in the teaching of the mother tongue, and schoolmasters would have to be converted from the heresy that English could be picked up anyhow, without devoting time and care specially to it.

The meeting proceeded to pass a vote of thanks to Dr. R. P. Scott "for the services rendered by him as Honorary Secretary from the formation of the Association to the present time, and in particular for his aid in directing its public policy." Dr. Scott has been the backbone of the Association, and the vote was certainly well earned. Dr. McClure, Mill Hill School, was elected in his stead. A number of resolutions were then passed without much discussion. In connexion with the new pupil-teacher regulations, it was resolved (*a*) That this Association welcomes the provision by which candidates for pupil-teacherships are required to receive some part of their education in secondary schools; (*b*) that in the opinion of this Association the intending pupil-teacher should enter the secondary school before the age of thirteen, and receive there a general secondary education for three years at least, and further that he should have, if possible, at least one additional year's instruction in special subjects at the school before entering the training college.

Regarding the provision of secondary schools, the following resolutions were passed: (*a*) That in the opinion of this Association a survey of schools other than public elementary schools, in every administrative area, is desirable, with a view to the proper co-ordination of educational institutions; (*b*) that grants to secondary schools, whether from the central or from the local authority, should be given in respect of the general work of the school, and not for special subjects, and that they should be considerably increased; (*c*) that all secondary schools provided or aided by the local education authority should be administered by governing bodies under school schemes approved by the Board of Education. Resolutions were also passed dealing with the question of county scholarships.

The first day's proceedings terminated with the consideration of the reports of the Council and its various committees. The only one which provoked any serious discussion was that on military training in schools. The Rev. G. C. Gill said that information had been received from 328 secondary schools, and that military drill was given in 62 per cent., while in 33 per cent. Morris tubes were used. Lord Grenfell, the commander of the Fourth Army Corps, had appointed Col. Elliott specially to inspect military drill in schools. It was to be hoped that a boy would not consider his education complete until he had learnt how to shoot straight. Several speakers, however, dissociated themselves from this expression of opinion.

The second day was considerably livelier and more interesting than the first. The most important business was the consideration of the recommendations of a Conference of Head and Assistant Masters on the question of tenure.

The President moved that the head master shall be empowered, as agent of the governing body, (i) at discretion to appoint assistant masters; the head master shall notify to the governing body each such appointment, and assistant masters shall on such appointment hold office from and under the governing body; (ii) at discretion to give notice of dismissal to assistant masters; the head master shall without delay notify to the governing body any exercise of this power, and assistant masters shall have the right of appeal to the Board of Education against such dismissal; this right to be exercised not later than one month from the date of the notice.

Mr. Jenkyn Thomas made a strongly worded protest against the passing of these resolutions without further time for consideration. They were only agreed to in the middle of December, and could not be said to be properly understood. He was, like everybody else, in favour of reasonable security of tenure, but objected to taking a step the consequences of which would be so far-reaching without consulting the various divisions of the Association. Other speakers urged delay, and proposed many amendments, but none was accepted, and the resolutions were carried *en bloc* by forty-nine votes to seventeen.

Mr. W. C. Fletcher gave a very interesting account of his experience as a member of the Mosely Commission in America. What had impressed him most was the enthusiasm for education and the way in which money was readily lavished upon it. Discipline in American schools was very good, but the work was mediocre, and it was not correct to say that American teachers were better paid than our own. That was partly because a large proportion of them were women. In elementary schools they were all women, and in high schools there were three women to two men.

The question of co-education and mixed secondary schools was opened by Dr. McClure, who looked upon co-education as the ideal system. The debate was interesting in that it

showed a great eagerness on the part of many head masters to believe evil of the system. The utmost they would allow was that co-education might be tried in thinly populated districts where there was no chance of establishing efficient schools for boys and girls separately. Mr. W. C. Fletcher said that co-education in America was certainly a success as far as morals were concerned, but he had come back without a firm conviction of its desirability. Curiously enough, no speaker gave an account of co-education in Wales, where it has been extensively tried.

Canon Fowler, reading a paper on athletics in secondary schools, argued that too much time was devoted to athletics in boarding schools and not enough in day-schools. Prominence in athletics did not always raise character. Every experienced teacher had seen the character of boys deteriorate on gaining skill in games, owing to the boundless influence they obtained, and it was not fully recognized that a boy might hate football and cricket without being either a loafer or a duffer. In the organization of athletics there should be careful separation of little boys from big.

The meeting closed with various votes of thanks.

SIBYLLA NOVELLO: THE END OF THE VILLA NOVELLO.

A few days ago, in a beautiful villa overlooking the city and port of Genoa, there passed away the last resident of a now historic house—the Villa Novello. Sibylla Novello was sister to the famous Clara, who is yet alive and well, though of a great age, and they came from the house of Novello in London. It was natural that they, being Italians by extraction, should return, when they had attained wealth and leisure, to their old sunny country. Madame Clara married the Marquis Gellucci, and dwells on the east side of the Apennines. The remaining brothers and sisters settled a generation ago in the villa now named after them—a fine house, surrounded by beautiful gardens—and there formed a centre of literature and art of no small importance. The unmarried head of the house devoted himself to keeping his gardens and grounds, especially to the cultivation of green sward, a thing so rare in Italy. He also had scientific tastes, and was constant in his efforts to perfect a boat propelled on the turbine principle, of which he had many curious models. His sister, Mrs. Cowden Clarke, and her husband resided with him permanently: she steeped in Shakspearean literature, and often visited and fêted by the sane students of the great poet; he, full of personal recollections of Keats, Shelley, Severn, and all those who made that epoch famous in letters. Sibylla, who had begun her career as a contralto singer, and who was thoroughly competent in music, gathered about her singers and players, who would often make exquisite harmony on Sunday afternoons at the villa. Young artists of promise came eagerly to the house, for the *imprimatur* of the villa was of no small importance. Despite their foreign name and connexions, the Novellos were all remarkably English people, both in appearance and in mind. But their residence and traditions bridged the gulf that yawns between English and Italian society, and all met upon the common ground of literature, art, and intellectual conversation at this charming house.

To one who had known the house for thirty years it was hard to see the gradual disappearance of these gifted and interesting people. They all lived to a ripe old age. But the day came when first Charles Cowden Clarke passed away, then Novello, then Mrs. Clarke, and now at last—amid the excitement of the arming and sending out Japanese men-of-war, with which all Genoa was excited—in her room overlooking the busy and historic scene, Sibylla has died. Along with the gradual shrinking of the household came the gradual shrinking of the grounds; for the needs of the city, the vastly increased population, the defence of the harbour—all these causes put pressure not to be resisted upon the owner, who was compelled to sell, though at a great price, portions of his ground for forts, thoroughfares, and new houses. Of late years the villa looked far too large and stately for its curtailed demesne. But there seemed a certain fitness in the decay of the manor coinciding with the gradual disappearance of its owners. It is now more than likely that the city will acquire the property, and presently will be erected on it one or more of the huge square blocks of building which harbour a score of families, often in squalor, under their roof, and which mar all the beautiful views of the harbour, once the great feature of the suburb of Carignano—and this beautiful island of culture has gone, not through any cataclysm or catastrophe, but yielding to the inexorable laws of human life, and the relentless march of what is called human progress. But though this beautiful site will doubtless produce more money and house more human beings than of yore, what modern progress will replace the grace, the culture, the refinement, the education of the highest kind, which radiated from it to all who came within its influence?

A CHART OF OXFORD PRINTING: "1468"–1900.

Mr. Frowde has presented us with a highly interesting record dealing with the printing done at the Clarendon Press and also elsewhere in Oxford from early times. It is written by Mr. F. Madan, who is well known as a master of the subject, and issued for the Oxford Historical Society, in 1895, if we remember aright, 'The Early Oxford Press, "1468"–1640.' Here he has depended almost entirely on his own notes and lists, in which those learned in bibliography will have ample confidence.

The first section consists of 'Brief Annals.' From small beginnings the Oxford Press has steadily progressed to a great and enviable position. Its controllers have long shown admirable enterprise and breadth of view, not confining themselves to the philological and scientific publications which are the natural results of a learned society, but doing also pre-eminent service to literature by issuing editions of English classics which hold their own everywhere—editions which add to the pleasures and opportunities of the many to whom universities are secluded by-paths, editions presenting in a beautiful form treasures which are the birthright of all who speak our tongue, be they citizens of the world or of Oxford. Such enterprise means many difficulties and prejudices surmounted. No one but the expert knows the care and effort that go to the making of a satisfactory book. All the woes and dangers of Virgil's Hell were, according to Dr. Johnson, the concomitants of a printing house.

Concerning the early press details are rare, but it is said to be independent of the work of Caxton, who first printed in England in 1477. We have a reproduction of the 'First Page of the First Book printed at Oxford,' of which fourteen copies are known. Such reproductions are provided throughout, and add greatly to the value of the record. The second press has but seven books at present known to its credit from 1517 to 1520, but this was a time in which printing was everywhere at a very low ebb. With Joshua Barnes the distinct University Press in 1585 begins, the first publication being a broadside, 'In adventum illustrissimi Lecestrensis Comitis' to Lincoln College, and since that time there has been no cessation, we read, of activity. 1658 saw the first *Architypographus*, and 1660 the beginning of a long struggle between Oxford and London Stationers and the King's Printers about various privileges, especially the printing of Bibles. Dr. Fell deserves to be remembered for his great services in encouraging Oxford printing; from 1666 to 1672 he presented valuable matrixes obtained from the Dutch, encouraged the fitting up of a paper mill, and at his death had been, with three others, responsible for several years for the finance and working of the press. In 1669 the Sheldonian Theatre was first used for printing; in 1713 the new Clarendon Printing House (now known as the Clarendon Building) began to be utilized; it was designed by the rather heavy hand of Vanbrugh, and so called because it was partly built from the profits of Clarendon's 'Rebellion,' of which the University possesses the perpetual copyright. The early part of the eighteenth century brings us to Hearne as *Architypographus*, whose learned acrimony has been preserved at great length, and excellently edited by Oxford scholars. As early as 1770 there was an Oxford Bible warehouse in Paternoster Row. In 1830 the present Clarendon Press was opened, and a facsimile is included of its first printed page from an edition of the New Testament in Greek. The output of books was henceforth at least 100 a year. Outstanding in modern times are the publication of the Revised New Testament (1881), with a sale of a million Oxford copies on the first day, and the beginning next year of Dr. Murray's colossal 'Dictionary.' 1896 saw the establishment of a branch in New York. We give only a brief abstract of the many notes and comments before us.

The next feature is a list of all the printers and publishers who appear as resident in Oxford. Among curious imprints is "Bellositi Dobunorum" in 1628. "Oxoniae" was the commoner form in early times, but has long been superseded by "Oxonii," which appears, for instance, in the issue of Oxford Classical Texts begun in 1900.

A collection of 'Incidents and Curiosities' follows, which includes an account of the Oxford Almanacks; the *Oxford Gazette*, which was printed for King Charles in 1665, and, under the title of the *London Gazette*, is still being issued; and the 'Golden Gospel,' printed in 1881 for a lady with failing sight, of which only three copies were made. Statistics as to number of books issued yearly, and first use of various types, such as Greek in 1586, Sanskrit in 1841, and Hieroglyphic in 1900, lead up to the Chart itself, which ingeniously exhibits the rise and fall in books throughout the centuries, and displays the readings of a barometer, as it were, of literary depression and recovery. The whole forms a notable piece of typographical history well worth preserving.

SALE.

Messrs. Hodgson included in their sale last week the following works of William Blake: America, a Prophecy, original coloured issue, unbound, 1793, 207*l.*; The Song of Los, original coloured issue, 1795, 144*l.*; frontispiece, title, and first three plates of the Europe, 1794, 80*l.*; a coloured print, presumably a cancel plate to the America, 42*l.*; the last plate to the Visions of the Daughters of Albion, 29*l.*; The Three Accusers, a coloured print, 15*l.* 10*s.*; a small and delicately executed coloured print, presumably John the Baptist preaching Repentance, 26*l.* 10*s.*; frontispiece to the America, wide margins, 20*l.* 5*s.* The sale also included Engravings from the Works of Sir Thomas Lawrence, mostly proofs, 122*l.* Historical prints by Sir R. Strange, 1753, 43*l.* 10*s.* Stothard's Seven Ages of Man, coloured, 12*l.* 5*s.* Alken's National Sports of Great Britain, 1823, 56*l.* Apperley's Life of a Sportsman, 1842, 26*l.* Baily's Sporting Magazine, from 1860 to 1902, 19*l.* Gould's Birds of Europe, 5 vols., 39*l.*; The Birds of Great Britain, 5 vols., 52*l.*; The Humming-Birds, 6 vols., 42*l.* 10*s.*; The Mammals of Australia, 3 vols., 26*l.* Dresser and Sharpe's Birds of Europe, 9 vols., 49*l.* Meyer's British Birds, 4 vols., 15*l.* 5*s.* Booth's Rough Notes on the Birds of the British Islands, 3 vols., 17*l.* Selby's British Ornithology, 4 vols., 12*l.* 15*s.* The Ibis, from 1859 to 1894, 51*l.* Sowerby's English Botany, with Supplement, 38 vols., 19*l.*

Curtis and Hooker's Flora Londinensis, 5 vols., 15*l.* Angas's The New Zealanders, in parts, 10*l.* Dickens's Works, *édition de luxe*, 30 vols., 12*l.* 10*s.* Beaumont and Fletcher's Works, by Dyce, 11 vols., 10*l.* 5*s.* Goldsmith's Vicar of Wakefield, 2 vols., 1766, 66*l.* William Morris's Works, 21 vols., 10*l.* Westmacott's English Spy, 2 vols., 24*l.* Ireland's Life of Napoleon, 4 vols., 16*l.* Boydell's Shakspeare Gallery, 13*l.*

Literary Gossip.

MESSRS. CHATTO & WINDUS are bringing out shortly the long-looked-for collected edition of Mr. Swinburne's poems. The issue, which will begin with the non-dramatic works, is inscribed to Mr. Theodore Watts-Dunton in a dedicatory epistle embodying a retrospect of the poet's whole literary career, from the publication of 'The Queen-Mother' to that of 'Rosamund, Queen of the Lombards.' This survey, which will be found of the deepest interest to the students of his poetry, concludes with the following characteristic words addressed to the author of 'Aylwin': "It is nothing to me that what I write should find immediate or general acceptance; it is much to know that on the whole it has won for me the right to address this dedication and inscribe this edition to you." A similar issue of the dramatic works will follow.

IN the *Cornhill Magazine* for February 'Some Empty Chairs,' by Mr. H. W. Lucy, recalls several colleagues and friends recently passed away: Sir John Robinson, Mr. Seale-Hayne, Mr. John Penn, Sir Blundell Maple, and Lord Rowton. The writer of 'Macedonia—and After' preserves his anonymity in discussing a cardinal point of the Near Eastern problem. In 'A Grandmother's Budget' Mrs. Frederic Harrison presents a middle-class household in 1832. Mr. Lang deals with the Campden Mystery. 'Among Japanese Hills' is by Mr. Ernest Foxwell, and 'The Welsh in London' by Mr. J. E. Vincent. Short stories are 'Han and Kawan,' by Mr. Laurence Housman, and 'The Visits of an Editor,' by Mr. Leonard Huxley. Mr. F. W. Dyson writes on 'The Motion of the Solar System through Space'; and in 'The Improvement of Westminster' Mr. T. F. Ordish discusses the London County Council scheme. Prof. Tout contributes a study, at once critical and sympathetic, of Mommsen; and a 'Provincial Letter,' from Beaconsfield, treats of Bishop Atterbury's recasting of Waller's poems.

CENTRAL ITALY, the birthplace of the Renaissance, has hitherto been somewhat neglected by travellers and writers. Under the title 'Hill Towns of Italy,' Messrs. Smith, Elder & Co. will publish next week a volume by Mr. Egerton Williams, in which he gives an account of his travels in this picturesque region. The book contains thirty-six illustrations, a coloured map, and a comprehensive index.

THE Delegates of the Clarendon Press are making arrangements for a thorough revision of Liddell and Scott's 'Greek-English Lexicon,' quarto edition. They have obtained a promise from Mr. Arthur Sidgwick to undertake the active duties of editorship as soon as he is free from certain other literary engagements, and the collection of materials has been begun. Several scholars have sent, and some have promised to send, the corrections or additions which they have accumulated, and it is hoped that any other scholars who are willing to give similar help will communicate with the Secretary to the Delegates, Clarendon Press, Oxford. We have been asking for this recension for some time, and are very glad to hear of it.

THE February *Blackwood* includes articles on 'Russia and Japan: the Naval Outlook,' by Active List, and 'One Night's Experience in Thibet,' by an Englishman who witnessed the ghastly obsequies of the upper classes. Other contributions are the 'Siege of Arrah,' an incident in the Indian Mutiny, by Mr. E. J. Solano; some 'Reminiscences of Old Galway Life'; 'Three Gambits,' which describes the opening engagements in three different campaigns; a sketch by Mr. Shirley Baker of Tonga, the missionary adventurer of the Pacific; two articles on the Fiscal Question, and some humorous verses on the same subject.

'THE GLAMOUR OF THE EARTH' is the title of a new book by Mr. George A. B. Dewar, which will shortly be published by Mr. George Allen. The volume will be found to deal with scenery, birds, flowers, and butterflies, and to include a good deal concerning the life and character of the English peasantry and farmers, whose virtues the author praises highly.

'THE MAKING OF CITIZENS' is the title of a book by Mr. Hugh B. Philpott, which will be published by Mr. Fisher Unwin this spring. It is an account of the work of the London School Board from its establishment in 1870 up to the present time. The business of ministering to the educational needs of the vast and varied child population of London is portrayed both by pen and camera, and something is said of the educational and social problems which still await solution at the hands of the new authorities.

THE forthcoming number of the *Library* will contain a memoir of Mr. Proctor by Mr. Alfred Pollard, with contributions from friends who knew him before he went to the British Museum. The memoir will be accompanied by a photogravure from the only extant portrait of Mr. Proctor, enlarged from a college group. Among other articles in the number will be an important essay on the manuscripts of the Perceval romance, with an exhaustive summary of a hitherto neglected continuation of it, by Miss Jessie Weston; a defence, by Mr. Robert MacLehose, of the stoppage by the Publishers' Association of all special discounts to libraries—a burning question not only among English librarians but also in France, Germany, and the United States; and a proposal by Mr. J. D. Brown for a system of subsidies to semi-public libraries conditional on their making more liberal regulations for students. Miss Elizabeth Lee also contributes her usual survey of recent foreign literature.

MESSRS. METHUEN have in active preparation, under the supervision of Mr. Sidney Lee, a "Universal Library" of standard literature, of which the scope and character seem to differentiate it from anything yet attempted in this country or in America. The series will be issued at a very low price and at brief regular intervals. The scheme embraces books of classical repute in all branches of English and foreign literature, including many works which are not at present procurable in a cheap form. In the case of the greatest writers their complete works will be given in two or three volumes, although at the same time arrangements will be made for the separate issue of their masterpieces. The texts will be unabridged, and will be critically edited by scholars of repute. There will be no editorial comment; but Mr. Sidney Lee, the general editor, will prefix to each volume a brief biographical and bibliographical note.

MR. A. R. WALLER, who has acted as joint editor with Sir William Laird Clowes for the Unit Library during the past two and a half years, has resigned these duties in consequence of other claims. He writes to us from the University Press, Cambridge:—

"If any reader of the *Athenæum* can help me to a collation of the first edition of Crabbe's 'The Candidate,' 1780, or aid me in the search for the juvenile poems mentioned at the foot of p. 22, vol. i., of the 'Life and Poems,' 1834, I should be very glad if he would write to me."

MR. JOHN MASSON, author of 'The Atomic Theory of Lucretius,' expects shortly to publish a book on 'Lucretius and Epicureanism.' It contains chapters on the ethics, theology, and psychology of Lucretius, account being taken of the late discoveries which add so much to our knowledge of Epicureanism; a chapter on 'The Life and Times of Lucretius,' in which both the old and new data for the poet's life are discussed; and one entitled 'The Conflict of the Atoms and the Forms,' giving an account of Gassendi's revival of Epicurus's atomic theory and of the philosophical controversies which ensued.

MR. BRIMLEY JOHNSON writes:—

"The very kindly review, in your issue of January 16th, of 'The Hundred Best Poems,' just published by Messrs. Gowans & Gray and myself, emboldens me to ask your permission for stating that the book *is* available, as you expressed a desire it should be, 'in a permanent binding at a shilling for lovers of poetry.' We have also an edition in leather at two shillings, in the hope of pleasing all readers."

MR. CONRAD'S new romance 'Nostromo' will appear as a serial in *T.P.'s Weekly* towards the end of the month. The scene is laid in South America.

THE Dante Society has secured for February 10th a lecture on 'Dante and the Traveller: with some Notes on the Dittamondo,' by Mr. Maurice Hewlett.

THE library of the late Henry Chandos Pole Gell will be sold by Messrs. Sotheby on February 1st. It includes a very large collection of Civil War pamphlets, 1,220 in all, which were printed between 1640 and 1660, and have been preserved at the family seat ever since. Some arrangement might be made for securing for the British Museum the tracts which are not contained in the Thomason collection, and for adding the rest of the set to the Bodleian Library or some similar institution.

IN *Temple Bar* for February there are papers on Horace Walpole, by Mr Michael

Barrington, and on 'Shelley at Home,' by Mr. Kirkby Hill; Mr. F. D. How writes on 'Colony-making in English Counties'; Mr. Charles Oliver gives a character study of 'M. le Curé,' and H. M. G. G. one of 'Esau: an Unmitigated Blackguard.' The complete stories in the number include 'The Care of her Child,' by Miss Eleanor Stuart; 'A Health unto His Majesty,' by the author of 'High Treason'; and 'The Stolen Picture,' by Mr. J. M. Jacobs.

Among other features in the February number of *Macmillan's Magazine* is an appreciation by Mr. Andrew Marshall of General Diaz, and an account of 'Ten Years in a Prohibition Town' in Canada, where whisky is as openly sold as tea. Mr. W. S. Green tells the story of the Spanish ship La Rata Encoronada in the Armada; Miss Geraldine Hodgson writes on 'The Training of Teachers'; and Mr. H. F. Abell deals with the abuse of athletics in 'The Football Fever.'

We learn from a private source that the health of Henrik Ibsen, which has been deplorable during the last two years, has greatly improved this winter. The poet's physician, anxious to complete the good work of restoration, still prevents him from undertaking correspondence or seeing many visitors. But we hear that permission has just been given to him to superintend, in a measure, the approaching performance of his 'Pillars of Society,' with which Mr. and Mrs. Fahlstöm will make a jubilee appearance in April. This involves much more mental exertion than for many months past it has been thought that Ibsen could support.

Björnson is at present at work on a new novel, which he intends finishing during his forthcoming stay in Rome.

At last week's meeting of the Edinburgh Bibliographical Society an interesting paper was read by Mr. Cameron, in which he sought to prove that Lockhart was identical with the "Leonard Smith" who published in London a small, now forgotten book, entitled 'Northern Sketches, or Characters of Glasgow.' The book, of which a copy was shown, consists of a series of severely satirical character sketches of certain leading Glasgow citizens, and Mr. Cameron's contention is that it supplied the place of the later enlarged 'Peter's Letters to his Kinsfolk.'

The formation of a new country—the Sahara, to wit—has had already one journalistic result, the establishment of a newspaper, *Le Sahara*, of which the "direction-administration" is thus indicated: "Troja (Sahara)." There is a good deal in it relating to "sa majesté Jacques Ier," but the chief object of the paper is apparently to reply to the unflattering references to the new empire and its self-constituted monarch in the various French papers. *Le Sahara* has two unusual merits for a French daily paper; it is well printed on good white paper.

The Baroness James de Rothschild has just made an interesting gift to the Bibliothèque Nationale of the manuscripts and other literary documents of the works of Brantôme, in thirteen volumes. These manuscripts have apparently not been used by modern editors, who for the most part have reprinted the old texts. The gift is more especially welcome as the Bibliothèque already possesses nine volumes of manuscripts and autographs of the same author, which were acquired about a century ago. A selection of these MSS. is now on view in the Mazarin Gallery.

We hear from Basle that the seventh international congress for the general history of religion will assemble in that town from August 30th to September 2nd.

A weekly paper for the blind has made its appearance in Vienna. Its editors announce that it will contain an impartial survey of political events and papers on matters of general interest in literature and science.

The use of the Roman alphabet for the transliteration of Japanese in printed books has lately been sanctioned by the Mikado's Government. The change has, it is said, encountered almost as strong an opposition as that offered in Greece when the proposal to translate the New Testament into the vernacular led to serious riots in Athens.

We note the publication as a Parliamentary Paper of a Report on Technical Instruction in Germany—Special Schools and Courses for Mechanical Engineering and Electro-Technics (4½*d.*).

SCIENCE

BOOKS ON BIRDS.

Pictures of Bird Life on Woodland, Meadow, Mountain, and Marsh. By R. B. Lodge. (Bousfield & Co.)—For beauty of photographic illustration of birds this work surpasses all its predecessors, and the author may especially be congratulated on eight full-page coloured plates, which are very successful. Moreover, the illustrations of birds in half-tone, about 200 in number, are of great merit, though some of these are necessarily sharper in definition than others, while in pictures of nests containing the eggs the characteristics of the latter cannot be satisfactorily reproduced by the three-coloured process employed for a few of the birds. The rapidly increasing band of naturalists who prefer the camera to the gun will find in the first chapter much information of value as regards the subjects which require photographing, as well as the best way to overcome difficulties inherent to the performance. By the connexion of a hidden camera with an automatic electric trap, on which the bird treads when returning to its nest, some excellent photographs have been obtained, and, until this invention was developed by necessity, a wait of four or five hours, up to the middle in water, amid clouds of mosquitoes, was often the lot of the patient enthusiast.

As nearly half the volume is devoted to 'Bird Life in a Suburban Parish' (Enfield), lovers of our familiar species have no reason to complain; while Lincolnshire mudflats, Norfolk Broads, and our old acquaintances the Farne Islands, have yielded excellent opportunities for the camera. The Dutch marshes afford some charming illustrations—amongst others, the pictures of the spoonbills and purple herons, for whose benefit the automatic trap was originally invented. The next foreign excursion made by the author was to the south-west of Spain, where he was, we believe, the first to photograph little egrets and other small herons, as well as glossy ibises, at their breeding places. In 1903 he visited Denmark, where the restrictions against collecting by Englishmen—fulminated a few years ago with unnecessary acrimony—by no means apply, nor ever did apply, to the natives, who shoot breeding birds and take eggs with impunity. Even after May 7th the Danes were shooting ruffs; and there can be no doubt that the perceptible diminution of late years in the number of woodcock which annually visit the British Islands on the autumn migration is attributable to the fact that in Denmark and in Germany they are ruthlessly shot after they have paired. There is a slight compensation in the fact that, thanks to our efficient protection, the number of these birds which breed in the United Kingdom has been on the increase for the last thirty years. Owing to the inducements offered by the dealers of Copenhagen, the black stork, a nest of which is photographed, is now almost gone from Denmark as a breeding species, and in this respect the larger birds of prey are equally menaced. It is, however, consoling to learn that in another fifty years Denmark will be covered with spruce fir, which will afford an admirable screen for large breeding birds, if any then remain to make use of it. We have not yet said in so many words that the letterpress is worthy of the illustrations, but such is the case, for Mr. Lodge takes high rank as an ornithologist, and all his descriptions will well repay perusal; while a good index facilitates reference to any subject required.

Bird Life in Wild Wales, by J. A. Walpole-Bond (Fisher Unwin), is a pleasant account of rambles for the purpose of finding and inspecting the nests of comparatively rare birds, such as the raven, buzzard, and especially the kite. It could be wished that the author, with the best intentions for the preservation of the last-named bird, had not visited the nest so often to see how matters were getting on, the sequel being that no young were hatched alive. The discovery of the eggs of the merlin in an old nest of a crow was well worth recording and photographing; but this little falcon's selection of a nest in a tree is not so uncommon as is generally supposed. The author's observations are not limited to the larger or rarer species, and excellent photographs are furnished by Mr. Oliver Pike of the nests of many small birds, including those of the pied flycatcher and the woodlark. There is also a very good account of the sea-birds at Caldy Island and other places near Tenby. In the place usually occupied by an index there are observations on birds seen between March 1st and July 1st, 1902, by the author, who is represented in the frontispiece with a buzzard on the left shoulder, two young jays on his arm, and a badger on a chain near his feet.

RESEARCH NOTES.

A good deal of nonsense has already been talked, according to custom, about Dr. Charpentier's discovery of the rays emitted by human nerves and muscles; and it has been said that they not only "explain" telepathy and other imperfectly evidenced phenomena, but open an entirely new field to science. As to the last statement, it has been known ever since the time of Dubois-Reymond that, just as an electric current, if strong enough, will produce contraction of living muscles, so violent contraction of living muscles will produce an electric current. At first there was some reason to doubt whether Dr. Charpentier's discovery did more than carry Dubois-Reymond's experiments a stage further. But the learned professor of Nancy's last communication to the Académie des Sciences puts the originality of his discoveries out of the question, and there seems now every reason to believe that he has at last succeeded in obtaining direct and external proof of nervous action. According to him, the rays coming from the nerves are in great part stopped by aluminium, and foil of that metal no thicker than half a millimetre will arrest them

almost completely. On the other hand, the rays emitted by great muscles, such as the heart, pass easily through aluminium of the thickness named, as does another sort of ray thrown off by both nerve and muscle, which is apparently the ordinary N ray recently discovered by M. Blondlot. It is also to be noticed that the nerve-ray is increased by compression of the nerve, differing in this respect from the muscle-ray, which does not increase when its source is compressed, and the phosphorescence excited by it in a calcium sulphide screen seems also to be stronger than in the case of its congener. This may really be the beginning of very important discoveries, because hitherto nervous action has only signalized its presence to the external world by its action on the muscles. In time it may even become possible for us to form some guess as to what nervous action really is, which at present remains a mystery.

One of the most important problems of embryology was last year gravely attacked by Prof. Ferdinand Dickel, of Darmstadt. The period at which the sex is determined among bees has hitherto rested upon the investigations of Dzierzon, who considered that the queen bee was able to lay both male eggs, from which came drones, and female eggs, producing either complete females or queens, or working-bees, which are queens in a state of arrested development. Prof. Dickel now seeks to show that the egg, when originally laid, is to all intents and purposes sexless, and the sex is determined by the workers, who paint both the egg and the cell in which it is placed for hatching with a substance that they secrete themselves. This substance generally causes the egg to hatch into a worker, but at certain times the secretion changes into others, one of which will produce a queen and the other a drone. From this Dickel argues that, among most animals, the ovum is originally sexless, and that its sex is afterwards determined by its environment and nutriment. His experiments seem to establish his conclusion in the case of bees; but to argue from them to the mammalia may be misleading. In any case, Dickel's experiments, if they successfully meet repetition and control, can hardly fail to have wide-reaching results.

Those who think that everything in the scientific world is better done on the Continent than with us should read what Dr. Louis Olivier says in the *Revue Générale des Sciences*, of which he is editor, as to the mean installation of M. Curie's laboratory at the École de Physique et de Chimie Industrielles. His experimenting room is there said to be built of planks *lent* by the city of Paris, and to be wet and cold, while the whole of his chemical apparatus has to be disposed on two wooden tables, without so much as a chimney to draw off the noxious vapours sometimes generated in the course of his experiments. Even allowing for a little rhetorical exaggeration on M. Olivier's part—and the note in question is evidently written to bring pressure upon the authorities—it is plain that such a state of things is creditable to none concerned but M. Curie, and it is to be hoped it may soon be altered.

The mystery of radium—to use a phrase which the non-scientific have made classic—is gradually yielding to investigation, and Mr. Soddy, in the extremely interesting lectures he is now delivering, holds it established that the alpha-rays emitted by the new metal are positively charged particles of atomic dimensions, while the beta-rays are similar particles, very much smaller than atoms, and bearing a negative charge of electricity. These last, therefore, do not differ from the cathode rays first announced by Sir William Crookes, and it will be seen that Mr. Soddy accepts the conclusions arrived at, both experimentally and mathematically, by Prof. Rutherford in the case of the alpha, and by Prof. J. J. Thomson and M. Becquerel with regard to the beta, rays. As the gas emanating from radium turns out to be some hitherto unknown modification of helium, it seems likely that physicists will now turn their investigations towards the gamma-rays, which present many peculiarities. Their high penetrative power in especial remains to be explained.

Meanwhile the toxic effect of radium upon the lower organisms has been demonstrated by M. Bohn in experiments upon ants and other insects, detailed by him to the Société de Biologie in their last month's séance. He thinks that this is chiefly due to the action of the emanated gas, although he warns us that the physiological effect of the ozone and nitrogen compounds caused by the action of the emanation upon the atmosphere must not be lost sight of. He finds, too, that the emanation, when present in a state of excessive dilution, produces not death, but sleep, and he is inclined to attribute to this the languishing of plants grown in cellars and other subterranean places, where there is some reason to think a trace of radium may be present. He also compares the action of the emanation to that of certain hydrates of silver, though he only puts this forward tentatively.

Prof. Grasset, of Lyons, lately published an investigation of the phenomena of spiritualism under the name of 'Le Spiritisme devant la Science.' A new issue of this has now appeared, with the addition of a preface by Charcot's successor at the Salpêtrière. It contains replies in detail to the objections of different critics. M. Grasset's conclusion is, in brief, that spiritualist mediums are always sufferers from nervous disease, and that their frauds are for the most part unconscious. His study is to be commended as a common-sense and charitable inquiry into a very difficult subject. F. L.

MR. J. S. BUDGETT.

We regret to hear of the early death of Mr. J. S. Budgett, one of the most promising of the younger zoologists at Cambridge. Mr. Budgett came up from Clifton to Trinity College in 1894, and, whilst still an undergraduate, he accompanied his friend Prof. Graham Kerr to the Chaco region of Paraguay, and his help in their successful search for the materials for studying the development of Lepidosiren was warmly acknowledged in the published accounts of that expedition. On returning to Cambridge he took his degree, and at once began a series of journeys in Africa, always alone, or, at any rate, with no other white companion, his object being to collect materials for the study of the development of the last survivals of the Cursopterygian fishes, the Polypterus and Calamoichthys. In 1898-9 he spent nearly a year on the Gambia, and in 1900 he returned to the same spot during the rainy season, which seemed to be the most favourable time for collecting the segmenting eggs and larvæ. Though on both occasions he failed to secure the early stages of Polypterus, he made valuable collections, and added much to our knowledge of the breeding habits of many West African amphibians and fresh-water fishes. On his return to Cambridge Mr. Budgett was elected Balfour Student, and in 1902 made a third trip to Africa. This time he attacked the east side of the continent, going by Mombasa and the Great Lakes to Uganda, and returning by the head waters of the Nile, the Soudan, and Egypt. He made many interesting observations, and collected a considerable amount of zoological material, but he was again not successful in his search for the early stages of Polypterus. After a few months in England, he again left for Africa, choosing the delta of the Niger, a pestilential spot, but one in which it seemed certain that the species would be found breeding. Here at length he achieved the object of his long search, and returned last November with a complete series of segmenting ova and larvæ. He at once set to work to describe the external features of the material he had collected, and was to have given an account of these at a meeting of the Zoological Society on the very day on which he died.

On January 9th he was seized with blackwater fever, which must have been latent in the system since he left Nigeria. He was on the way to recovery from this when malaria set in, and under this double attack he sank on Tuesday last. This is the second Cambridge zoologist who has fallen a victim to the Niger within a few years, Mr. Forbes, the ornithologist, having succumbed to the deadly climate but a few years ago. By his innate modesty and unconquerable perseverance and pluck Mr. Budgett had endeared himself to numerous friends. He was popular both with the younger students and the more senior members of the University. He took an active interest in the Cambridge Cruising Club, and was from the first the life and soul of the Mounted Infantry detachment of the Cambridge University Volunteers, of which he was the first commissioned officer. By his death zoology has lost one of her most faithful disciples and Cambridge one of her most promising sons.

SOCIETIES.

Astronomical.—*Jan.* 8.—Prof. H. H. Turner, President, in the chair.—Mr. A. E. Conrady read a paper on the chromatic correction of object glasses.—Mr. W. Ellis read a paper on the aurora and magnetic disturbances.—Mr. Maunder read a paper by Mrs. Maunder on a suggested connexion between sunspot activity and the secular change in magnetic declination.—Mr. Maunder also read his paper, which was communicated by the Astronomer Royal, on the greater magnetic storms from 1875 to 1903, and their association with sunspots, as recorded at the Royal Observatory, Greenwich.—Prof. Turner gave an account of the variable-star observations made at Rousdon Observatory, Lyme Regis, by the late Sir Cuthbert Peek, which Prof. Turner has undertaken to edit and discuss.—Mr. Tyson Crawford showed a new finder eyepiece with a large field, and a sketching board for attachment to a telescope.—Mr. Wesley read a note on Mr. Ritchey's photographs of the nebula in Andromeda. Mr. Ritchey had reduced with weak reducing solution the dense central parts of his negatives of the nebulæ in Orion and Andromeda, so as to be able to give on the same plate the detail both in the central and outlying portions. Mr. Wesley had compared a transparency of the Andromeda nebula, made from a negative that had been thus locally reduced, with an untouched negative, and concluded that no false detail or spurious effects had been introduced by the process.—Mr. Hinks showed photographs of the nebula in Orion by Mr. W. E. Wilson, in which the detail in the central part had been brought out by screening the fainter portions for a time when printing from the negative.

Geological.—*Jan.* 6.—Sir Archibald Geikie, V.P., in the chair.—Messrs. R. F. Duke, W. Norman-Bott, and H. Whittall were elected Fellows.—The following Fellows were elected auditors of the Society's accounts for the preceding year: Mr. G. T. Prior and Mr. F. W. Rudler.—The following communications were read: 'On a Palæolithic Floor at Prah Sands, in Cornwall,' by Mr. Clement Reid and Eleanor M. Reid,—and 'Implementiferous Sections at Wolvercote, Oxfordshire,' by Mr. A. Montgomerie Bell.

Entomological.—*Jan.* 20.—*Annual Meeting.*—Prof. E. B. Poulton, President, in the chair.—After an abstract of the Treasurer's accounts, showing a large balance in the Society's favour, had been read by one of the Auditors, Mr. Herbert Goss, one of the Secretaries, read the Report of the Council.—It was then announced that the following had been elected officers and Council for the session 1904-5: *President*, Prof. E. B. Poulton; *Treasurer*, Mr. R. McLachlan; *Secretaries*, Mr. Herbert Goss and Mr. H. Rowland-Brown; *Librarian*, Mr. G. C. Champion; and as other *Members of Council*, Lieut.-Col. C. Bingham, Dr. T. A. Chapman, Mr. A. J. Chitty, Mr. J. E. Collin, Dr. F. A. Dixey, Mr. H. H. C. J. Druce, Mr. W. J. Lucas, the Rev. F. D. Morice, the Hon. N. C. Rothschild, Dr. D. Sharp, Col. C. Swinhoe, and Col. J. W. Yerbury.—The President referred to the loss sustained by the Society, in

common with other communities for the advancement of science and thought, in the death of Mr. Herbert Spencer. He then spoke of the losses entomology had sustained during the past session by the deaths of Mr. F. Bates, Mr. W. D. Crotch, Mr. E. R. Dale, Herr Johannes Faust, Prof. A. Radcliffe Grote, the Rev. J. Hocking-Hocking, the Rev. T. A. Marshall, Dr. P. Brookes Mason, Dr. F. V. A. Meinert, Canon Bernard Smith, Mr. J. S. Stevens, and Mr. S. J. Wilkinson. He then delivered an address on the subject of 'What is a Species?' What is there to fill the vacancy left by the disappearance of the Linnean conception founded on "special creation"? In many respects it would be advantageous to abandon the word, or to use it solely with its original logical meaning of "kind," or, as zoologists would say, "form." This view was, however, regarded as a "counsel of perfection," impossible of attainment, and the attempt was made to show that the conception of a naturally and freely interbreeding (or syngamic) community lies behind the usual definitions, and that the barrier between species is not sterility, but simply cessation of interbreeding or asyngamy.

METEOROLOGICAL.—*Jan.* 20.—*Annual Meeting.*—Capt. D. Wilson-Barker, President, in the chair.—The Report of the Council, which was read by the Secretary, described the work carried out by the Society during the past year, and showed that there was an increase in the number of Fellows. One remarkable feature was that out of the thirteen deaths reported four of the Fellows had reached the great age of ninety-two or more years.—The Symons Gold Medal for 1904 was awarded to Hofrath Dr. Julius Hann, of Vienna, in consideration of his eminent services to the science of meteorology.—Count L. Széchenyi, First Secretary to the Austro-Hungarian Embassy, attended and received the medal on behalf of Dr. Hann.—The President in his address dealt with the present condition of ocean meteorology, and began by referring to the early workers in meteorological science—Lieut. M. F. Maury in America, and Admiral R. FitzRoy in England; also to the address on the same subject delivered to the Society by Dr. R. H. Scott in 1886. He then sketched the present state of our knowledge, illustrating his remarks by numerous maps. He reviewed the meteorological work of different nations, pointing out the energetic action of the United States in particular, and of Germany. He regretted the want of liberality shown by the Government in affording financial aid for the development of this important science, and in conclusion he urged the necessity of interesting the youth of the country in the matter by making it a special subject of school and college curriculum.—At the conclusion of the meeting the officers and Council for the ensuing year were elected.

SOCIETY OF ARTS.—*Jan.* 19.—Mr. L. F. Day in the chair.—A paper on 'Celtic Ornament' was read before the Applied Art Section by Mr. G. Coffey, Keeper of Irish Antiquities in the Museum at Dublin. The paper was illustrated by a typical series of lantern views, and a discussion followed, in which Mr. Ablett, Mr. Cyril Davenport, and others took part.

Jan. 20.—Dr. T. H. Yorke Trotter in the chair.—A paper on 'Organ Design' was read by Mr. Thomas Casson.

MATHEMATICAL.—*Jan.* 14.—Dr. E. W. Hobson, V.P., in the chair.—Mr. W. M. Roberts was elected a Member.—Miss A. E. Bennett was admitted into the Society.—The following papers were communicated: 'On Various Systems of Piling,' by Prof. J. D. Everett,—'Electric Radiation from Conductors,' by Mr. H. M. Macdonald,—'The Notion of Lines of Curvature in the Theory of Surfaces,' by Dr. G. Prasad,—'Groups of Order $p^{\alpha}\,q^{\beta}$,' by Prof. W. Burnside,—'The Solution of Partial Differential Equations by means of Definite Integrals,' by Mr. H. Bateman,—'Open Sets and the Theory of Content' and 'Upper and Lower Integration,' by Dr. W. H. Young,—and 'List of Primes of the Form $4n + 1$ between 10^8 and $10^8 + 10^3$,' by Dr. T. B. Sprague.

HELLENIC.—*Feb.* 12.—Dr. Sandys, V.P., in the chair.—Prof. W. M. Ramsay gave an address on a scheme for exploration in Asia Minor, and described briefly the activity shown by the Austrians, the Germans, the Russians, and the French during recent years in the exploration and study of ancient Asia Minor, and the large schemes which they have projected for the immediate future; also the great double scheme of excavation and exploration planned for 1904 by the Americans. He contrasted this activity with the almost complete cessation of such enterprises in England, although before about 1892 the field was to a great extent occupied only by English explorers, so far as the inner country was concerned, while French and German work was for the most part confined to the coast lands (with rare exceptions). He argued that this increased activity sprang from the general feeling that the key to unlock many problems of early history was likely to be found in Asia Minor. He fully recognized that Crete at the present time constituted a first charge on the interest of all English archæologists, but urged that the comparatively small expenditure required to maintain our place in Asia Minor justified the attempt to prosecute work there in addition to the Cretan work, especially as the two spheres were likely to illustrate one another. Above all, he emphasized the fact that there was no thought of rivalry, not even of friendly competition, with the foreign schemes of work, but solely co-operation. He was a regular member of the new German Society for the Exploration of Asia Minor, and an honorary member of the Austrian institute which directed the exploration of Asia Minor; and he was desirous of making both, and all similar enterprises, as successful as possible. He would for many reasons prefer to get younger men to explore, while he studied and advised; but he was prepared to work in every way. The results of his former journeys were far from being completely published; he had a score of papers lying (sometimes for years) nearly ready for printing, but there was no way of publishing them; and in order even to publish an outline of the topographical results of his work in 1901 and 1902 he was indebted to the courtesy of Prof. Benndorf, who was ready to consider the suitability of such a study for a *Sonderschrift*. The *Journal of Hellenic Studies* was in the fortunate situation of being full to overflowing; but when it was ready he had bespoken a place for another paper. Almost every page which he read in the report of any exploration suggested new subjects and new articles, if there were any time and place for them. When in 1901, after ten years' study at home, he returned to Asia Minor, it seemed to him that he had never been able properly to explore before, as so many new lines of investigation had opened up through knowledge he had gained during his studies at home.—The Chairman thanked Prof. Ramsay for his interesting and instructive address.—Mr. George Macmillan pointed out that the Asia Minor Exploration Fund, which was only dormant, might be revived to assist Prof. Ramsay's scheme.—Mr. Hogarth warmly supported the scheme, and suggested that influence should be brought to bear upon the Foreign Office with a view to reviving the former custom of appointing in the Levant consuls who were interested in archæology.—Sir John Evans and Mr. Arthur Smith also spoke in favour of Prof. Ramsay's proposals.

BRITISH NUMISMATIC.—*Jan.* 13.—Mr. P. Carlyon-Britton, President, in the chair.—Forty-four applications for membership were received.—The President exhibited a series of silver pennies of Harold II. (Hawkins, figure 230, Bedford), William I. (Hawkins, 238, Cricklade), and William II. (Hawkins, 246, Bedford, and 248, Southwark), as further evidence in support of his now generally accepted arrangement of the chronology of the coinages of that period, the Cricklade and Bedford examples having been restruck on coins of a previous type.—Mr. J. B. Caldecott showed a Spanish dollar countermarked in 1765 for currency in Canada.—Mr. L. L. Fletcher exhibited an interesting selection of early Scottish tokens; Mr. W. M. Maish, a groat of Henry VIII., with mint-mark a grapnel, and a silver penny of the heavy coinage of Edward IV.; Mr. L. A. Lawrence, a similar penny of Edward IV. (these two examples are said to be the only specimens known), and a tray of mediæval Burgundian nobles and sterlings in comparison with their English prototypes.—Mr. J. E. T. Loveday contributed a paper on 'The Pattern Crown or Medal of Henry VIII.,' in which he inclined to the opinion that it was a coin rather than a medal.—Mr. Bernard Roth read an account of the discovery, some years ago at Marcham, near Abingdon, of a curious hoard of clippings of silver coins, and exhibited a portion of the find. It was evidently the ill-gotten gain of some felonious clipper early in the reign of Charles II., when clipping was treason; for Mr. Roth had been able to identify sections of most of the issues from the time of Edward VI. to the first coinage after the Restoration. He also practically demonstrated to the meeting that such mutilation was effected by clippers, and not by shears, as is usually supposed, for in the latter experiment the sections invariably curled upwards, whereas those found, and those clipped, were perfectly flat.

MEETINGS NEXT WEEK.

MON.	Institute of Actuaries, 5.—'A Comparison of the Various Methods of grouping Whole-Life Assurances for Valuation,' Mr D. C. Fraser.	
—	London Institution, 5.—'The Crustacean Question,' Prof. G. B. Howes.	
—	Society of Arts, 8.—'Oils and Fats: their Uses and Applications,' Lecture I., Dr. J. Lewkowitsch. (Cantor Lectures.)	
—	Surveyors' Institution, 8.—'The Garden City Scheme and First Garden City,' Mr. Ralph Neville.	
—	Geographical, 8½.—'The Geographical Pivot of History,' Mr. H. J. Mackinder	
TUES.	Royal Institution, 5.—'The Development of Animals,' Lecture III., Prof. L. C. Miall.	
—	Institution of Civil Engineers, 8.—Discussion on 'The Sanding-up of Tidal Harbours.'	
WED.	United Service Institution, 3.—'The Administration and Organization of the Army in India,' Major-General Sir E. H. Collen.	
—	Society of Arts, 8.—'Ice-Breakers and their Services,' Mr. A. Gulston.	
THURS	London Institution, 6.—'A Pilgrimage to Classic Shrines in Greece, Asia Minor, and Crete,' Mr. H. T. Ashby.	
—	Royal, 4½.	
—	Royal Institution, 5.—'The Flora of the Ocean,' Lecture III., Mr. G. R. M. Murray.	
—	Institution of Electrical Engineers, 8.—Discussion on 'The Edison Accumulator for Automobiles, and 'The Magnetic Dispersion in Induction Motors, and its Influence on the Design of these Machines.'	
—	Society of Antiquaries, 8½.	
FRI.	United Service Institution, 3.—'The Report of the War Commission,' Sir C. W. Dilke.	
—	Institution of Civil Engineers, 8.—'Metallurgy as applied in Engineering,' Mr. A. P. Head. (Students' Meeting.)	
—	Royal Institution, 9.—'The Marshes of the Nile Delta,' Mr. D. G. Hogarth.	
SAT.	Royal Institution, 3.—'British Folk-Song,' Lecture III. Mr. J. A. Fuller Maitland.	

Science Gossip.

GEHEIMRAT DR. PETER DETTWEILER, whose death is announced in his sixty-seventh year, was one of the first medical men who maintained the possibility of effecting a cure in cases of consumption by open-air treatment. He founded his system on that of Hermann Brehmer, who had established a sanatorium for lung diseases at Göbersdorf, in Silesia. Dettweiler, himself consumptive, came thither as patient, and on his complete recovery remained some time as assistant; but eventually he and Brehmer disagreed in their views and separated. Dettweiler, who was severely attacked in his time, before the truth of many of his theories was acknowledged, founded the well-known establishment at Falkenstein. He himself was an indefatigable worker and a careful observer of all new theories. Among his most important writings are 'Behandlung der Lungenschwindsucht in geschlossenen Anstalten,' 'Bericht über 92 geheilte Falle von Lungenschwindsucht,' 'Ernährungstherapie der Lungenkrankheiten,' &c.

WE regret also to notice the death of Dr. W. Francis, F.R.A.S., F.L.S., F.C.S., which took place on Tuesday last, the 19th inst., in the eighty-sixth year of his age.

No. 3922 of the *Astronomische Nachrichten* contains the results of a large number of observations of Borrelly's comet, which was discovered at Marseilles on June 21st last year. It was provisionally called comet *c*, 1903, being the third comet detected in that year, but will be reckoned finally as comet IV., 1903, because Giacobini's comet *d*, 1902, discovered on December 2nd, did not pass its perihelion until March 25th, 1903, so that its final designation is comet II., 1903. The predecessor of Borrelly's comet (*b*, 1903) was discovered by Mr. Grigg in New Zealand on April 17th, and was seen only in the southern hemisphere; its permanent designation is comet III., 1903.

SIGNOR G. BOCCARDI, Assistant at the Catania Observatory, has been appointed Professor of Astronomy at Turin and Director of the Observatory there. That establishment was founded by the Academy of Sciences in 1790, and rebuilt in 1820. After the death of Plana (well known for his work on the lunar theory) in 1864, the observatory became a department of the University, Dorna being the first director under the new *régime;* he was succeeded by Prof. Francesco Porro, who was transferred to Genoa in 1901. Of late years the publications of the Turin Observatory have been chiefly meteorological, though special astronomical phenomena were not neglected.

FINE ARTS

THE NEW GALLERY.

The International Society are to be congratulated on their appearance at the New Gallery, where the artists' works are seen to much better advantage than heretofore. They have, moreover, under the presidency of M. Rodin, secured better and more representative work from France than usual. This year, at all events, they live up to their name, and it is, we think, all to the good that in one exhibition at least the English public and English artists should have such an opportunity of scrutinizing the most promising and remarkable work of contemporary foreign artists. There will, in future, be scarcely any excuse for going to Paris in June if the most striking pictures of the French Salons regularly find their way to Regent Street six months later. M. Anquetin, it is true, is represented only by a small lithograph in colours, but M. Cottet's *Deuil Marin* (No. 136) and Señor Zuloaga's *Un Mot Piquant* (162), which were two of the most striking pieces in the Champ de Mars, are here. We miss, indeed, M. Jean Weber's bitter and outrageous witticisms, and it is a pity that the opportunity was lost of making known in this country so genuine and so intensely Parisian a talent as his. Of MM. Cottet and Zuloaga's work we spoke at such length in reviewing the Salons of last year, that there is no need to add more now, except that a further acquaintance does not heighten one's opinion of the latter's work. Its blatancy and self-assertion become more apparent, its cleverness appears more tricky and inopportune.

It would obviously be unfair to compare the exhibition of the International Society with ordinary exhibitions which represent only the past year's work of a group of artists. The International casts its net very wide, as regards not only place, but also time, a method which gives it a chance of attaining to a higher standard of importance and interest than the conditions of most of our annual shows allow. The public at large is the gainer by this, though it tends to make an exhibition in which such comparatively old masterpieces as Whistler's 'Valparaiso' and M. Monet's 'Le Déjeuner' are again brought to light, distinctly heterogeneous and unequal in quality, while it raises comparisons with the recent work of actual members of the Society which can hardly be to their advantage.

It is rumoured that the *Valparaiso* (154) is shortly going to America, so that this may be the last opportunity for most of us to see the most celebrated, if not the most perfect, of Whistler's nocturnes, if one may be allowed to name it by sentiment rather than subject. We are inclined to think it by no means so perfect as the nocturne belonging to Mr. Alexander of which we spoke on the 2nd inst. It has too much the air of a sketch done on the spot, full of the happiest transitions of colour, but without that uniformity and completeness of modelling and handling which the nocturne displays. It would not, indeed, come up to Whistler's own definition of finish, since the forms of the clouds are often determined by the shape of the brush, and there is no obliteration of the steps by which the effect is attained.

M. Monet's *Déjeuner* (218) is an early work, dating from 1868, two years before the artist began to express atmospheric irradiation by broken tints. It is, indeed, singularly like a Manet, more brutal, less artistic, but still with something of the feeling for style which Manet never lost, but which disappears in Monet's works with the onset of quasi-scientific theory. It is, indeed, a memorable picture deliberately and straightforwardly painted, almost beautifully in certain passages. In spite of the artist's intention to accept everything unquestioningly from nature, it is yet very distinctly the expression of a mood, an attitude to life; it is curiously *voulu*, in fact. For what comes out is the effort of will and intelligence, the impassioned perception of the unity produced in nature by uniformity of illumination. It is the emphasis on this that gives the picture unity of a kind, that makes it a work of art. There are passages of delicious colour in the greys of the tablecloth and the half-transparent pinks of the eggs—passages that make one think, curiously enough, of Chardin. Chardin, too, though with more consciously artistic effort and a finer taste, got his harmonies by a similar intense apperception of the influence on local colour of air and light, "ces deux harmoniques universels." as Diderot, who had already foreseen this modern theory, calls them. This picture alone would suffice to show that the motive of impressionism was a genuinely artistic one, and that at this early stage, while its discoverers were hot in pursuit of a new kind of beauty, it amounted for them to a genuine inspiration. Perhaps any conviction held fervently enough may do this, but it would be senseless to question the inspiration here, because, in the light of after events, we can now see how much less significant and expressive a symbolism impressionism has created than any preceding view of natural appearances.

Two other foreign works which have still less to do with contemporary art than M. Monet's 'Déjeuner' are Matthew Maris's *Montmartre* (238) and his *Souvenir of Amsterdam* (237). The latter is one of his finest works, wrought out with exquisite delicacy and an almost primitive delight in detail, but pervaded with a delicate veil of brown haze, which gives it its indefinable air of melancholy reverie. It may be taken as typical of what is finest in decadent art.

Among the best works of actual Members and Associates of the International Society is Mr. C. H. Shannon's *Toilet* (182). It is indeed the most undeniable success that he has achieved of late; the composition is admirable; the gentle relaxed curves of the nude torso lead to the horizontal lines at the base, and the curve is continued upwards in the austerer forms of the attendant figure. It is a peculiar characteristic of Mr. Shannon's thus to dispose his lines along the circumference of his design, leaving the centre vacant; and in this case it has led to a very beautiful arrangement which gives full value to the beauty of the torso. The modelling and painting of this are excellent, and the disposition of light and shade allows of subtle and rhythmical transitions of tone, which are perfectly rendered. In the attendant figure the artist seems to have found no such definite motive of design; and this has resulted in a tendency to indecision in the drawing and modelling. The same artist's *Lady with a Feather* (188) is not so successful; the greys of the flesh have become leaden, the quality of the paint is troubled, and there is a want of purity and freshness in the colour, which inclines to an inky blueness in the shadows.

Mr. Rickett's *Burial* (179) is, like all his designs, wonderfully complete in the deliberate planning of the pattern. For once, however, we feel that the logical perfection of the design jars with the motive of the picture; that in such a subject the unexpected and impetuous movements of passion should invade the regularity of the rhythm. The fine motive of the veiled figure to the right is almost lost by the broken handling and the absence of massed planes of light and shade.

Mr. Strang's *Mother and Child* (176) is likely to miss the admiration it deserves, because it wants charm. It is, however, a most accomplished and learned work. The design of the figure is large, massive, and condensed; the drawing and modelling of the hands are masterly, and perfectly expressive of the idea. It is difcult, we admit, to say why it does not impress one more, so admirable is the choice at every point of the right means of expression and so noble the intention. Perhaps the intention is too ambitious, even for Mr. Strang's powers, for it is indeed a rare thing in art to convey a sense of primæval and enduring grandeur, as of some vast natural monument, in the trivial gesture of an everyday occupation. Wordsworth did this, and Millet and Daumier. One misses here the thrill which acclaims success, but to have come so near in such a difficult endeavour is no slight merit.

We can only mention the remaining works of interest in the exhibition. Mr. Crawhall's *Silver-Spangled Cock* (44) is a brilliant drawing, delightful for its certainty and directness of touch. In the Sculpture Hall the President's *Study for John the Baptist* (338) is supreme. It might be placed beside the finest works of mediæval sculpture. We fail to find the same qualities in the *Grand Penseur* (357), where a Michelangelesque display of musculature gives the idea a certain rhetorical impressiveness. M. Bartholomé's *Réveil dans la Mort* (344) is highly successful in its rather slight and sentimental vein. Mr. J. H. M. Furse's *Tiger and Wild Boar* (346) and Mr. Wells's *Man and Child* (336) strike us as the best of the English contributions.

S. A. STRONG.

On Monday last, at the age of forty, died Mr. Sandford Arthur Strong, Librarian to the House of Lords, Librarian to the Duke of Devonshire, and Professor of Arabic at University College, London. More than a year ago it became evident to his friends that he was in failing health; but, with characteristic pluck and determination, he continued to perform the duties of the important offices he held as long as it was possible for him to fulfil them.

Mr. Strong was one of the three sons of Mr. T. B. Strong, formerly of the War Office, of whom another son is the Dean of Christ Church. From St. Paul's School Arthur Strong passed to St. John's College, Cambridge, where he began the study of Oriental languages under Prof. Cowell. Of his achievements as an Orientalist others will, no doubt, speak at length. The work that he did for the Pali Text Society, and his contributions to the *Journal* of the Royal Asiatic Society, gained for him a reputation amongst Oriental scholars, both in this country and abroad.

In recent years Mr. Strong had made valuable additions to the literature relating to the history of the fine arts. It was only three years ago that he published his first important work of this class, his account of the drawings in Lord Pembroke's collection at Wilton. It is, however, a mistake to suppose that his interest in art history was of recent origin. From his boyhood he had sought to train himself as a connoisseur: he had continually endeavoured to develope his great natural gifts, and to make the best use of his exceptional opportunities for study. Thus he had gradually become acquainted with all the chief collections of Europe. His book on the Wilton drawings was one of the earliest important works of its kind in English, and it was followed by a similar work on the drawings in the collection of the Duke of Devonshire. Mr. Strong wrote an introduction to the admirable catalogue of the Wantage collection, and assisted in the preparation of the two published volumes of the new edition of Crowe and Cavalcaselle's 'History of Painting in Italy.' He also contributed important articles to reviews on subjects connected with archæology and connoisseurship. In all of these writings he demonstrated that he had a keen eye and an unfailing memory — two most necessary qualifications of the connoisseur. At the same time he showed that he placed a proper value upon documentary evidence, basing his conclusions on all the available testimony.

But the services that he rendered to students of art history cannot be adequately appraised by those who know him only through his published writings, admirable as they are. He was a stimulating friend of students in many lands. He generously communicated to them material from his own vast stores of knowledge, and assisted them alike with pertinent criticism and intelligent sympathy. He was a brilliant organizer of research, and had the gift of inspiring others with something of his own passion for study. Several valuable works on artistic subjects, as well as many undertakings in other fields of learning, would never have come into existence but for Arthur Strong's initiative and enthusiasm.

Profound as was his knowledge of his own special pursuits, yet more remarkable was the sum of his erudition on subjects other than these. His knowledge, for instance, of modern history and politics was notable; he took a deep interest in folk-lore and in Latin and Greek literature. Nor was his scholarship unrelated or superficial. No man ever had a greater contempt for sciolism or dilettantism. The extent and depth of his learning won for him the admiration of scholars everywhere, and his untimely death will be mourned by many who have been stimulated by his encouragement and example.

L. D.

Fine-Art Gossip.

Mr. George Clausen's lectures on painting at the Academy have been attracting a good deal of attention. Next Monday he deals with 'Open-Air Painting and Landscape,' and next Thursday with 'Realism and Impressionism.'

Oils, pastels, and drawings by the Hon. Walter J. James are now being shown at the Ryder Gallery; while Mr. Baillie is showing till February 6th at his gallery oil pictures and sketches by Mr. Philip Connard, water-colour drawings by Mr. H. B. Smith, and some Japanese colour prints.

The Pastel Society held their private view yesterday at the galleries of the Royal Institute of Painters in Piccadilly.

A show of landscapes by Mr. Grosvenor Thomas will be opened at the Woodbury Gallery next Monday. Mr. Thomas's work is well known abroad as well as at home, and he is represented in the national galleries of Hungary and Bohemia.

The death is announced of the painter Heinrich Vogel. He is said to have left about half a million of marks for purposes of art.

M. Tony Robert Fleury was elected President of the Société des Artistes Français on Tuesday evening last, in succession to the venerable M. W. Bouguereau, who has occupied the post with honour to himself and with credit to the Society for the last three years. M. Tony Robert Fleury was born at Paris in 1837, and studied under Paul Delaroche and Léon Cogniet. He first exhibited at the Salon in 1866, and has contributed many important pictures to succeeding exhibitions. The new "présidents de jury" for the ensuing season are M. Humbert for painting, M. Raphaël Collin for decorative arts, and M. Boisseau for sculpture.

Mr. Langton Douglas writes:—

"As Crowe and Cavalcaselle's 'History of Painting in Italy' is a work of reference, you will, perhaps, permit me to draw attention to a typographical error in the second volume of the new edition, which may confuse some of its readers. Owing to the omission of a numeral referring to a foot-note, it is made to appear that the altar-piece of Ceretto is still in the Camaldolese Abbey. As all who know the Uffizi Gallery are aware, that picture is one of the chief ornaments of the Sala di Lorenzo Monaco."

We referred last week to the establishment of a third Salon, which is to be exclusively French; but an attempt is being made by one of the *sociétaires* of the Société des Artistes Français (the Old Salon) to limit the number of foreign exhibitors in its own annual exhibition. M. Honoré Umbricht — himself, curiously enough, an Alsatian—is the leading spirit in this new movement. His complaint is that the works of foreign artists crowd out important pictures by natives, and that the hospitality extended by the French society is not reciprocated at any of the great exhibitions abroad. If, by some remote chance, he contends, the work of an eminent French artist is exhibited in a foreign gallery, it is placed in a third or fourth rate position. "Nous sommes dupes," he exclaims. "Nous ne demandons pas que l'on traite chez nous les étrangers comme ils nous traitent chez eux. Nous demandons seulement qu'on ne les traite pas mieux que les Français." M. Umbricht certainly overstates his case; but of the first 100 pictures in last year's exhibition of the Société Nationale des Beaux-Arts thirty were by sixteen foreign artists; and out of the first 100 pictures exhibited at the Old Salon, sixteen fall into the same category, which is in either case an extraordinary percentage, but not M. Umbricht's 50 per cent.

Madame Esther Huillard has been elected Honorary President of the Union des Femmes Peintres et Sculpteurs of Paris, in succession to Madame Demont-Breton, who, succeeding the Duchesse d'Uzès, resigned after holding the office for a week or so.

MUSIC

THE WEEK.

MUSIC IN PARIS: 'LA REINE FIAMMETTE'; BERLIOZ'S 'REQUIEM.'

'La Reine Fiammette,' libretto by M. Catulle Mendès, music by M. Xavier Leroux, produced just before Christmas at the Opéra Comique, is now attracting large audiences, and we heard it last Friday week. The composer, who won the Prix de Rome, is now Professor of Harmony at the Conservatoire; he has already written for the stage 'Astarté' and 'William Ratcliff.' The libretto of 'La Reine Fiammette' is after the Conte Dramatique of M. Catulle Mendès, the success of which no doubt led to its transformation into an opera libretto. There are many clever lines in the text, but in condensing the original play for operatic purposes the delineation of character has no doubt suffered. Orlanda, queen of an imaginary kingdom of Bohemia, is surnamed Fiammette, because she is fickle as a flickering flame. Rome wishes to possess Bologna, and the Cardinal Cesare Sforza persuades Danielo, a young clerk, to assassinate the Queen, stating falsely that the latter ordered Danielo's brother to be put to death. In the second act Danielo visits the Queen in a convent, and becomes enamoured of her, though without knowing who she is. When later, before the assembled Court, he advances to plunge a dagger into her heart, he recognizes her, becomes powerless, and the dagger falls from his hand. To save his life the Queen abdicates in favour of her husband. The Cardinal, however, is not satisfied; she is accused of heresy, and is condemned to death. At the close of the opera she and her lover are seen advancing towards the scaffold. There is not a single character in the piece for whom we feel either interest or sympathy. Orlanda is little more than a stage queen, and her husband a low-bred villain, who consents to the plot against his wife. Danielo is a weak-minded instrument of the Cardinal's, and the latter himself but a tool of Rome. The music is clever and well scored. It is pleasant to listen to, and always appropriate to the situation. And there is a certain power of characterization. Like Massenet, whom M. Leroux seems to have taken as model, the composer knows how to write refined melodies. He is best in light scenes, as, for instance, the conversation between Orlanda and the young nuns in the second act, the garden scene, with the music for the dance just before the entry of Danielo, also much of the love music. But at moments of intense passion, whether of love or of hatred, there is a want of depth; the music never takes strong hold of one. Whether it is real lack of individuality, or whether, as is possible, the artificial book failed to inspire the composer, we cannot say. The attraction to the public appears to us to be in the varied and often sensational scenes of the opera, the admirable staging, a fine performance under the direction of M. Messager, and, as stated, music smooth and pleasing. Miss Mary Garden as Orlanda, M. Maréchal, who impersonated Danielo, and M. Allard, the Cardinal Sforza, the most important personages, sang and acted with skill and marked effect.

On the following Sunday afternoon there was a performance of Berlioz's 'Requiem,' in connexion with the Fêtes du Centenaire, given under the direction of M. Édouard Colonne at the Théâtre du Châtelet. When 'Lohengrin' was produced at Weimar, under Liszt, in 1850, some one, whose name escapes us for the moment, in describing the performance to the composer, who was in Switzerland, annoyed him by singling out certain details in the music, instead of speaking of the effect of the work as a whole. Now in the 'Requiem' Berlioz made some curious experiments in orchestration — for instance, with the kettledrums in the "Dies iræ," and with the trombones in the 'Sanctus'—and to students of the master's music they are no doubt features of special curiosity and interest. But the work must be listened to as a whole. Further, it must be remembered that it was written for a funeral service, and that accounts for the marked restraint in nearly all the sections. The "Dies iræ" offered the composer a tempting opportunity to display his skill in orchestration—the subject of the Last Judgment demands music of imposing character, and also suggests effects of realism. It would be too much to say that Berlioz rose to the height of his great argument; nevertheless it is a movement of extraordinary power: the awe-inspiring words are undoubtedly intensified by the music. To depict in tones the summoning of the dead to judgment may appear a hopeless task; neither poet nor painter can render justice to the theme. Yet a genius can for the time make us feel the power of his art. The 'Requiem' was written in 1837, and three years previously Berlioz published an article on the funeral service for Choron, at which Mozart's 'Requiem' was performed, and it is curious to note what he said concerning the "Tuba mirum spargens sonum":—

"In spite of the veneration which every one entertains for Mozart, and in spite of the beauty

of the opening melodic phrase of this movement, it is impossible not to be disagreeably affected by it. The poetry is sublime and fills one with a holy terror; imagination grows and leaps forth at thought of this numberless multitude which the *terrifying trumpet* of the celestial army has just *roused from the sleep of death*, and hurried before the feet of the sovereign Judge. It is natural to seek in the music which the composer has set to these terrible words, thoughts and images not only analogous, but still more powerful, especially when the composer is Mozart. But, to be frank, I am bound to confess that in the celebrated composition in question this movement presents scarcely anything really striking. *One solitary trombone* has been destined by the author to render the effect of the formidable summons of the archangel. But why only one, when thirty, when three hundred, would not be too many?"

And later:—

"It is inconceivable that Mozart can have made such a mistake. It is even impossible, and we prefer to believe that he only sketched this part of the 'Requiem,' and that the composer who completed it did not catch the spirit of the words."

The criticism is interesting. We now know that Mozart did complete this movement. The bold tone-picture of Berlioz astonishes us, but none the less we admire the grand simplicity of Mozart.

M. J. Tiersot, in an article entitled 'Berlioziana' in *Le Ménestrel* of January 17th, gives some hitherto unpublished letters of the composer, including one written on April 17th, 1837, to his sister Adèle, who was living with her parents at Côte-Saint-André. He tells her how busy he is at work on his 'Requiem,' and how at first he was so excited that "rien de lucide ne se présentait à mon esprit." He concludes thus:—

"I shall probably again incur the reproach of *innovation*, because I have attempted to restore to this form of art a *vérité* from which Mozart and Cherubini appear to me to have so frequently departed."

He had evidently not forgotten the Mozart "Tuba mirum."

But to return to the Châtelet performance. The orchestra and chorus, the latter being placed in front, were 350 in number. The rendering of the work was most impressive. M. Colonne seemed to feel the spirit of the music; there was no lack of dignity, nor, when needed, of delicacy; and he also displayed a *verve* which gave special point to prominent passages. There was an immense audience. During the performance absolute silence prevailed, but after each number there was loud applause. We, however, remembered that the Parisian public was atoning for its past indifference to Berlioz, so that its enthusiasm might perhaps be pardoned. When the imposing rendering of the "Dies iræ" was over there was a loud demand for an encore. M. Colonne showed no sign of yielding; still the cries of "bis" continued. Turning round to the audience, the conductor said: "On ne bisse pas le jugement dernier." This quiet reproof had the desired effect. The excellent choral singing deserves note; the bass voices were particularly good. M. Émile Cazeneuve sang the 'Sanctus' solo with simplicity, feeling, and artistic taste.

Musical Gossip.

AT the Popular Concert last Monday evening the Kruse and Grimson quartet players joined forces in the performance of Mendelssohn's Octet, the various movements, and notably the delightful Scherzo, being ably rendered. The first performance in London was given by Mlle. Sandra Droucker, a Russian pianist, of Glazounow's Air with Variations in F sharp minor. Upon a rather striking theme some imaginative and gracefully written variations have been built by the clever musician. Another piece of Russian origin was the Sonata in G minor for piano and 'cello by Rachmaninoff, which was agreeably interpreted by Mlle. Droucker and Mr. Percy Such.

MR. WILLIAM A. BECKER, an American pianist, gave a recital at Bechstein Hall last Tuesday afternoon. His technique has been well developed, and his interpretation of the various works in his programme was careful and artistic. Some reinforcement of feeling would have been welcome at certain points in his performance of Beethoven's 'Waldstein' Sonata, but the Chopin pieces were treated in a tasteful manner, the artist exercising due restraint and avoiding extravagance.

AN inaugural recital was given last Tuesday evening by the Orchestrelle Company at their new Æolian Hall in New Bond Street. The room, which is handsomely appointed and well lighted, holds an audience of 400. To the programme of music Miss E. Parkina and Mr. Ffrangcon-Davies contributed songs, and M. Johannes Wolff violin solos. The pianola was used for the pianoforte solos and accompaniments, Mr. Max Schulz showing a thorough command of its resources.

MISS PAULA SZALIT, a young Austrian pianist, made a successful first appearance in London at Bechstein Hall last Wednesday afternoon. She has a strong technique, but indulges in no demonstrations of virtuosity. Her performance of Beethoven's Sonata in A flat was remarkably interesting and intelligent, the variations being played with neatness and skill, while the Funeral March was interpreted with dignity and expression. To Mendelssohn's 'Variations Sérieuses' Miss Szalit also did justice, her execution satisfying all demands, and the Chopin pieces were played with refinement and good taste. Altogether the artist created a decidedly favourable impression.

THE programme of the Philharmonic Society's ninety-second season has now been issued. Thirty-three works are announced for performance, and of these twenty-eight are by foreign and five by British composers. Mr. Herbert Bedford will contribute his love-scene 'Romeo and Juliet,' Mr. A. von Ahn Carse a new symphonic Prelude to Byron's 'Manfred,' Dr. Cowen his 'Indian Rhapsody,' Dr. Elgar his 'Cockayne' Overture, and Sir Charles Stanford his Clarinet Concerto. Of new compositions from foreign sources there will be a Concertstück for pianoforte and orchestra by Franco da Venezia, the solo part of which will be played by Mr. Ernest Consolo, and a Violoncello Concerto by Joseph Jongen, in which M. Jean Gérardy will undertake the solo. The pianists engaged include Mr. Leonard Borwick, Mr. Consolo, Miss Dorothy Maggs, and M. Raoul Pugno, and the violinists Miss Marie Hall, Miss Annie de Jong, Herr Fritz Kreisler, and Herr Kubelik. The vocalists will be Madame Clara Butt, Miss Muriel Foster, Miss Maria Gay, Miss Elizabeth Parkina, Miss Minnie Tracey, and Mr. Kennerley Rumford. In Brahms's Rhapsody the choruses will be sung by the Alma Mater Male-Voice Choir, consisting of past and present students of the Royal Academy of Music.

THE Royal Opera Syndicate have engaged Dr. Hans Richter to conduct some special performances of Wagner's operas at Covent Garden. The Bayreuth composer's 'Ring des Nibelungen' will not be given at the opera-house next season.

THE death is announced at Weimar of Eduard Lassen. Born at Copenhagen in 1830, he was admitted to the Brussels Conservatoire at the age of twelve, and soon exhibited remarkable musical gifts. After leaving the Conservatoire he travelled in Germany and Italy. His opera 'Landgraf Ludwigs Brautfahrt' was produced at Weimar in 1857, and when Liszt retired from the post of Court Capellmeister in 1861 Lassen succeeded him. His compositions included several operas, two symphonies, a violin concerto, overtures, cantatas, and many songs.

THE heirs of Hector Berlioz have handed over to M. J. Tiersot more than two hundred letters of the composer written between the years 1822 and 1868, with a view to their publication.

A SPECIAL festival is to be held at Madrid in May, 1905, to celebrate the tercentenary of the 'Don Quixote' of Cervantes. In mentioning this news *Le Ménestrel* of January 17th gives the names of various composers who have written operas the text of which is based on the doings of the immortal Don. Among those named is Henry Purcell; he did not, however, write a 'Don Quixote' opera, but only wrote settings of songs for the first and second parts of D'Urfey's play of that name.

HERR FRITZ KREISLER appeared at the second Popular Concert at Brussels, and by his finished performance of Mendelssohn's Violin Concerto greatly delighted his audience. A writer in *Le Monde Musical* regrets that he should have afterwards played the 'Non piu mesta' variations of Paganini, "mere technical tricks without any musical interest." The programme included a new work, 'Choral Varié' for saxophone, by M. Vincent d'Indy, described as "une des plus belles pages du maître français."

WE note in the above-mentioned paper an account of two concerts recently given at Madrid by the Société Nouvelle des Anciens Instruments (Mlle. Marguerite Delcourt harpsichord, Madame Marguerite Delcourt quinton, and M. Casadesus viola d'amore, M. G. Desmonts viola da gamba, and M. E. Nanny double-bass). They achieved a brilliant success, and, in addition to the two concerts, gave a recital, by command of the Queen, at the Palace. We hope that when these artists visit London, as they intend to do shortly, they will get better audiences than did the recent performers on ancient instruments at the Popular Concerts.

THE *Allgemeine Musik-Zeitung* of January 1st gives a portrait recently discovered at Mayence, said to be that of Johann Sebastian Bach. The name of the artist is not yet settled; the only thing certain about this oil painting is that it was painted during the lifetime of the composer. It is thought that it may be the "Erfurt" portrait, which had disappeared. It has come into the possession of Dr. Fritz Volbach.

THE death is announced of Francesco Cortesi, composer of 'Almina,' produced at Rome in 1859, and 'Le Dame a Servire,' which came out in the same year. He was born in 1826, and acquired reputation as a conductor. His sister, Adèle Cortesi, was a vocalist famous in her day.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League, 7, Queen's Hall.
MON.	Popular Concert, 8, St James's Hall.
—	Miss Irene H Foster and Mr. Mason B. Mackay's Concert, 8.15, Steinway Hall.
TUES.	Miss Grace Sunderland and Mr. Frank Thistleton's Concert, 8, Brinsmead Galleries.
—	Mr. Whitney Tew's Concert, 8 15, Bechstein Hall.
—	Bach Choir Concert, 8.30, Portman Rooms.
WED.	Miss Paula Szalit's Concert, 3, Bechstein Hall.
—	London Ballad Concert, 3 St. James's Hall.
THURS.	Mr Donald F. Tovey's Concert, 5, Grafton Galleries.
—	Royal Choral Society, 8, Albert Hall.
FRI.	M. Ysaye's Concert, 8, St. James's Hall.
—	Cathie Quartet Concert, 8.15, Æolian Hall.
SAT.	Popular Concert, 3, St. James's Hall.
—	Symphony Concert, 3, Queen's Hall.

DRAMA

The Dynasts: a Drama of the Napoleonic Wars. By Thomas Hardy. Part I. (Macmillan & Co.)

SIGNS have not been wanting that Mr. Hardy, dissatisfied with the medium in which he won his fame, covets laurels other than those of the novelist. His latest work constitutes an attempt to combine historic chronicle with poetic drama, and to supply a series of animated tableaux of the wars and preparations of Bonaparte from the menaced invasion of England to the setting of the Napoleonic star at Waterloo. Of this huge scheme, to which are to be dedicated nineteen acts and one hundred and thirty scenes, a single portion—occupying six acts and carrying the action to the battle of Austerlitz and its consequences, including the death of Pitt—now appears. A second portion will end in 1811 with the defeat of Soult at Albuera; while a third will show the restoration of peace among the nations. Room exists for doubt whether the inception of an idea of this magnitude is not of interest more general and widespread than its execution. In some respects the scheme is not altogether novel. 'The Dynasts' links itself on one side with the drama of Æschylus and his successors, and on another with the chronicle plays of Shakspeare. Especially close, as is pointed out in the preface, is the connexion with the Hellenic drama, in that whatever is not explicit in the fable is assumed to exist in the minds of the public. While, however, the Greek tragedians confine themselves in a trilogy to the development of a single theme, Mr. Hardy's work passes from country to country, hopping—let it be said without irreverence—from Weymouth to Boulogne, and from Ulm to Trafalgar. In this respect it comes, of course, nearest to the historical plays of Shakspeare, an imitation of these being suggested throughout.

In adopting his new method Mr. Hardy forfeits much—it may even be said most—that has hitherto contributed to his success. The atmosphere of Wessex is still maintained, and the opening portion of the play is to some extent a development of 'The Trumpet-Major,' issued a score years ago, which does not rank as one of Mr. Hardy's best works of fiction. He foregoes, however, all feminine interest and influence—at least so far as the present portion is concerned, though such may, perhaps, be obtained when in a subsequent instalment he has to depict the unparalleled sorrows of Queen Louisa. There is no character even like the Anne Garland of 'The Trumpet-Major.' Queen Charlotte, the English princesses, Lady Caroline Lamb, seven Milanese young ladies, and the princesses of Joséphine's Court are mutes; and Joséphine herself and Lady Hester Stanhope are scarcely more than lay figures. Such attempt at characterization as is permitted is but slight; and though some care is taken with personages such as Napoleon himself, George III., Pitt, Nelson, Hardy, and Villeneuve, the result is seldom more than the production of a thumb-nail sketch.

An abandonment of a method by means of which Mr. Hardy has reached something like supremacy needs more justification than can be supplied. Whatever Mr. Hardy says demands and repays attention. We are not of those, moreover, who would restrict a man's efforts to one line, however brilliant the success achieved in it. Were this done the author of the 'Lay of the Last Minstrel' might never have written 'Redgauntlet' or 'Rob Roy.' But the change in Mr. Hardy is in the wrong direction. His gifts are not in any marked sense poetical. Of lyrical fervour he shows no trace. In the weightier passages he is generally crabbed, and in the lighter uninspired, while certain scenes can scarcely be acquitted of bathos. Shakspeare, in presenting the debates of princes and councillors, employs language which is worthy of the occasion, often dignified and sometimes heroic. We do not expect from a representative of a corrupt English borough the language of a Percy or a Prince Hal. To convey in verse of marvellous blankness a debate in the House of Commons, in which participate Pitt, Sheridan, Windham, Whitbread, Tierney, Fox, Fuller, and Bathurst, is, however, work for inferior hands, and not for the author of 'Far from the Madding Crowd' and 'The Woodlanders.'

Action and comment are enshrined in a species of lyrical utterance of what are called "Phantom Intelligences." The purpose and mission of these are explained at some length. Their most obvious function is to serve as a species of chorus. "Their doctrines," says Mr. Hardy, "are but tentative, and are advanced with but little eye to a systematized philosophy warranted to lift the 'burthen of the mystery' of this unintelligible world." A purpose these beings serve is as mouthpieces for the species of revolt with which the mind of the writer is charged. One group only, that of the Pities, "approximates to the 'Universal Sympathy of human nature—the spectator idealized,'" as, after Schlegel, Mr. Hardy calls this classical chorus. The employment of It instead of He in allusion to the "First or Fundamental Energy" is justified as a necessary and logical consequence of the long abandonment by thinkers of the anthropomorphic conception of the same. Here, one would suppose, is a chance for the author to display the lyrical gifts he cultivates. Mystery and speculation there are in abundance, and we think of Goethe and the second part of 'Faust,' and of other works which in Tudor times would have been characterized as metaphysical. In no case, however—not in the Spirit or Chorus of the Years, of the Pities, of Rumour, in the Spirits Sinister and Ironic, Spirit Messengers, Recording Angels, or the Shade of the Earth—do we find anything that reconciles us to the choice of method, or greatly inspires or delights us. In intelligibility and in pessimism the utterance of the Spirit of the Years is dominant:—

> .....in the Foretime, even to the germ of Being,
> Nothing appears of shape to indicate
> That cognizance has marshalled things terrene,
> Or will (such is my thinking) in my span.
> Rather they show that, like a knitter drowsed,
> Whose fingers play in skilled unmindfulness,
> The Will has woven with an absent heed
> Since life first was; and ever will so weave.

With a recollection of the French definition of life as a comedy to those who think, a tragedy to those who feel, the Spirit Ironic corrects to "comedy" the phrase "terrestrial tragedy," used by the Spirit of the Pities to qualify the contests between France and opposing Europe. The Spirit Sinister, meanwhile, is scarcely more than a species of modern Puck, declaring that

> Those things they best please me
> That befal preposterously.

The nearest approach to poetry we find in the rousing boatman's song after Trafalgar and the description of the state of affairs given in recitation from a book by the Recording Angel. In this the rhythmical effect is impressive, as is the recurrent rhyme at the end of each quatrain. The "the" in l. 12 is worse than superfluous:—

> Now mellow-eyed Peace is made captive,
> And Vengeance is chartered
> To deal forth its dooms on the Peoples
> With sword and with spear.
>
> Men's musings are busy with forecasts
> Of musters and battle,
> And visions of shock and disaster
> Rise red on the year.
>
> The easternmost ruler sits wistful,
> And tense he to midward;
> The King to the west mans his borders
> In front and in the rear.
>
> While one they eye, flushed from his crowning,
> Ranks legions around him
> To shake the enisled neighbour nation
> And close her career!

A play the characters in which number tens of thousands, and in which supernumeraries are counted by regiments and armies, is obviously not intended to be acted. Mr. Hardy suggests as a conceivable compromise "a monotonic delivery of speeches with dreamy conventional gestures, something in the manner traditionally maintained by the old Christmas mummers." The idea that anything of the kind will ever be attempted may be dismissed.

After the coronation of Napoleon in Milan Cathedral, Act I. sc. vi., the Spirit of the Pities demands—

> What is the creed that these rich rites disclose?

And receives from the Spirit of the Years the answer—

> A local thing called Christianity.

George III. speaks, Act IV. sc. i., to Pitt of Napoleon as

> This wicked bombardier of dynasties
> That rule by right Divine—

a characteristic touch.

Some of the verses have a quasi-Gilbertian flavour. A Chorus of Ironic Spirits says or sings—

> A pertinent query, in truth!—
> But spoil not the sport by your ruth:
> 'Tis enough to make half
> Yonder zodiac laugh
> When rulers begin to allude
> To their lack of ambition,
> And strong opposition
> To all but the general good!

Forms such as "navarchy," "puppetry," and "bombastry" are met with, and much of the language is stiffly brocaded. In negatives Mr. Hardy is venturesome, introducing such words as "incognizance," "inexist," "uncurse," and "unknow."

The work, so far as it has gone, may be read with interest and admiration for Mr. Hardy's spacious sense of history. We trust, however, that, when his present scheme is finished, the author will recur to that field of Wessex prose in which a few touches here show that his mastery is unrivalled.

THE WEEK.

Haymarket.—'Joseph Entangled,' a Comedy in Three Acts. By Henry Arthur Jones.

It is a pleasant, albeit a customary, occupation to congratulate the Haymarket Theatre upon a triumph. The occasion for so doing is now renewed. Always happiest when sauciest and least argumentative, Mr. Jones in his 'Joseph Entangled' has given us a faithful sketch of what is most reprehensibly frivolous and incurable in English society. How far the pictures he supplies are true will be strenuously — perhaps fiercely — debated. That there is a world such as he depicts, which, without being actively wicked, is totally deficient in moral fibre, and recognizes neither social nor ethical standpoint—a world in which almost every woman regards a change of partners in life's dance as a possible, if not a desirable contingency—has, it seems, to be conceded. A world of this kind Mr. Jones has previously presented in 'The Liars' and 'The Case of Rebellious Susan,' and in his 'Joseph Entangled' he places it once more on the stage. His designs have the old fidelity, the imbroglio displays the well-known ingenuity, and the satire of social views and institutions has lost no whit of its humour or its force. As a result the play is a conspicuous success. In one respect the novelty differs from the pieces with which it is natural to compare it. The heroine has no sexual injustice of which to complain, no social wrong to redress. In all her proceedings she is positively innocent. Quite baseless are the imputations upon her fair fame. She is, in fact, simply the victim of circumstances. In conceding thus much we recognize no increased claim on our consideration. If she is innocent, it is because she has not been tempted enough. No possibility of moral martyrdom lurks in her veins. Her sister has been saved by her from kicking over the traces. This work of rescue is just worth doing, and it has been accomplished. The heroine does not, however, think a penny the worse of the young wife for her meditated and all but accomplished elopement. Incuriously she says, as it were, "How could you?" but she knows very well how little would be necessary to bring about with herself the same state of affairs, and she is prepared in a few days to follow her sister's lead. In painting women of this frivolous, irresponsible type, in giving them the qualities corresponding to their defects, and in presenting their more attractive aspects, Mr. Jones has no superior, and his new play is marvellously ingenious, thoroughly witty, and profoundly cynical. Not quite to our taste is the *dénoûment*, and we fancy it is not quite to that of the author. The way, however, in which evidences of guilt multiply against a woman we know to be innocent is admirably effective, and the treatment of the situations obtained is masterly. Once accept the difficulty involved in the opening scene, and the whole progresses in a fashion equally logical and mirthful to its close, and a scene in which a wife, knowing that her divorce is inevitable and all but immediate, secures, as it were, her retreat, and at once conciliates and represses the partner in her imaginary fault and the sharer of her future life, is quite new, fresh, and original. Still a wife, though shortly to be divorced, she seeks to maintain to the end her conjugal integrity and the respect due to her position. She has, however, no resource but in the loyal and, till now, innocent gentleman who burns with passion at the notion of making her his, and she has a hard task in recognizing her obligation while repressing his compromising raptures. During all but the whole of two acts, accordingly, the play is in the full sense comedy. It is brightly played throughout. As the heroine, Miss Ellis Jeffreys proves herself a true artist and a being of great personal charm. Mr. Cyril Maude realizes the humorous aspects of the situation in which he is placed, and charges the whole with a creditable amount of earnestness; Mr. Herbert Waring depicts the struggling husband, naturally resentful against his wife and yet fearing to lose her; while various types of eccentricity, such as Mr. Jones loves to present, are depicted by Mrs. Charles Calvert, Miss Beatrice Ferrar, Miss Winifred Arthur-Jones, and Messrs. Sam Sothern, Edmund Maurice, Charles Sugden, and Volpé.

Dramatic Gossip.

'The Outpost,' by Mr. William Akerman, produced on Tuesday afternoon at the Lyric, deals in sentimental fashion with an imaginary episode of the Franco-German War. It is played with some ability, but without much local colour, by Mr. P. Cunningham as a French traitor, Mr. John Beauchamp as his blind father, Miss Pattie Bell as his mother, and Miss Olive Temple as his betrothed, but does not greatly strengthen the bill.

'Sunday,' a four-act drama by Mr. Thomas Racewood, has been produced at Eastbourne with Mr. F. Terry and Miss Julia Neilson, and will be given in London so soon as a theatre can be found for it. At the outset the piece seems suggestive of 'Good for Nothing.'

Mr. E. Terry will, it is anticipated, appear at Easter at Terry's Theatre in 'The House of Burnside,' recently produced by him in the country. We suppose the piece to be the same as 'Burnside & Co.,' an adaptation by Mr. Louis N. Parker, given in Dublin on October 1st, 1903.

'Candida,' by Mr. George Bernard Shaw, obtained so much success at an afternoon performance at Madison Square Theatre in New York that it has been promoted to the regular bill.

Signor Salvini will appear in America during the spring in 'King Lear' and 'Ingomar.'

A new play by Mr. H. H. Davies will be produced by Sir Charles Wyndham early in April at the New Theatre.

During the London season of M. Coquelin and Madame Réjane, which will begin on June 13th, the former will play Petruchio and the latter Katharine in a rendering of 'The Taming of the Shrew.'

An adaptation by Mr. Herbert Dansey of M. Sardou's 'Ferreol' is among forthcoming novelties.

Wednesday next is fixed at Terry's Theatre for the first production of Capt. Basil Hood's new comedy 'Love in a Cottage.'

Mr. Percy Brough, the youngest son of Mr. Lionel Brough, the veteran comedian, has died at Marseilles of enteric fever while on his way to India.

To Correspondents.—W. J.—C. C. S.—F. G. K.—V. J. B.—received.
A. L.—W. P. C.—Many thanks.
M. S L.—Too late.
F. H. L.—There is nothing incorrect.
T. O. R.—Too controversial for us.
No notice can be taken of anonymous communications.

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SATURDAY, JANUARY 30, 1904.

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LITERATURE

The Electress Sophia and the Hanoverian Succession. By Adolphus William Ward. (Goupil & Co.)

MESSRS. GOUPIL are to be congratulated on having secured the services of Dr. Ward for this book. The history of the succession of the House of Hanover is not merely a chapter in English history, it is the record of an event of far-reaching European importance, and no scholar would be competent to attack the subject who had not at his finger ends the intricacies of the dynastic and political history of the German States in the seventeenth and eighteenth centuries. Of living English scholars Dr. Ward stands alone in his possession of this knowledge. Accordingly, at last, we get the narrative of the Electress Sophia's life in its proper historical setting; the setting, that is, of a background not of English history, but of German and European history. And it is when we read the narrative in such light and such perspective that we reach a full consciousness of the debt which England owes to the House of Hanover. Whatever excuses—and there are many—can be found for the unconstitutional actions of the Stuarts, there can be no possible excuse for the unpatriotic aberrations of their foreign policy. In selling themselves to Louis XIV. as they did, Charles II. and his brother James were not selling the interests of England only but were putting in jeopardy also the very existence and independence of the Netherlands and the liberties of Germany. And it was as a masterly counterstroke to that betrayal of broader European interests that William of Orange undertook his expedition to England which resulted in the final overthrow of the Stuarts in 1688. As William III. died childless, the Act of Settlement became a necessary consequence of the Revolution of 1688—necessary, that is, to preserve European peace, in the interests of the liberties of Germany, as well as in the interests of constitutional government in England. In this way, under the dynastic lead of the House of Hanover, England became Europe's bulwark against France, and she so continued for a century. The mere event, therefore, of the accession of the House of Hanover leads us far afield. Both its causes and its consequences are to be traced over a continent, and not merely in our island—over centuries of history, and not merely in the brief agitation of English parties over the Act of Settlement; and as the scope of the work covers a breadth of historic sweep which Dr. Ward alone of living Englishmen commands, so, too, the mere task of research itself demands a cosmopolitan. The materials for this history are to be sought abroad rather than at home—in the State archives at Hanover, Sophia's own memoirs and letters, the correspondence of Leibnitz, and a whole host of subsidiary foreign authorities rather than in the English Record Office or in subsidiary English authorities.

In 1613 Elizabeth, the only daughter of James I. of England, married Frederick V., Elector Palatine. The marriage had a high political significance. By it James I. identified himself and his country with the cause of Protestantism in Germany, as a counterbalance to the union between the Courts of France and Spain, and England thereby assumed again the position which she had held under Elizabeth—that of being the representative Protestant power in Europe. But popular as was the marriage at the time, and high as were the hopes of militant Protestantism in England, its outcome was destined to be but another chequered chapter in royal history. In the Thirty Years' War Elizabeth's husband was crushed as between the upper and the nether millstone, while England stood supinely by. In October, 1619, Frederick was elected King of Bohemia, and for one short year Elizabeth shared with him a transitory regal splendour at Prague. Then Frederick was hurled from his Bohemian throne, and lost not only his newly acquired kingdom, but also his own hereditary dominions of the Palatinate. For the rest of her life Elizabeth of Bohemia was an exile, in Germany, in the Netherlands, and finally in England, where she died—a not very honoured or chivalrously treated pensioner of her nephew Charles II.

It was whilst she was a pensioned exile at the Hague that this high-spirited but frivolous princess gave birth, in 1630, to her youngest daughter Sophia, who was to become by marriage Electress of Hanover, and by the Act of Settlement heiress to the English throne.

To Englishmen the interest of Sophia's younger days, up to the time of her marriage, centres not so much in herself as in her brothers and sisters, and in the curious series of events which removed them one after the other from standing between her and the English succession—Elizabeth, who died as the Protestant Abbess of Herford; Louis Hollandina, who became the Catholic Abbess of Maubuisson; and all her brothers, including Prince Rupert, who spent the evening of his stirring life amidst his chemical apparatus and pictures, in the Round Tower at Windsor. All this is a story that carries us too far afield, and must be read in Dr. Ward's sympathetic pages.

Strange as was the fate which reserved to Sophia, the youngest of thirteen children, the sole inheritance of the Stuarts, almost equally strange was the course of events which reserved to her husband the undivided inheritance of the Hanoverian line of the Guelphs.

The original Duchy of Brunswick, which had been granted as an imperial fief to Otto the Child, had been divided on his death into the separate territories and titles of Brunswick and Lüneburg. This main division was never undone; it lasted till modern times. In its turn each branch was subject to subdivisions and repartitions, although the rulers strove hard to prevent the decline of their house by such a process of splitting-up. The principle of primogeniture was not enforced till the close of the seventeenth century, and in its absence the two Guelphic lines were reduced to the adoption of the principle of indivisibility of tenure, with its accompaniment of voluntary fraternal renunciation.

For the Brunswick-Lüneburg branch this principle was established in 1592, and confirmed in 1610, and the importance of it became apparent when, in the course of the next few years, the inheritance of this branch became again reunited in the descendants of Ernest, Duke of Celle. His grandson George, who died in 1641, was the sixth of seven brothers, all of whom remained unmarried, in order that the undivided territory of the house might be perpetuated in the single progeny of this their brother George. It was thus given to him to unite in his house the territories of Grubenhagen and Calenburg, as well as Lüneburg-Celle. Duke George himself left four sons. Of these the first, Christian Louis, ruled as Duke of the Lüneburg-Celle portion until his death in 1665, when he was succeeded by his second brother, George William. At one time George William contemplated marriage, and actually paid his addresses to Sophia herself; but suddenly changing his mind, he strongly urged his youngest and favourite brother Ernest Augustus to marry Sophia, and so perpetuate the house, he himself undertaking, by a formal documentary renunciation, to remain unmarried, in case of Ernest Augustus being blessed with male offspring. Substantially the arrangement was carried through and acted upon, and it was in this way that Sophia, the youngest scion of the Stuart Electress Palatine, became the wife of the youngest scion of the Brunswick - Lüneburg - Celle line. And in this way also their son in his turn (George I. of England) became the single heir of the Stuarts in England and of the Guelphs in Hanover. To those who wish to pursue the story of this complicated tangle of family relationships—and it is a story abounding in the vivid interest of personality—we recommend the perusal of Dr. Ward's pages.

But to most Englishmen the interest in the Electress Sophia begins at the point where this complication of dynastic marriages and succession had already worked itself out to one clear conclusion, and when the devious course of events had left her sole heiress presumptive of the

English crown. From the first moment that William of Orange conceived the possibility of expelling James II. from the English throne, it became a part of his design to interest Sophia in the question of the English succession. Before he sailed on the expedition which was destined to lead to the final expulsion of the Stuarts from England, engagements in his favour had been already entered into by the Elector Frederick William of Brandenburg and by the Landgrave Charles of Hesse Cassel, and it was with the object of facilitating a similar engagement with the Hanoverian house that William sent from the Hague a messenger to the Electress Sophia to point out that, if issue from the daughters of James II. (Mary and Anne) failed, the title to the throne would vest in her and her posterity. The underlying motive in William's mind was twofold—to secure the succession of a Protestant to the English throne, and to cement his alliance with the Protestant powers of North Germany in his resistance to Louis XIV. It was this same double motive which dictated the attempt William made in 1689, through his mouthpiece in the House of Lords, to have Sophia's name inserted in the Bill of Rights and Succession. When the project failed, partly in consequence of the political strife between the two Houses of Parliament, William wrote as apologetically as he could to Sophia, and she in her turn cordially thanked him for his exertions on her behalf. And there the question of succession rested for eleven years. But though the question itself remained in abeyance, the main motive of William's continental policy remained at work. He appointed Sir William Dutton Colt an envoy extraordinary from England to the Brunswick Courts, supported the efforts of the House of Hanover to obtain the electoral dignity, and had his reward when, as part of the bargain (*Kurtractat*) between Sophia's husband and the Emperor Leopold, the House of Hanover definitively threw in its lot with the interests of the Empire and of the Grand Alliance. The circle of this diplomacy was completed in 1692 by the conclusion of two treaties between Hanover and England, and Hanover and the United Provinces, by which the forces of Hanover were virtually taken into the pay of the allies. When the English House of Commons took exception to the liberality of these subsidy treaties, the crushing and conclusive answer was made that if the Hanoverian forces were not paid by England, France would be only too happy to pay them.

The importance to William's schemes of the support of the House of Brunswick lay in the fact that such support almost of necessity involved that of the House of Brandenburg. These predominating Protestant powers of North Germany were united by political as well as matrimonial bonds, and their united accession to the league against Louis XIV. was one of the corner-stones of William's political system. It was, therefore, out of regard to that system as a whole, and to his own position as the leader and organizer in Europe of the opposition to Louis, that William advocated the succession of Sophia to the English throne. Apart from the broad issues of European policy which thus centred round the person of Sophia, there is a vivid personal interest in these diplomatic moves of 1690–2, in the fact that in them the philosopher Leibnitz at last appears on the scene as the adviser of Sophia, playing that faithful, if rather over-busy, part in them which he maintained till the end.

The concluding chapter in the story of this diplomatic contest can be told more briefly. After the conclusion of the Partition Treaties with Louis, William imagined he had gained a breathing-space and that provision had been made for the peace of Europe. He accordingly became less zealous about the Hanoverian succession. He even seems to have toyed with the thought of marrying again. But in 1700 all hesitation was swept from his mind, and from the mind of the British nation, when Louis XIV. accepted for his grandson the Spanish succession. In February, 1701, the French troops surprised the Dutch garrisons in the Barrier fortresses, and in the same month the British Parliament met to consider "matters of the highest importance." The speech from the throne recommended the further limitation of the succession in the Protestant line, and a proposal for carrying this into effect was at once brought in by the Whigs. So intense was the Protestant and anti-French feeling of the nation, that the Bill passed without difficulty through a house dominated by a Tory majority. It received the royal assent in June, 1701.

Three months later the exiled Stuart, James II., died in France, and his son was at once recognized as King of England by Louis XIV. of France, Philip of Spain, and Pope Clement XI. Accordingly, in the final form of the instrument of the Grand Alliance a clause was inserted binding the contracting powers not to conclude peace until the King of England should have received satisfaction for the grave insult involved in this recognition of "the pretended Prince of Wales" as King. Thus, in Dr. Ward's words, the war of the Spanish succession was to become also the war of the English succession.

From the moment that the Act of Settlement passed the interest of the average Englishman in the personality of the Electress Sophia ceases. She never succeeded to the English throne, for she died a few weeks before Queen Anne herself; and it was left to her son to ascend the throne as George I. But, in truth, these last twelve years of Sophia's life are, from the point of view of English political history, of absorbing interest, covering as they do the whole field of Whig and Tory strife and Jacobite intrigue. Most Englishmen are acquainted with this story from the English side only. In Dr. Ward's pages we find for the first time a calm and scholarly exposition of it from the Hanoverian side. Compendious as the statement is, it forms a contribution of the first importance to our history, and we can only refer our readers to it, whilst expressing our obligations to the author for it. We have no space left for more than passing reference to the noble series of portraits and illustrations which grace the book. In the main they are derived from the Duke of Cumberland's collections of portraits at Hanover and Herrenhausen, and those of the Earl of Craven at Combe Abbey, the latter comprising the historic assemblage of pictures of Queen Elizabeth of Bohemia. If there is anything in such a wealth of illustration that we miss, it is only a portrait of Leibnitz himself, the devoted lifelong friend and counsellor of Sophia.

A New English Dictionary on Historical Principles.—Lock—Lyyn. (Vol. VI.) Edited by H. Bradley. (Oxford, Clarendon Press.)

THE completion of the letter *L* is a subject for congratulation to Mr. Bradley and his colleagues, and to those of the public who are sensible enough to be following as subscribers the progress of this indispensable work of reference. It has already been explained that the 'New English Dictionary' is a universal glossary; we may add that to an appreciable extent it is also a universal commentary on English books, though it does not always choose the best literature to illustrate words. George Meredith may have cherished a reminiscence of sixteenth or seventeenth century writers in his "loquent," "loquently," "loquency." The adjective in 'Lives of the 'Lustrious' appears in the literal sense to be a sober seventeenth-century word. In fact, sundry derivatives and compounds, which seem to have been formed by modern authors, are recollections or resuscitations of much earlier words. For instance, Byron's "lovemate" and Howells's "lunatical" prove to be Elizabethan. Under "lusky" we read "idly float on lush and lusky flow | Of sense" (W. S. Mayo, 1873); but both the instances of figurative use of "lush," 2 d, seem to mean "luxuriant," which sense is surely out of place in this passage, where "languid," figurative for "1. Lax, flaccid; soft, tender," would be more appropriate; but perhaps in such an alliterative phrase the writer was regarding sound more than sense. Drayton (1604) gives a literary stamp to "lusky," which Mayo may have taken from a modern dialect. Macaulay recommends the study of Fox's speeches to "every man who wishes to learn the science of logical defence" (1835). A sentence like this is needed to illustrate "logical" in the sense "of the nature of formal argument," as the only modern quotations give "logical writers"=writers on logic, and "logical generalizations and names of classes." Macaulay in the same essay speaks of poetical imagination, and "that lower kind of imagination which is necessary to the historian." Some such quotation is wanted under "lower" (adj.). For though this use of "low," as a correlative to "poetical" or "sublime," is common enough, its meaning is not defined by lexicographers. The historian's imaginative power is not "undignified" or "wanting in elevation, commonplace, mean," or "abject," but merely controlled by scientific method, concerned with realities actual or potential, and stimulated by the study of objective phenomena. Here we have an instance of a word which has accumulated various significations, taking divers colours in divers contexts from words with which it is

associated, and so defying the efforts of the most assiduous illustrator.

The longest article in this double section is that on the verb "look," which contains five divisions, forty-seven subdivisions, or some 130 paragraphs, in each of which a distinct meaning or use is explained and illustrated. Two divisions with thirty-seven subdivisions are devoted to specialized uses with prepositions (other than "at" and, when the use is not specialized, "on," "upon," "to") and adverbs. The combination "look to" is used in modern English in at least six distinct ways, this section giving nine headings, illustrated by fifty-eight quotations. The article on "long" (adj.) is swollen by a multitude of combinations, although several are treated in separate articles—*e.g.*, "long-acre," "long-beard," "long-boat," "long-bow," "long cloth," "long coat," "long-eared," "long Tom," and "long-winded." Under "caracal" we read it "is generally supposed to be the 'lynx' of the ancients"; under "lynx," "the lynx of the ancients is the CARACAL." It is noteworthy that the five quotations of "lunch," "luncheon," earlier than 1650 are from a Spanish-English and a French-English dictionary, two translations, and a passage relating to the Netherlands (in which "lunchen" is probably a printer's error for "luncheon"). In Cotgrave's Dictionary we find "*Tronson*, a truncheon or little trunk, a thick slice, luncheon, or piece cut off"; so that it is probable that the form "luncheon" is due to the old synonymous "truncheon." All this is against the suggested evolution of "lunch" from "lump," and the extension of "lunch" to "luncheon." Either "lunch" is short for "luncheon" from Spanish "lonjon," intensive of "lonja" = slice (of bacon), or "luncheon" is from "lonjon," and "lunch" from "lonja." That "lonjon" = thick slice, does not appear in Spanish dictionaries goes for little, as their vocabularies are very incomplete. It is a pity that Carlyle coined "loselism" =losels collectively, instead of reviving Caxton's and Skelton's "loselry." To "the only certain instances of Celtic derivation" given in the introductory note should be added "losset," Irish "losad"=a wooden tray. Under "loop" (sb.) the substantive of the phrase "looping the loop" is noticed, but the absurd verbal is not explained under "loop" (vb.) or "looping," an omission which is perhaps intentional.

As to "lynch law," earlier "Lynch's law" or "Linch's law," we are informed:—

"The origin of the expression has not been determined. It is often asserted to have arisen from the proceedings of Charles Lynch, a justice of the peace in Virginia, who in 1782 was indemnified by an act of the Virginia Assembly for having illegally fined and imprisoned certain Tories in 1780. But Mr. Albert Matthews informs us that no evidence has been adduced to show that Charles Lynch was ever concerned in acts such as those which from 1817 onward were designated as 'Lynch's law.' It is possible that the perpetrators of these acts may have claimed that in the infliction of punishments not sanctioned by the laws of the country they were following the example of Lynch, which had been justified by the act of indemnity; or there may have been some other man of this name who was a ring-leader in such proceedings. Some have conjectured that the term is derived from the name of Lynche's Creek, in South Carolina, which is known to have been in 1768 a meeting-place of the 'Regulators,' a band of men whose professed object was to supply the want of regular administration of criminal justice in the Carolinas, and who committed many acts of violence on those suspected of 'Toryism.'"

The first section of *L* was issued April 1st, 1901; the publication of the letter and half volume was completed on October 1st, 1903; so we may expect the letter *N* to be completed by April 1st, 1906, and the whole work to be finished in about seven years, if not sooner. It is to be hoped that vols. vi., vii., and viii. will be finished on or before October 1st, 1907, and that the editors will be stimulated and heartened not only by a clearer vision of their goal, but also by a progressive increase of supporters.

The Principal Navigations, Voyages, Traffiques, and Discoveries of the English Nation, made by Sea or Overland to the remote and farthest distant Quarters of the Earth at any time within the compasse of these 1600 Yeeres. By Richard Hakluyt. Vols. I. and II. (Glasgow, MacLehose & Sons.)

READERS of the *Athenæum* will welcome the first volumes of an enterprise to which we extended our encouragement during the excursions and alarms of its inception. The two volumes now issued give every promise of a worthy edition of a classic work; they are of a convenient size, well printed on good paper, remarkably free from printers' errors, and illustrated by contemporary maps in facsimile and engravings. Reproductions of the original title-pages are also provided, unfortunately not on the same scale.

Hakluyt was a Londoner, born about 1552, and brought up in the days of the early expansion of Elizabethan commerce. He was educated at Westminster and Oxford, and was a Student of Christ Church. He died in 1616, and is buried in Westminster Abbey. In his dedication to Walsingham he speaks of the awakening of his interest in geographical matters in his cousin's rooms while he was yet a schoolboy, and tells how later in his public lectures at Oxford he was the first to introduce the use of maps, globes, &c., both old and new, to the University. The outcome of this interest, and of his consequent acquaintance "with the chiefest captaines at sea, the greatest merchants, and the best mariners of our nation," was the publication of the extremely rare anonymous quarto 'Diuers Voyages touching the Discouerie of America,' &c., 1582. He then passed over into France with Sir Edward Stafford, Elizabeth's ambassador there, and remained with him for five years, publishing in 1586 at Paris 'Four Voyages to Florida' in French, and translating it into English the next year, after publishing an edition of Peter Martyr's 'De Orbe Novo.' He returned to England in 1587, "with the honorable the Lady Sheffield, for her passing good behavior highly esteemed in all the French court, determined, notwithstanding all difficulties, to undertake the burden" of preparing his *magnum opus* 'The Principal Navigations,' &c., of which the first edition was published in 1589 in one volume folio. His object was to vindicate his fellow-countrymen from the reproach

"of a sluggish security and continuall neglect of the discoveries and notable enterprises (to be made) by sea, which singular opportunity, if some other people our neighbors had been blessed with, their protestations are often and vehement, they would farre otherwise have used."

And truly the story he had to relate was worth telling. He told of the East, with sailings from Balsara to Ormuz, to Constantinople in Romania, to the Citie of Marocco, to Benyn, and round about the dreadful Cape of Bona Speranza, as far as Goa; of the North, with the discoveries of the Isle of Nova Zembla, and of the sea eastwards towards the river of Ob:—

"After this the opening by sea of the great Dukedome, and Empire of Russia, with the notable and strange journey of Master Jenkinson to Boghar in Bactria";

of the West, with all the romance of Drake, Oxenham, Frobisher, Davis, Gilbert, and Raleigh, and, as he says,

"for the conclusion of all, the memorable voyage of Master Thomas Candish into the South Sea, and from thence about the globe of the earth doth satisfy mee, and I doubt not but will fully content thee."

It is a wonderful book, and a fortunate author indeed was he whose chiefest lights were due "to Sir John Hawkins, Sir Walter Raleigh, and my kinsman, Master Richard Hakluyt, of the Middle Temple."

Ten years later a second edition, in three volumes folio, appeared (1598–9, 1600), passing through the press while another and as great a man was elected in his turn Student of Christchurch, Robert Burton. The apposition is not without a significance of its own. We have little of Hakluyt's own writing in comparison with the bulk of his work, but what there is of it has more than a little of the style of 'The Anatomy of Melancholy.' Might not Burton himself have written this passage?—

"To harpe no longer upon this string, and to speake a word of that just commendation which our nation doe indeed deserve: it can not be denied, but as in all former ages, they have bene men full of activity, stirrers abroad, and searchers of the remote parts of the world, so in this most famous and peerlesse governement of her most excellent Majesty, her subjects through the speciall assistance, and blessing of God, in searching the most opposite corners and quarters of the world, and to speake plainly, in compassing the vaste globe of the earth more then once, have excelled all the nations and people of the earth. For, which of the kings of this land before her Majesty, had theyr banners ever seene in the Caspian sea? which of them hath ever dealt with the Emperor of Persia, as her Majesty hath done, and obteined for her merchants large and loving privileges? who ever saw before this regiment, an English Ligier in the stately porch of the Grand Signor at Constantinople? who ever found English Consuls and Agents at Tripolis in Syria, at Aleppo, at Babylon, at Balsara, and which is more, who ever heard of Englishman at Goa before now? what English shippes did heeretofore ever anker in the mighty river of Plate? passe and repasse the unpassable (in former opinion) straight of Magellan, range along the coast of Chili, Peru, and all the backside of

Nova Hispania, further then any Christian ever passed, travers the mighty bredth of the South sea, land upon the Luzones in despight of the enemy, enter into alliance, amity, and traffike with the princes of the Moluccaes, and the Isle of Java, double the famous Cape of Bona Speranza, arrive at the Isle of Santa Helena, and last of al returne home most richly laden with the commodities of China, as the subjects of this now florishing monarchy have done?"

The arrangement of the second edition is different from that of the first. The Northern voyages were placed first, and much enlarged. The second volume contained voyages to India and the East, the third to the New World. The two volumes before us reprint a great part of the 1598 volume: the first contains early voyages up to the middle of the thirteenth century and a number of records touching on mercantile matters, the second a history of our dealings with Prussia, the Hanse, and Russia. The last letter in this volume is, curiously enough, a warning from the King of Poland to Elizabeth in 1559 against supplying arms to Russia, whose aim was to conquer the tribes of Asia, and with them to overrun Europe. His warning evidently touched the popular mind, for shortly after Elizabeth found it necessary to announce that the arms and ammunition "made in Germany" for her would not be sold to Russia, and to forbid any such sale.

Prof. Raleigh is to contribute an essay on the life and work of Hakluyt to the twelfth volume, which is also to contain a full index to the work. This will, of course, be glossarial, but we should have been glad to see a fuller announcement as to the scope of the notes. Our content with these volumes is the measure of our expectation from the remainder. Hakluyt's scholarship, amply sufficient for his time, is not adequate for the needs of the present day, and an edition of his work would be in no sense satisfactory which did not verify his references and quotations from records as far as possible, and fill up his lacunæ. The travels of Frater Johannes de Plano Carpini and William de Rubruqiis, for example, incomplete in the Lumley MSS. from which Hakluyt copied them, can now be printed in their entirety, and should appear in an appendix. We are aware that a good translation of the latter exists in the publications of the Hakluyt Society, but one reason for this edition is the inaccessibility to the general public of the Society's publications, and that public has a clear right to expect in a work of this kind as much finality as can be achieved. This expectation has, no doubt, been taken into consideration by the editor — more especially as the co-operation of the Society would sensibly lighten his task. We are glad to observe that, when Hakluyt is printed, an edition of Purchas is to follow. This announcement, and the care with which these volumes have been produced, are to us the best evidence that their publishers will neglect nothing to secure completeness. We cordially congratulate all concerned on the appearance of these noble volumes—a worthy monument of the foundation of the sea power of England.

Pat M'Carty, Farmer of Antrim: his Rhymes, with a Setting. By John Stevenson. (Arnold.)

This book is a welcome proof that Ulster is taking part in the general revival of Irish literature. Ulster, of course, is Scottish Ireland, but the Irish Scot is in many respects different from the true Scot. He is not in the least Hibernicized. On the contrary, he is more Scottish than the Scot. The habit of defiance has exaggerated his Scottish traits. It has been said that in order to hear the purest English you must go to Dublin. With equal truth it might be said that in order to find the purest Scot you must go to Ulster. There his thrift is thriftier, his dourness dourer, his pride prouder, his pawkiness pawkier, and there "the auld licht" burns with a harder brilliance. The "Black North" glories in its blackness and exults in its isolation; it regards the rest of Ireland with calm pity; its temper is hard, pitiless, self-centred, narrow. It is the iron province. Not lovable, not plastic, not cultured, Ulster is magnificently stern, superbly imperious, a granite rock against which many a wave of Celtic passion and sentiment has been shattered.

Mr. Stevenson has made Pat M'Carty a type of Ulster character. He is idealized, of course; for the author uses him to express his own personality, which is gentler, sweeter, and saner than that of the average Ulsterman. He uses the Ulster dialect with great skill, and he paints Ulster manners with great realism. Decentralization is the crying need of contemporary writing. Here we have a peculiar people represented vividly and racily. The whole book is bathed in local colour, and the vocabulary is especially rich in those fresh idioms and unworn words which journalism is rapidly driving out of literature.

'The Quiltin'' is full of bucolic humour, though no polite person will realize the splendid agony of "cowld shape" in the "wame o' man." The humour of 'Blethers' is subtler:—

Or gang before a lookin' glass
And flout the fellow in it,
Say he 's uncommon like an ass,
Ye 'd fight him in a minute.
Pretend to hit him on the nose,
And ca' him mollycoddle,
He 'll try to hit ye, but the blows
Will never reach your noddle.

Pit oot yer tongue at him, and chaff
And girn for a' you 're able,
Until ye mak' the beggar laugh
Like—him that gangs in sable.
This is a maist successfu' plan,
And usefu' in a' weathers;
Try it, ye puir, thin, weary man,
And ye 'll bless me and—blethers.

The philosophy of 'Blethers' is peculiarly Scottish. Your true Scot hates to unpack his heart before his fellows. He dreads loose emotions and public sentiment. Yet his emotional taciturnity craves for an outlet, and such an outlet he finds in blethers. Blethering in its most transcendental form must be solitary. It is an explosion of the latent humour with which the centralized *ego* regards itself. It is self-contemplative humour. Fine as may be the humour which plays round the relations of men to the external universe and to each other, it is not in its essence so fine as the humour of the solitary soul which plays round itself, whimsically revelling in the great comedy of personality. Some have, we know, revelled in this kind of lonely and selfish humour, but it is almost impossible to capture it in the presence of other human beings. The perfect environment for the blethering philosopher is the summit of a mountain such as Croagh Patrick, or the heather-clad, hilly wilderness from which one can survey Belfast Lough on one side and Lough Neagh on the other, or perhaps the top of Slievemore, in Achill, or the soft margin of an inky lakelet in the Bog of Allen. In such magical solitudes the soul can dive into its own humour, can plunge into the vast comedy of its own enchanted ocean. This state of spiritual ecstasy is not unlike that state the Oriental mystics reach by a more austere and more ascetic method. The prosaic Gorgio may regard blethering as a mere saraband of fatuity, but men of imagination know better. The spiritual value of humour is one of the unexplored tracts of the soul, and mankind has not yet realized that here may be found the basis of a higher optimism, and the grand prophylactic of life. Nearly all the diseases of the soul are caused by inflamed and exasperated egoism. It is not enough to see the humour of one's fellow-creatures. One must see the humour of oneself. Mr. Stevenson's technique is not fine enough to endow his humour with that permanence which literature demands, but although the humour in his verses is found only in the proportion of radium in pitchblende or in the waters of Bath, yet the literary chemist can detect its presence.

There is humour of a rare sort in 'The Coortin' o' Jeems M'Hhagga,' which may be compared with Tennyson's 'Northern Farmer.' Doubtless Mr. Stevenson owes something to Tennyson, but in this masterly poem he paints the Ulster character with a humorous directness which is wholly original. The sonnet in praise of Ann Bradley is also full of rich humour, and in 'Two Funerals' there is a delightful mixture of humour and pathos:—

O rain and win',
Stap your rampagin' for a minute—
O stap that din—
Hear that bad cough—
There 's auld folk here,
Noo by the grave will soon be in it
I greatly fear,
And a' through your wild wark this mornin'.
. . . . . .
O earth, air, sky,
When kinsfolk die,
And hearts are sair,
Wi' storm o' grief that needs assuagin',
Why do ye try
To hurt us mair
By flood and storm in anger ragin'?

The tender humour of the four child-songs, 'The Angel o' the Hoose,' 'The Fearsomest Beasts,' 'The Land o' Nae Surprise,' and 'Did You Ever?' will delight all lovers of children, as well as the children themselves. Here are two stanzas from 'The Land o' Nae Surprise':—

Far stranger things will happen there
Than ever man devis'd,
And what surprises ye the maist
Is that ye 're no surpris'd.
A wee lang-leggit beggar-lass
Will turn into a queen,
And when ye think she 's fat as fat,
She 'll grow as lean as lean.

A cabbage there may be a rose,
A rosebud cabbage size;
There 's great onsartinty wi' things
In the land o' Nae Surprise.

Nae word is just exackly sure
O' what it ought to mean,
And red 's no sartain sure it 's red,
But thinks it 's maybe green.

Before we leave this fascinating book we must quote some lines on 'Primroses,' which seem worthy of comparison with Dorothy Wordsworth's famous prose picture of the daffodils in Gowbarrow Park :—

Doon whaur the spreedin' hedges hang
Their airms oot ow'r the grassy dyke,
Whaur moss is thick and grass is lang,
Ye find the hame primroses like.
As tall and shapely maids they grow
In families o' four or five.
I wonder, do they think or no?
Are they like Christians a' alive?
Has God not gi'en them sense and mind?
The sweet pale faces and big eyes
Hae surely got a soul behind,
They look sae innocent and wise.

Shakespeare and the Rival Poet. By Arthur Acheson. (Lane.)

THE purport of this volume is to show that when Minto suggested that Chapman was the special "rival poet" of Shakspeare's Sonnets he might have strengthened his position by bringing forward many other passages. The author has made a special study of what he considers to be the attacks and rejoinders, and has marshalled an army of facts in support of his opinions. In order to allow his readers to make a prompt comparison, he reprints in the body of his work all the chief passages that he refers to, and the poems *in extenso* at the end. He makes out as good a case as can be made on the whole, though he occasionally strains his comparisons. He considers Sonnets 20 and 21 the earliest suggestions of the rival poet, and believes them to be an intentional satire upon Chapman's 'Amorous Zodiack,' published in 1595, in which he compares his lady's charms not only "to herbs, buds, flowers, and verdure-gracing Ver," but also to all the heavenly signs in the zodiac :—

Yet here thy beauties, which the world admires,
Bright as these flames, shall glister in my verse.

While Shakspeare retorts :—

So is it not with me as with that Muse
Stirr'd by a painted beauty to his verse,
Who heaven itself for ornament doth use,

and disclaims any flattery in his plain statement :—

My love is as fair
As any mother's child, though not so bright
As those gold candles fix'd in heaven's air.

Mr. Acheson supposes that these sonnets alluding to the rival must have been written after 1595, but he does not make due allowance for the probability, which he himself elsewhere acknowledges, of Shakspeare's having seen Chapman's poems in manuscript. It is, indeed, likely that he did so. It was between these poets a battle not of the books, but of the manuscripts. Both were bidding for the special favour of one patron, to whom Shakspeare thought he had some right through priority. The patron hesitated, either in sport or earnest, but finally showed his good taste by preferring Shakspeare's natural figures and liquid diction to the strained conceptions, pedantic language, and rude rhymes of Chapman, if Chapman was the rival. The latter was not above rhyming *courages* and *heaviness*, *men* and *children*, *renew it* and *crown it*, *reflecting* and *evening*, *labours for* and *treasurer*, *strings* and *doings*, *on* and *one*. Chapman was thirty-five years of age before he had published anything. It is almost certain that he had approached other noblemen before young Southampton came to town. The arrangements of fashionable patrons with unknown poets were generally more dilatory and harassing than agreements with publishers to-day. Months, even years, might pass before the decision of the great person was made, while it was not safe for the poor poet to take up with a new love before he was off with the old. It is certain that he would not seek a patron without a poem in his hand. Shakspeare, therefore, had every chance of seeing the poems in manuscript, which, if offered to Southampton and refused, had to seek some other patron, probably more than one, before Chapman contented himself with his fellow-student, Master Matthew Roydon, wrote the peculiar dedication to him, passed the censor, the registration, and got through the printing by 1595. Dates, in this case, consequently cannot be fixed by ordinary rules. Shakspeare's Sonnets were written at a time when the decision hung in the balance.

Mr. Acheson himself believes Chapman's 'Coronet for his Mistress Philosophy' to be "the dedicated words" intended for Southampton, which, after his refusal, were altered, reconstructed, and dedicated to Chapman's "Mistress Philosophy." It is amusing to find that Wood says of Chapman at college that he was good at languages, but not at logic and philosophy. It may be, also, that Chapman had seen Shakspeare's sonnet on his distaste for the stage when he wrote against

Such as scorn to tread the Theatre
As ignorant.

Mr. Acheson notes that Chapman seems to allude to our player-poet when he contemns

Courtship of antic gestures, brainless jests,
Blood without soul of false nobility.

And again when he exclaims :—

Your eyes were never yet let in to see
The majesty and beauty of the mind.

Shakspeare retorts in his sixty-ninth sonnet,

By seeing further than the eye hath shown
They look into the beauty of thy mind.

In the same sonnet Shakspeare says :—

All tongues, the voice of souls, give thee that due,
Uttering bare truth, even so as foes commend.

Chapman was constantly referring to the "soul," and in 'Ovid's Banquet of Sense' he exclaimed :—

Alas, why lent not heaven the soul a tongue,
Nor language, nor peculiar dialect?

In the same poem he had said :—

Now, Muses, come, repair your broken wing,
Plucked and profaned by rustic ignorance,
With feathers of these notes my mistress sings.

Also in the 'Coronet for his Mistress Philosophy' :—

Honour and error, which the world bewitches,
Shall still crown fools, and tread upon desert,
And never shall my friendless verse envy
Muses that Fame's loose feathers beautify.

In the seventy-eighth sonnet Shakspeare accepts the attribute of "ignorance," and says to his patron :—

Thine eyes, that taught the dumb on high to sing
And heavy ignorance aloft to fly,
Have added feathers to the learned's wing.
. . . . . .
In others' works thou dost but mend the style,
. . . . . .
But thou art all my art, and dost advance
As high as learning my rude ignorance.

This is referred to Chapman's constant claim of learning and scorn of ignorance. In his 'Shadow of Night,' published in 1594, after both 'Venus and Adonis' and 'Lucrece' had appeared, he speaks bitterly of

Muses that sing Love's sensual empery.....
You that prefer the painted cabinet
Before the wealthy jewels it doth store.....
Wealth fawns on fools; virtues are meat for vice;
Good gifts are often given to men past good;
And noblesse stoops sometimes beneath his blood.

These remarks Shakspeare may have taken to himself and answered in the sonnets. Mr. Acheson says :—

"No contemporary poet so persistently supplicated patronage as Chapman, yet none are so bitter and envious towards others who sought it and were successful."

In nearly all his poems he urges his deserts, and laments his poor and unappreciated condition. To a description of himself he adds :—

A thousand marvels mourn in some such breast,
Would make a kind and worthy patron blest.

Mr. Acheson traces a continued animus against Chapman, and direct personal satire in 'Love's Labour's Lost' and 'Troilus and Cressida.' He believes him to be the original of Holofernes in the former play :

"Every fault and foible caricatured in Holofernes will be found in the early poems of Chapman—the bombastic verbosity and tautology, the erudition gone to seed, the overweening scorn of ignorance, the extravagant similes, far-fetched conceits, and pedantic Latinity."

Chapman himself says that he had been born and had long lived on Hitchin Hill. William Browne, in 'Britannia's Pastorals,' calls him "the learned Shepherd of fair Hitchin Hill." Shakspeare makes Holofernes "educate youth at the charge-house on the top of the mountain." In the 'Shadow of Night' Chapman reels off the names of the heavenly bodies; while Shakspeare in Biron mocks

These earthly godfathers of heaven's lights.

Chapman calls out :—

All you possessed with indepressed spirits,
Endued with nimble and aspiring wits,
Come, consecrate with me to sacred night
Your whole endeavours, and detest the light.

When the King of Navarre makes a similar demand, Biron objects :—

Black is the badge of Hell,
The hue of Dungeons, and the *School of Night*.

Shakspeare had attacked the mercenary motives of rivals in the twenty-first sonnet :

Let them say more that like of hearsay well;
I will not praise that purpose not to sell.

This is emphasized in 'Love's Labour's Lost' :—

My beauty, though but mean,
Needs not the painted flourish of your praise.
Beauty is bought by judgment of the eye,
Not uttered by base sale of chapmen's tongues.

Mr. Acheson brings forward several other illustrations of general satire from 'Love's Labour's Lost,' and of personal satire in 'Troilus and Cressida.'

Though Chapman's translation of the first seven books of the Iliad appeared in 1598, dedicated to the Earl of Essex, it is only natural to suppose that he had been engaged on it for many years, that he showed his desired patrons samples

of his work, and aired his fancy that the spirit of Homer himself "went prompting him" with his translation, the great work of his life. This may be alluded to in the eightieth sonnet:—

O, how I faint when I of you do write,
Knowing a better spirit doth use your name;

and in the eighty-sixth:—

Was it the proud full sail of his great verse?
. . . . . .
Was it his spirit, by spirits taught to write?

The various refusals suffered by Chapman seem to have embittered his temper. In his address to M. Harriotts, he bids him continue his kindness:—

Comfort me with it, and prove that you affect me,
Though all the rotten spawn of earth reject me.

Yet in the twelve books of the Iliad, dedicated to Prince Henry in 1609, Chapman writes complimentary sonnets to fourteen persons, among whom are the Earls of Southampton and Pembroke, in the verses to both of whom are hits against "Ignorance and Impiety," not alluded to in the other addresses.

Mr. Acheson thinks further that he has proved the youth addressed in the Sonnets to be the Earl of Southampton, without adducing all the arguments even that have been brought forward in connexion with him. He thinks that "W. H." might stand for Pembroke, who might have passed on the Sonnets to Thorpe.

If "William Hall" had procured these poems, he would never have given them to a rival publisher, and, had he sold them, Thorpe would have felt no need of a dedication. He believes that the "Will" sonnets have relation only to the name of the poet, and the "will" of the lady, and that in the much-disputed line

A man in hew, all *Hews* in his controlling,

there is an anagram of the initials of Henry Wriothesley, Earl of Southampton. He also believes, with many others, that the order of the Sonnets, as printed, is not the order of their inception, and that some of them are lost. In this view he will have more support than in his main theory.

It is a pity that Mr. Acheson did not provide an index, and that he did not "mend his style" with his subject. The book is irritatingly full of prophecies of what he is about to do, and *résumés* of what he has already done; and we do not admire a vocabulary which includes "disgruntled," "mentality," and "religiosity." There are some occasional slips—as the association of Shakspeare's falcon crest with an "eagle."

On Chapman's phrase,—

Like spirits fantastic that put men in fear
And are but bugs formed in their foul conceits,

a reference might have been made to the so-called "Bug Bible."

On the whole, Shakspearean students may well thank Mr. Acheson for the collection of a curious set of associated passages concerning two great poets, while they will probably reserve their judgment as to the convincing character of the evidence brought forward.

DANTE BOOKS.

The Rev. H. F. Henderson's *Dream of Dante* (Oliphant, Anderson & Ferrier) is a specimen of a class of books which the growing attention paid to Dante and his great poem has called forth in somewhat copious measure of late years. Intended, it may be presumed, to arouse an interest in the poem in the minds of those who are not yet equal to the task of attacking the 'Commedia' itself, these books aim at relating in more or less simple language, seasoned with moral and other exposition according to the author's taste, the bare outline of the narrative which Dante used as the framework on which to build his mighty structure. Whether this method brings any readers to the poem itself, we are a little inclined to doubt. One would expect the average modern person to find the 'Commedia' as a tale fantastic and perplexing rather than attractive. However, if such books are to be, we may allow that Mr. Henderson's is a favourable enough example of the way to write them. He knows the poem well, at any rate the first *cantica*, which is all that his present volume deals with; and his comments are for the most part pertinent. His suggestion that the cord which Dante threw down to fetch up Geryon may have attracted the fiend by leading him to suppose that a monk was coming is ingenious, if not exactly complimentary to the secular clergy. And surely Geryon's back was not the ordinary vehicle by which sinners were conveyed to the lower regions. Why are the weights which the misers and spendthrifts roll against each other called "wedges"? and why should the gilt cloaks of the hypocrites be lined with "wedges" of lead? The statement that the image of Pallas at Troy was "named Palladium because the city's safety depended on its preservation" looks like a transposition of the original and derived meanings of the word. The greatest difficulty that besets the writer who would put into prose the story of a poem is that of steering between turgid and pedestrian modes of diction. This has sometimes been a little too much for Mr. Henderson, as when he speaks of "mire that gives off odours of the most sickening description," for all the world as if he were writing a sanitary report, or "the necessary arrangements for their passage turn out to be in the hands of the authorities of the place." Nor does it suit the dignity of the poem to draw in so many words a moral from the story of Paolo and Francesca on "the dangers that accompany the perusal of unwholesome literature," even with a saving clause in favour of the Arthurian romances "in their general tone."

Under the title *The Forerunners of Dante* (Edinburgh, T. & T. Clark) Dr. Marcus Dods has given "an account of some of the more important visions of the unseen world, from the earliest times." The title is a little misleading, for we may be pretty sure that Dante knew nothing of the "Nekuia" of the Odyssey, of Plutarch's Thespesius, of the Egyptian and Babylonian legends here recorded; nor, even if he knew them, was he in any way indebted to the greater number of the mediæval "visions" of the future state which monkish brains evolved in such abundance. When we have named the sixth Æneid, the 'Dream of Scipio,' the Apocalypse of Peter—this, however, only through its influence on later works of a similar kind—and possibly the Vision of Tundal, we shall probably have about exhausted the writings which can be said to have influenced either the general scheme or the details of the 'Divine Comedy.' Yet such a collection as Dr. Dods has made is not without its interest in this connexion, if only as showing how what in the ordinary mediæval brain was merely a mass of formless and "unconvincing" horrors, a kind of "forcible feeble" attempt to make the reader's flesh creep by the formless accumulation of ghastly imaginings, or at best "little sermons devised to point a moral," became in the hands of a great genius, when arranged with due order and restraint, the material for the noblest poetry and the vehicle of the highest and most lasting teaching. Dante knows nothing of angels half fire and half snow, of vessels of boiling brass, tin, lead, sulphur, and resin, one end of which is held by a huge horse of fire, of wheels whose spokes and rim are covered with blazing hooks of iron, and which are turned by demons so quickly (contrast this with the reticence of Virgil, "radiisque rotarum districti") that it is impossible to distinguish the men on the hooks. His imagination is never allowed to run riot in this way, even in its most gruesome moods; he had not studied the classics for nothing. Dr. Dods, by the way, might have studied them a little more carefully. Where does he find that Ulysses ever went down to the infernal regions? In Homer's Odyssey—"I believe that is the best," as a famous man of letters once observed—it is the shades who come up, not the visitor who goes down. Where in Virgil is the "Hound of Hell" "pictured as assigning the souls of the dead to their proper locality by the number of coils which he gives to his tail"? That is the function of Dante's Minos. And if we wanted to quote the most remarkable reference in the Bible to the Tammuz legend we should take Ezek. viii. 14, in preference to a doubtful and not very intelligible rendering of Jer. xxii. 22.

It was a somewhat happy thought which led Mr. C. C. Dinsmore to collect, under the title of *Aids to the Study of Dante* (Houghton, Mifflin & Co.), some of the more notable contributions to our knowledge and appreciation of the poet and his works which have appeared in modern times. Thus we get virtually the whole of the late Dean Church's essay, some of Prof. Eliot Norton's accurate and clear-cut studies, the more important passages from Gaspary, Prof. Comparetti's valuable chapter on Virgil's place in the 'Commedia,' Scartazzini's (perhaps less valuable) theories about Beatrice, together with translations of the lives by Boccaccio and Leonardo Bruni, as well as the passages of Aquinas that are most essential for a right understanding of Dante's ethico-religious system. These are judiciously arranged so as to lead the reader from the contemporary and personal history to the study of the works themselves and their interpretation, and form perhaps the most convenient repertory for the beginner in Dante that has yet been devised. The diagrams by the late Duke of Sermoneta have been borrowed, and several portraits are inserted. The Bargello portrait and the death-mask are given on opposite pages. When they are so viewed, it seems impossible to doubt that they represent the same person.

The title of Signora Gualtieri's little book, *Racconti presi dalla Divina Commedia* (Rivington), is perhaps a trifle misleading. It does not, as the hasty observer might suppose, contain an attempt to do for Dante what the Lambs did successfully for Shakspeare, and other people have with less success tried to do for other great narrative poets, even for Dante himself. Signora Gualtieri takes seven of Dante's personages, of various degrees of eminence, and, after explaining the circumstances in which they are introduced, proceeds to give from such materials as are extant some account of them and their doings. As in most cases the materials are of the scantiest—half a dozen lines, it may be, in a commentary or a few scattered notices in the chronicles—a good deal of embroidery is requisite to furnish forth even a small volume like the present. Thus, in the account of Provenzano Salvani, one nervous line of Dante has to be expanded into some eight pages

descriptive of Provenzano's emotions when making up his mind to the act of charitable self-sacrifice which earned him a place among those sure of ultimate salvation. Others are treated in the same imaginative way. The introduction, by Mrs. M. G. Glazebrook, tells us that the author's object was to provide a suitable reading-book for beginners; but we can hardly regard that as an adequate reason for preparing diluted extract of a great poem. English people, says Mrs. Glazebrook, learn Italian to speak when they travel, or to do justice to it in singing, or in order to study the 'Commedia.' How a book of this kind will help them to achieve either of the first two ends, we do not see. And as for the 'Commedia,' surely it is best to leave that alone till schoolroom days are over, and the student has grown capable of some insight into the great problems of human nature and destiny. After all, for those who just want to read the story, Cary is always at hand. *Pace* Mrs. Glazebrook, there are plenty of Italian books from which young people can be taught grammar and vocabulary without undue tedium, and sufficiently to enable them to pass on by themselves to Fogazzaro, Carducci, or even the commentary of Scartazzini, if such be their ambition. There are many other points in the introduction which, did space allow, we would willingly debate with Mrs. Glazebrook; which is as much as to say that it is written with far more intelligence than most that is written about the rather neglected subject of Italian study in England. A good word, too, ought to be said as to Signora Gualtieri's knowledge of the history with which she has to deal. Peter de Vineis, indeed, was never Chancellor; and the reason, no doubt, why Charles of Anjou found little opposition from the Ghibelines of Piedmont and Lombardy, was because he went to Rome by sea. But for the treachery of Buoso, the small force he sent by land would no doubt have found pretty stout opposition, and the course of events might have been altered. Unless we include the suggestion that Conradin died by the guillotine, these are the only historical statements we could correct. We see, however, indications that the author is not familiar with Dante's "minor works."

Cristina, by Emily Underdown (Sonnenschein), though ostensibly "a romance of Italy in Olden Days," may be treated here, for it again is an attempt to make a story out of incidents which owe their main interest to the fact that they have been embalmed in Dante's verse. It is based upon the stories of Provenzano Salvani, above mentioned, and his countrywoman Sapia. The friend becomes a young man attached to Cristina, Provenzano's ward, herself a waif from Florence, of a noble family. Their love story is worked into the contemporary history and politics of Italy, and the fights of Tagliacozzo, Montaperti, and Colle are duly related. It is a form of fiction which can only succeed in the hand of a master, and we fear that Miss Underdown can hardly be classed in that category. The thirteenth century, indeed, is as hopeless a time for the writer of historical romances as any. We know a good deal about the history, but singularly little about the people except as figures in the history. What we do know does not lead us to regard them as favourable subjects for sentimental fiction. Thus, if Piero had really been in love with Cristina, he would certainly not have wanted to marry her. He would have written sonnets about her, and married some one else.

The Rev. J. S. Carroll is another of the benevolent people with fluent pens who have come forward so freely of late years to make Dante easy. He is "not aware of anything in the way of an exposition, canto by canto, as simple and popular as the nature of the subject allows," and he has accordingly done his best to supply the supposed deficiency with a volume under the title *Exiles of Eternity* (Hodder & Stoughton), which, while it deals with the first *cantica* only, contrives to exceed considerably in bulk the whole poem. As a matter of fact, what he has done is to put together in a connected form a good deal of matter from existing commentaries, omitting the text except for a quotation here and there, and those translated. It may be admitted that this is all, or nearly all, that he professes to do; but again we must say that this does not seem to us the right way to lead people to study a great poem. It is much better for the student to go to work with the text and a dictionary, until he has found out for himself what needs explaining before he can come to an apprehension of Dante's mind. Next let him take as many commentaries as he likes, and work out his difficulties. If he then chooses to bind up the whole by the perusal of such works as this or others we could mention, well and good. But he may be sure that "books about books" never yet made a scholar. We have no special fault to find with Mr. Carroll, unless it be an occasional lapse into fine writing. He is very accurate as a rule, though he seems once to have forgotten that in 1300 Dante was as much a Guelf as any man in Florence, whether Guido Cavalcante or another. In handling the allegory and the ethical teaching generally he seems to us sane and sober. Still, we cannot honestly recommend his book to beginners in Dante, though those who know their 'Commedia' well will read it with interest and, it may be, with profit.

Messrs. Ellis & Elvey have published a charming edition of Rossetti's masterly translation of the *New Life*, illustrated with reproductions of his pictures.

LOCAL HISTORY.

Kirkby Overblow and District. By Harry Speight. (Stock.)—Kirkby Overblow, which forms the centre of an interesting Yorkshire district north of Leeds, and about equal distances to the south of Knaresborough and Harrogate, is a large parish, of sufficient importance to repay the efforts of a local historian. Mr. Speight, who has previously written much on Yorkshire topography, has now produced a book of about two hundred pages on this parish and district. There can be no doubt that his industry in collecting materials will be rightly appreciated by many in the locality; indeed, a goodly list of subscribers seems to show that the book was a financial success before issue. Nevertheless, this volume is a long way from being in the first flight of local histories, and can scarcely fail to prove disappointing to the true antiquary or to the thorough student of historical details. Such a book as this might fairly be passed by with just a few words of praise as to its being a carefully written record with a few apt illustrations; but when the writer appears to fancy that he is a true historian, and has produced a work of genuine and primary value, it is better to deal candidly with the matter. "Short as the story may appear," says Mr. Speight in his preface, "it has involved no inconsiderable research among original archives." We find no traces of thorough investigation or such research, save in parish account-books. Those who have attempted true manorial history are well aware of the time and trouble that are requisite to attain to any degree of success, and that a knowledge of old scripts and of the nature of documents extending over many centuries is a first essential. Of such investigation with regard to the manors of this parish and its various townships there is but little trace in these pages; but there are frequent references to a great variety of statements that have already appeared in print. There is, however, so far as we know, no reason whatever why the actual descent of these manors should not be worked out.

Kirkby Overblow was one of the most wealthy churches of the district, so that the list of rectors and patrons is one of exceptional value and interest. The list of incumbents may often be taken as a test of the topographical writer's thoroughness or the reverse. How does Mr. Speight deal with this problem? A clearly written manuscript record of Yorkshire incumbents was compiled from the episcopal registers in the seventeenth century, known, from the name of the compiler, as Torre's lists. This manuscript is kept in the Registry of the Dean and Chapter of York, on the south side of the minster. It is easy to consult, and can be even more readily quoted, as it has been printed in the columns of the *Yorkshire Post*. Now every Yorkshire scholar or antiquary who has had occasion to work out a list of rectors or vicars is aware that Torre is not trustworthy, and that there are important omissions, unfortunate misreadings, and occasional wrong dates in his lists. Under the same roof as the Dean and Chapter's Registry is the Episcopal Registry, and there the original registers of institution, beginning in the time of Henry III., are preserved. To consult them is a laborious process, and it can only be done by one skilled in ancient handwritings and Latin abbreviations. Mr. Speight is content to take his list from Torre instead of from the "original archives," and where Torre stops he uses, we suppose, the parish instead of the episcopal registers, or possibly a newspaper list. At all events, the rather curious change of patrons in the eighteenth century is altogether omitted. Moreover, had Mr. Speight known where to look, he could have filled up the gap in Torre's list of incumbents between 1496 and 1573.

Mr. Speight has some curious stories to tell of recent rectors. Mr. Toogood, who held the rectory from 1858 to 1892, rowed in the first boat-race between Oxford and Cambridge; he was the owner of a celebrated grey horse called Forester. "Mounted on this famous animal, he did wonderful deeds.....It was nothing unusual to see him jump hedges sitting backwards, holding to the animal's tail"! The author's accounts of the fabrics of the old church of Kirkby Overblow and of the old chapel of Stainburn are meagre. He is probably right in considering the illustrated blocked-up doorway in the north wall of the parish church as pre-Norman; but it is scarcely possible to believe that the font-cover is coeval with the Norman font. If the latter statement is true, Kirkby Overblow possesses one of the most interesting wooden relics of church furniture in Christendom, and it was clearly Mr. Speight's duty to have it thoroughly illustrated. Notwithstanding its deficiencies, this book can be recommended as a general record of the district; but the thorough history of Kirkby Overblow remains yet to be written.

Some Craven Worthies. By W. A. Shuffrey. (Robinson & Co.) — The Vicar of Arncliffe has put together 300 pages about the "worthies" of the Craven district. Two of them, Lady Anne Clifford (1589–1676) and General John Lambert (1619–1683), bore characters and spent lives of national interest; whilst William Paley, Archdeacon of Carlisle, has maintained his fame as a writer on Christian evidences for over a century. The rest of the characters, save Thomas Lister (1752–1829), the first Baron Ribblesdale, are clergy or divines of no remarkable eminence, and of comparatively recent times. The book is pleasantly written, and has some suitable illustrations. It will probably be welcomed

by the clergy and others of the Craven district, but it has no great historical or literary value, as is naïvely admitted in the last sentence of the brief preface :—

"Living far from libraries, and with only occasional means of access to the British Museum and the Bodleian Library, the writer has not been able always to verify his references; accordingly, they have sometimes been omitted, or only generally given."

Messrs. Bemrose & Sons have added to their collections concerning Buckinghamshire and Northamptonshire an illustrated volume of *Memorials of Old Oxfordshire*, edited by P. H. Ditchfield, which deserves a hearty welcome. We cannot say that we admire the coloured lettering on the outside of the volume, but it certainly deserved to be handsomely bound, as it is, since it deals with a region exceptionally rich in historic memories—in fact, in all that delights the lover of that England which is rapidly vanishing from our eyes. Mr. Ditchfield leads off with a capable historical summary from early times, tracing the troubles of the county up to the decay of Jacobitism. 'Academic Oxford,' by Mr. T. A. Cook, is too brief to be of value, and the compiler ought to have made more research of his own before he attacked so notable a subject. Mr. W. J. Monk is well known as an authority on the beautiful town of Burford, to which he devotes two chapters. Oxford stands in the middle of the county to one looking from north to south, and the outlying districts are touched in chapters on Henley, Witney, Broughton Castle, Edgehill, and the Banbury district. The northern district, which joins on to Warwickshire and Northamptonshire, is the richest in romance of all kinds, and the most remarkable paper here is one by Mr. A. J. Evans on 'The Rollright Stones and their Folk-lore,' which is the result of research on the spot among a population which held till recently wonderfully untainted stores of folk-lore. The result of his inquiries may surprise modern readers, but we can bear witness to their veracity, while the parallels he suggests are illuminating. The stones rank with Stonehenge in antiquity, and beyond the fact that they are pre-Roman, little can be said, except by way of comparison with similar monuments elsewhere. The "Round House" is figured in an account of Edgehill and neighbourhood, but we think a word should have been added as to the date of its erection, since many visitors take it for a venerable castle. Broughton Castle, a picture of which forms the frontispiece, Dorchester Abbey, and Ewelme claim other chapters of interest, while Mr. C. E. Keyser has written notes on the Oxfordshire churches, which include some admirable Norman work among their attractions. The final section, on 'Poets of Oxfordshire,' is a little inclined to gush, but it gives some idea of the numerous delights of the county, which has inspired some happy verse of to-day.

Picturesque Hertfordshire, by Duncan Moul and F. G. Kitton (Robinson & Co.), forms a capable introduction to the subject. Mr. Moul's pictures are the chief feature of the book, but Mr. Kitton's careful text also deserves a word of commendation. The only thing that the county lacks is running water. It is, however, essentially rural, in spite of its nearness to London, and holds abundance of quaint old houses for those who do not like the splendid tinkering at St. Albans.

SPANISH BOOKS.

Hernando de Soto. By R. B. Cunninghame Graham. (Heinemann.) — The reader may safely place among the best of the good books its author has given us this spirited biography of one of the bravest of the adventurous *conquistadores* who in the sixteenth century carried the flag of Spain among the simple-minded Indians of Central America. This fills the bulk of the book, but, as its sub-title shows—"together with an account of one of his captains, Goncalo Silvestre"—this is not all. Indeed, this is a particularly full book, and, though not in the strict sense original or creative work—since it is largely compiled from such standard histories as Herrera's 'Historia General de las Indias,' Garcilasso de la Vega's 'La Florida,' and the 'Discovery and Conquest of Tierra Florida,' by a "Gentleman of Elvas"—it is richer in colour, observation, and originality than any dozen of average novels, and better worth reading. Mr. Graham is an aristocratic Tory by instinct, habit, and temperament; in theory he is a democrat who dallies affectionately with the principles of the anarchist. He is Republican enough to write in one of his amusing foot-notes to the text of the present volume :—

"I have often thought that a substitute King or Queen, or even a wax-work representation of the real Sovereign, would do quite as well for processions and public ceremonies as the original."

But in a hundred other passages the author clearly shows that his sympathies are all with the ardent royalists, the courtly adherents of kings and princes. And in the same contradictory fashion, when writing of modern affairs and peoples, Mr. Cunninghame Graham is ever on the look out for some new epithet with which to lash at the great Powers, and cannot praise too warmly, or miss an opportunity of displaying his affectionate, sympathetic admiration for, such peoples as the Spaniards, whom he deems more honourable, generous, sincere, and altogether admirable than such hypocritical tyrants as the British, the Americans, and their like. Yet in this book, since he is dealing not with Europe, but with the Spanish people in conflict with a more primitive race, the thong of his irony is made to curl and crack as relentlessly about the hidalgos as ever it did among the substantial statesmen and merchants of more prosaic London. But this is no real evidence of irresponsibility or illogicality upon the author's part—it is merely the outcome of his natural bent toward the championship of the weaker side. There is a good deal in Mr. Cunninghame Graham of Don Quixote, something of the born actor, and a great deal of gentle sentiment and real human kindness. In glowing periods, full of picturesque asides, quaint comments, and foot-notes of quotation from Spanish authorities (which are all given in the original), the author relates Soto's part in that pathetic page of history which tells of the downfall of Atahualpa, the Inca, and the ruthless butchery of his simple followers by Pizarro. Of Soto's return from Peru, before setting out upon his great expedition as chief in command, the author says :—

"On his return to Spain he straight became a personage, rich and respected (as all rich men are), perhaps more for his riches than his worth, for wealth has always had the property of belittling him who owns it, making him but a guardian of itself, a sort of caretaker, whom every man, whilst envying at heart, tries to depreciate."

Here is a hint of the author's characteristic attitude toward the onward march of what we call civilization; it refers to Soto's entrance in, and naming of, Florida :—

"What can be better than a space left waste by the Creator of the world, who for some purpose of His own jewelled His work with fragrant 'weed prairies,' and set His rhododendrons wild on the mountains, planting His Argentina on the river-sides of oceans of green grass in the great pampas of the South? Of course, He did not know that we should find His work unfinished till we had set it full of factory chimneys, or maybe He had worked upon another plan, and made it all a heap of scoria ready to our hand."

"At the importunitie of some," it seems that Soto sent to a certain Indian chief and asked for thirty women slaves for his troops. Hearing of this, the Indians fled with all their women to an island, where Soto's horsemen could not pursue them. So he sent them word to return home, and bade them not to fear, "for he would have none of their women, from whom they seemed so loath to part." What followed was the shabbiest piece of work which Mr. Cunninghame Graham permits himself to record of a man he judges leniently and as an admirer :—

"He sent and burned down all their crops, a method of bringing home the Christian faith and practice which never fails of arresting the attention of the sufferers, and showing them that all the world has points of contact, based on the bed-rock of their common inhumanity towards mankind."

The action was brutal, and the author's sardonic comment is not uncalled for.

There are few pages in this book from which the reviewer is not tempted to quote. Still it is necessary to point out that, with all his undoubted power to charm, and his real feeling for style, the author has penned various clumsily constructed sentences and some which are ungrammatical.

Messrs. Gowans & Gray, of Glasgow, have sent us a copy of the second volume of their admirable translation of 'The Complete Works of Miguel de Cervantes de Saavedra,' which they are issuing in their neat and astonishingly cheap series the "Complete Library." It contains the *Galatea*, which has never before been adequately rendered into English, and now appears in an accurate and trustworthy version by Dr. Oelsner and Mr. Welford. It is no small service to the students of Cervantes who are unable to read the original to have this famous pastoral made accessible to them in so satisfactory a form. The prose is excellently and faithfully rendered, and the numerous pieces of verse are often neatly and felicitously turned. But although it was probably Cervantes's favourite among his works, the reader must not expect to derive from it anything like the pleasure 'Don Quixote' affords him. Cervantes's literary ideas were of the most orthodox character, and in essaying a pastoral as his first work, he was following the fashionable models. Besides, he took a great deal of pains with the style, and the style was undoubtedly good. In 'Don Quixote' he ventured on a species of literature that was not recommended by any approved examples; he wrote it hastily and carelessly, probably not continuously, but when the fit seized him, and even its rapid success did not, it is very likely, convince him that he had struck on a truer and greater vein of fiction than in his 'Galatea.' Yet the pastoral was necessarily limited by the conventions on which it was based. It is true that in the fifth book Cervantes, whose mind was naturally full of sea fights and Algerine pirates, does not overstep the boundaries fixed by Sannazaro and Montemayor, and makes Tirsi tell of fights by land and sea; but they are related in a sketchy, half-hearted way, as if Cervantes felt himself a truant from the proper path. But this is not the place to enter on a general criticism of the 'Galatea.' Suffice it that the reader will find all that need be said under this head most vigorously and justly expressed in Mr. Fitzmaurice-Kelly's introduction, which is the most notable feature of this as well as of the other volumes of this series. Mr. Fitzmaurice-Kelly is a born bibliographer, possessed of an astonishing knowledge of books and a strong sense of the requirements of the science. He has an extremely keen scent for anything like an illegitimate assumption, and in the preface before us he shatters the theory of a Madrid edition of the 'Galatea' published in 1584, quoting with great effect the agreement lately brought to light by Dr. Pérez Pastor for the sale by Cervantes of the copyright of the 'Galatea' to Blas de Robles. The whole of this intro-

duction is well worth careful study, although the portion relating to Mr. Gill, the former translator of the 'Galatea,' if very amusing, has little to do with Cervantes; and the reader should not omit to notice Mr. Fitzmaurice-Kelly's commentary on the 'Canto de Calíope,' which contains a great deal of information in a short space.

Mr. Bart Kennedy has written a good-humoured account of *A Tramp in Spain* (Newnes). He started from Gibraltar quite ignorant of the Spanish language and Spanish literature; he picked up a little of the language and nothing of the literature, but he learnt to appreciate the good qualities of the Spanish nation; and it is to be hoped that he may acquire some knowledge of its history and literary monuments. At present he is in complete darkness on the subject. For instance, he gravely assures his readers that the gipsies were in Granada "in the time of the Romans." It is obvious from this sort of remark that Mr. Kennedy is not likely to give much information regarding the archæology of the country he passed through; but his kindliness of heart and his sympathy with the humbler classes have enabled him to see them in a truer light than the ordinary tourist does.

OUR LIBRARY TABLE.

The Life of H.M. William the Second, German Emperor, by Mr. William Jacks (Glasgow, MacLehose & Sons), suffers by our recollection of the author's 'Life of Prince Bismarck.' Mr. Jacks, in that best known among his previous books, swallowed German modern history whole. It will be remembered that, neglecting even such documentary authority as the Hohenzollern family letters in the memoirs of the King of Roumania, he accepted the Prussian official account of the origin of the war of 1870. In his present volume he is on safer ground, and panegyric is in place. It is not easy, however, to accept the Kaiser's opinion of himself and of his acts without coming into conflict with the Emperor and Empress Frederick and with Queen Victoria, not to speak of other illustrious persons well thought of in this country, so Mr. Jacks is driven to evade some difficulties. He even praises the Emperor Frederick where Gustav Freytag himself could not do so. After quoting the words used by that friend of "the Crown Prince" about the military talents of "the victor of Woerth," Mr. Jacks complains of "the disparaging remark," and adds, "We have proofs in abundance to show that he was inferior to none of his ancestors in military genius." Readers both of seventeenth and eighteenth century history and of the Blumenthal memoirs will feel that the Emperor Frederick would have been the first to laugh at language so extravagant. We doubt if Mr. Jacks is justified in his index entry "Bebel, Anarchist," and in classing in the text the Bebel section of Social Democrats as "Anarchists," apparently on the ground that they defend "the murder, under certain circumstances, of princes and monarchs." Scientifically Mr. Auberon Herbert is an Anarchist and Herr Bebel is not. In popular language we are apt to call "Anarchist" any one whose opinions we dislike. But there are many persons in favour of king-killing—in Russia, for example—who are extreme supporters of the State, and there are many Anarchists as inoffensive as, to judge by his portrait, is Mr. Jacks.

The Army of the Indian Moghuls, by Mr. W. Irvine (Luzac & Co.), is a learned piece of technical history, dealing, however, with the facts concerning a force which was never really effective, and only fit to be classed with the armies of the Persian and Chinese empires.

UNDER the title *The Sea Services of the Empire as Fields for Employment* (Treherne & Co.), Mr. Archibald Greig Cowie has collected all available information as to the many different employments at sea and the ways of entering on them. Some of this—as for officers of the Navy in all departments—is, no doubt, to be found in the current 'Quarterly Navy List'; but even so, there are many people—country gentlemen, and still more, country ladies—whose sons clamour to go into the Navy, but who know nothing of the 'Navy List,' and, if they had one, would find it as difficult to understand as a 'Bradshaw.' For a lower social grade, official information is not easily to be got, and the prevailing ignorance is very great. Mr. Cowie quotes an instance, dated only last January, of a Portsmouth magistrate suspending judgment on a young thief "to give the lad an opportunity of entering the Navy." If a Portsmouth magistrate does not know that the Navy is not a dumping ground for young thieves, it is almost excusable for a country squire or a country parson, and still more for the poor people of his neighbourhood, not to know it; and as in reality the Navy does open to a working man's son a career far above any that he is likely to arrive at on shore, the information cannot be too widely spread that the Navy receives boys of good character only; that it will *not* receive boys who have been in a prison or a reformatory; nor any without "a searching medical examination," which gutter-bred children are not likely to pass, even if there is no marked stain on their character. The high standard of excellence of the naval seaman of to-day is now commonly recognized; but it should be also known that this is largely due to the rigorous scrutiny as to character and capacity—mental and physical—to which the boys are subjected on entry.

In tracing the prospects of a boy from his entrance into the Navy, Mr. Cowie comes to speak of his examination for the rating of A.B. (able seaman), which has hitherto included the traditional work of a sailor—work with ropes and sails—but is now to include

> "the use of levers, jacks, purchases, the Spanish windlass, drifts and punches, braces and bits, spanners, ratchets, wedges, and how to wield hatchets, hammers, chisels, files and screwdrivers."

Much of this use has, of course, been familiar to any capable seaman for many years past, but it is now formally required. Verily, as Mr. Cowie says, "the marlinspike has been ousted by the spanner." But it is not only of the seamen and others—artificers, mechanics, stokers—employed in or in connexion with the Navy, that Mr. Cowie has to tell. He says much of the Naval Reserve, of the pilot-service, of lifeboats, of lightships, and above all of the mercantile marine. The book is, in fact, a handbook for the use of those who are directly or indirectly interested in launching a boy—whatever may be his rank in life—whether for service under the Crown or in the mercantile marine; and as such we can confidently recommend it.

Ships and Shipping: a Handbook of Popular Nautical Information, by Mr. Francis Miltoun (De La More Press), brings together a considerable amount of information, the whole of which is not to be found in any one other work. A modest preface has prepared the reader for a few errors natural in a first edition of such a compilation. We note an obvious mistake in the minimum cost of a modern battleship. What is a more useful criticism concerns the plates of flags. It seems a mistake to prefer over the ordinary flag of foreign countries the royal standard in cases where that standard is wholly different from the usual national colours. In the case of Russia, Germany, and Italy the royal flags are seldom seen, whereas the important point is to get into the heads of Britons the true nature of the German and Russian tricolours. The Italian tricolour, oddly enough, is well known, although the German ought now to be, but is not, more familiar. As regards Russia, the fact that the Russian flag, both the right way up and upside down, and also the Dutch flag, are commonly used by way of British patriotic decorations, shows the necessity of enlightening the public mind. The Austrian royal standard is also very different from the usual flag; and that of Hungary is not given. In the case of Turkey the Sultan's signature is given on a flag which is never in practice displayed; and the ordinary Ottoman flag, familiar, with a difference, to Britons in Egypt, is not given.

THE British reader has not made much of the evidence taken by the recent War Commission, and has been satisfied with newspaper versions of the sadly inferior Report professedly based on that evidence. It cannot, then, be expected that *Le Soldat Impérial*, an ill-named book of great learning, which contains evidence as to the shortcomings of French administration in Napoleon's wars between 1800 and 1814, will attract much attention here. The author is the "Jean Morvan" who has previously written on 'Les Chouans,' and the publishers are MM. Plon-Nourrit & Cie. The present volume deals with conscription and recruiting, material, training, remounts, pay, food, and supply. Its moral is that those responsible, from Napoleon downwards, forgot under the Empire the concern for detail which they had learnt under the Revolution and the Consulate. The correspondence of Napoleon reveals only what ought to have been, and not what was. Robbery was general, and events in Spain and Russia were natural results. The treatment of the subject is deficient in breadth. The second volume, dealing with the men, which will appear in October, should possess more interest.

MR. G. H. POWELL'S edition of the *Reminiscences and Table-Talk of Samuel Rogers* (Brimley Johnson) is acceptable. The notes might perhaps have been fuller, and the confusion of personages which pervades the original remains unelucidated except by a careful index. Still Mr. Powell has done good service to letters by collecting from the memoirs of Dyce and Sharpe, Rogers's nephew, some of the best stories in English recollections. Read as a whole, they are a surprising revelation of the influence of the poet-banker in forming our conceptions of Charles James Fox, Byron, and their contemporaries. Rogers knew every one worth knowing in his own day, while from Holland House he absorbed the gossip of the previous generation. If he wounded with his tongue, the warmth of his heart ultimately supplied the cure. In an adequate introduction Mr. Powell sums up the man and the perpetrator of verse by no means amiss. It is, however, by the 'Pleasures of Memory,' rather than by 'Italy,' that Rogers deserves, in his meticulous and frigid way, to be remembered. The latter, to use the old jest, would be "dished without the plates."

ALTHOUGH the literature of outdoor and country life, exploited from the fanciful point of view, increases day by day, there is always plenty of room for a really well-observed and pleasantly written work on this ever delectable subject. In *The Arcadian Calendar* (Newnes), of which the text is by Mr. E. D. Cuming, while the pictures are provided by Mr. J. A. Shepherd, the light side of nature is treated with a mingling of truth and vivacity that should prove instructive and entertaining. Or perhaps one should rather say that the calendar deals lightly with various manifestations of nature and natural history, and will probably find a welcome where more dignified and serious work might fail to please.

And though the facetiousness would seem sometimes a little too pervasive, the writing is often full of charm, and the observation invariably accurate and sometimes even subtle. The months of the year are treated in turn in relation to birds, beasts, insects, and fishes, to say nothing of reptiles, after a bright and entertaining fashion, the text being judiciously sprinkled with neat and apposite verses, all very much to the point, as, for example, this imaginary "interview on the African coast of the Mediterranean some fine April evening":

"You ought to come," the martin urged, "and also bring your wife.
They'd welcome you with paragraphs, the *Field* and *Country Life*."
"They would," the hoopoe drily said, "and every mother's son
Who's given up his catapult would go and get his gun."

Mr. Cuming often achieves a certain felicity of phrase which indicates a more than common faculty of sympathetic observation. As he well says of the little blue tit on the secluded nest of her choice in some hole in wall or tree,

"there she sits, defying man and his fingers with vigorous pecks; it is as though a dormouse should hit you with his clenched fist. The while she hisses fiercely with touching but misplaced confidence in her ability to make you believe she is a snake."

Indeed, what the author does not know about the *vie intime* of our British birds would hardly seem worth the knowing; nevertheless, we have a crow to pluck with him as regards his estimate of the chaffinch's song, that most exquisite of early spring melodies, falling on the sense as though a shower of blossom petals had been made into music. And yet Mr. Cuming says "the chaffinch's idea of music is elementary," and sets down his rippling rhythms, fresh and pure as a mountain rillet, as "that short, defiant cry of his." No; in spite of expert opinion, we could ill spare the cheery voice of the chaffinch. In a terse but true estimate of the house-sparrow we cordially agree. Here is the root of the whole matter, as it were, in a nutshell: "The house-sparrow is chirping: he has found the first crocus of the year, and, having eaten the bud, has done some mischief, wherefore he is happy."

It is, however, to be regretted that a book so excellent of its kind should not have been more fortunate in its illustrator, for, despite the extreme cleverness of Mr. Shepherd's facile pen, his drawings are too grotesquely anthropomorphic to please those who appreciate the charm of the text. With the exception of one really delightful fantasia upon a dormouse theme, all are more fitted for the pages of *Funny Scraps* and the like than for their present use. The illustrator, although he appears to have at least a bowing acquaintance with Japanese methods, seems to have no feeling whatsoever for those decorative forms and refined silhouettes which nature is for ever offering to the seeing eye, thoroughly compatible, moreover, with the pictorial expression of humour, as witness, again, the artists of Japan. But Mr. Shepherd's ideas of humour are singularly primitive—top-hats, mufflers, pipes, and all manner of human trappings are pressed into the service of his models, which, in addition, are more often than not caricatured out of all knowledge. The gentle jokes of the author are amusing, but the antics of the artist, like the dancing of Hippoclides, make for vulgarity; his grasshoppers are a burden.

A COLLECTION of *Kings' Letters, from the Days of Alfred to the Accession of the Tudors*, newly edited by Mr. Robert Steele, is an interesting addition to the "King's Classics" (Moring), which are both elegant in appearance and cheap. Mr. Steele relies to a certain extent on Halliwell, but he has shown a scholarly care in rendering his originals into English, which is unusual and laudable in a popular edition. Brief notes as to letters are added at the end. Some of them are too formal to give any personal idea of the sender, but others are highly characteristic, and nearly all are historically valuable. We find such different topics treated as lodgings at Cambridge, the charges against Joan of Arc, and the law regarding the disposal of wrecks.

The Life of Lord Edward Fitzgerald. By Ida A. Taylor. (Hutchinson & Co.)—Some of the essential conditions and methods of historical composition of the lighter kind are evidently familiar to Miss Taylor. She knows how to arrange and present her material to her own and her readers' advantage. Her writing is as clear and direct as it is pleasant. This life of Lord Edward Fitzgerald, the hero of Irish revolution, is written in a singularly sympathetic yet non-contentious strain. The author, that is to say, does not unnecessarily touch on dangerous political ground. Her treatment of her subject suggests, moreover, a fine understanding of the peculiar genius of his race and country. This is in itself a fair equipment for the task so well achieved. Nowadays, when many people "undertake" a biography for no better reason than because they are asked, or because they want "a job," the sympathy of the biographer for his subject cannot always be taken for granted. We have it here, as we have said. Mixed elements of tragedy and comedy have always gone to the making of the most vital pages of Irish history. In the moral as well as the physical climate smiles and tears lie close together. The sense of sadness in all things Irish is at once relieved and deepened by the mirth always ready to break in.

Miss Taylor writes with ease, also in a sense with restraint. One guesses that she could have been more eloquent had she not been minded to set a seal on her utterances. True lovers of Ireland never forget the "old unhappy far-off things"; but in a work of this nature and scope reticence on controversial matters is in place. High-flown sentiment and rhetoric would have been more than usually useless. Passages like the one we are about to quote are sufficient indication of the underlying feeling. In speaking of Lord Edward, and the gifts that were to a wonderful degree his—of the gifts of Ireland to her sons, and to the Geraldines especially—she says:—

"She gave her loves, her hates, and her soul, receiving from them in return fair chapels, loyalty to her faith, devotion to her nationality. To Lord Edward she gave the last gift, a dream, and he for her gift—greater love hath no man than this—laid down his life."

This dream was, of course, the dream of freedom for his country.

If there is fresher or fuller historical information than is to be found in Moore's 'Life' and in other places, we have not discovered it, and it does not seem that Miss Taylor makes any pretence to it. What she brings to her subject is a fresh and feeling presentation of the charming and romantic figure of the leader of a very forlorn hope indeed. Specially present to her imagination is the contrast between his gay *insouciance* and boyishness and the fate already marking him out for prison and death.

Letters written by a Grandfather, George Birkbeck Hill, D.C.L., LL.D. Selected by Lucy Crump. (Brown, Langham & Co.)—The late Dr. Birkbeck Hill must have been a very charming grandfather, and his daughter, Mrs. Crump, has found a pious pleasure in editing a number of his letters to his grandchildren in a small and unobtrusive volume. The letters themselves have no particular literary merit, and the recipients appear for the most part to have been of very tender age. It is doubtful whether they will appeal to many young people who did not know the kind and sympathetic personality which finds expression in them. Those who did will have a further help to keep Dr. Hill's memory alive. The little volume is mainly of interest as a pleasing memorial of a man who, amongst multifarious and scholarly occupations, found time for much letter-writing for the sake of giving pleasure to little children.

The Homes and Haunts of Luther, by John Stoughton, D.D., has run into a fourth edition and been revised by C. H. Irwin. The notes contain a considerable amount of new matter, especially in regard to Wittenberg and its castle church. The illustrations include an engraving of Luther's portrait by Cranach, as to which the preface remarks: "According to Dr. Grosse, of Wittenberg, there are two copies in the Theological Seminary, and another in the Luther Hall of that town, but even in Germany they have been scarcely reproduced at all." This interesting little book is published by the Religious Tract Society.

MESSRS. NEWNES have brought out in their excellent "Thin Paper" editions Godwin's *Caleb Williams* and Hawthorne's *New England Romances*. The first does not lack power, but we doubt if readers will get over its pedantic oddity nowadays. The latter ranks among the classics, and is sure of appreciation.

WE have on our table *History of Dublin*, by Sir J. T. Gilbert (Dublin, Dollard),—*Memoir of John Kay*, by J. Lord (Rochdale, Clegg),—*The Law of Evolution*, by J. Scouller (Grant Richards), — *Trois Récits de Froissart*, modernized by M. Ninet, with French Notes by F. B. Kirkman (Black),—*Three-Term Class Record Book* (Macmillan),—*John Bull & Sons, Ltd.*, by F. W. Kingston (Drane),—*Protection and Industry*, by Sir Swire Smith and others (Methuen),—*A Treatise on Poker*, by E. P. Philpots (Simpkin),—*A Little Gallery of Reynolds* (Methuen),—*Breaking and Training Horses*, by F. T. Barton (Everett),—*Carmen*, by P. Mérimée (Glasgow, Gowans & Gray),—*A Canadian Girl*, by Lieut.-Col. Andrew Haggard (J. Long),—*The Canon's Butterfly*, by Max Baring (Greening),—*An Oath in Heaven*, by J. Ryce (J. Clarke),—*Ragamuffin Tom*, by J. E. Partridge (Wells Gardner),—*Rose Stewart's Love Story*, by Katherine Mackay (Stirling, Mackay), — *Frondes Caducæ*, by M. Lomax (Glaisher), — *Bible Lessons for Little Beginners*, by G. H. Archibald (S.S.U.), — *Mr. World and Miss Church-Member*, by the Rev. W. S. Harris (Brown & Langham),—and *Pro Macedonia*, by V. Bérard (Paris, Colin). Among New Editions we have *In Relief of Doubt*, by R. E. Welsh (Allenson),—*Devotional Services for Public Worship* (Dent),—and *Science and Speculation*, by G. H. Lewes (Watts & Co.).

LIST OF NEW BOOKS.

ENGLISH.

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Book of Genesis, edited by S. R. Driver, 8vo, 10/6
Conn (J.), The Fulness of Time, and other Studies in Theology, cr. 8vo, 3/ net.
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THE PROVOST OF TRINITY COLLEGE, DUBLIN.

THE verdict that George Salmon was the greatest Irishman of the nineteenth century is one in which many sorts and conditions of men would agree. William Rowan Hamilton was undoubtedly a greater mathematician; William Lecky a more polished writer. Great soldiers belong to another order of human genius. But if we judge the man not only as a mathematician and as a theologian, but also as a thinker, and one of weight in the counsels of men, there was none in our day that exercised greater sway. He was born (1819) of that middle class in Cork which has supplied Trinity College with so many distinguished men. His parents found him slow, and he learned to read with difficulty. When he came up to Dublin as a boy of sixteen, with the mere knowledge of his matriculation work, neither he nor others suspected that a great latent power was there. He learned, from looking over the honour papers of a fellow-student, that he could solve easy problems in geometry, and from that time he rose in his class with portentous rapidity. Always looking old and clumsy for his years, he already seemed of mature age when he obtained a fellowship in a brilliant competition at the age of twenty-three. From that time he was for a quarter of the century a Fellow and Tutor, and also a Divinity Lecturer, doing the routine work of the College with assiduity and success. It was in the leisure moments of this busy life that he published his 'Conic Sections,' 'Higher Plane Curves,' 'Lessons in Algebra,' &c., which are now household words among the mathematicians of Europe. His unwilling head (for he despised external distinctions) was crowned with all manner of academic honours. The gold medal of the Royal Society, the Copley Medal, and honorary membership of the great Academies of Europe were crowded upon him. But while mathematics were then the title of this fame, he was well known in Dublin by his letters in the *Catholic Layman* as an acute and learned theologian. Hence, when the Chair of Mathematics, which was his due, was given to a senior colleague, he was chosen by the Governing Board, in 1866, for the high dignity of Professor of Divinity. But he did not accept this post without much hesitation, as it entailed the resignation of his Fellowship. From this date, however, he abandoned mathematics, so far as to leave the re-editing of his works to younger men, while he still carried on speculations on the theory of numbers, which were eagerly awaited by foreign as well as home scholars. But, alas! he recently destroyed all his papers on this abstruse subject, feeling that he had no time or energy left to complete his researches for an adequate publication. Meanwhile, his theological lectures made their mark quickly; and these, too, when appointed Provost in 1888, he would not leave to a posthumous editor, but published them in two volumes—the 'Critical Introduction to the New Testament' and the 'Infallibility of the Roman Church'—which are now text-books in almost every Protestant theological school.

All through his college life he had been a most striking preacher in the College Chapel and in many other churches, including St. Mary's, Oxford—a striking preacher not from his impressive delivery, but rather from the total absence of manner and great fulness and directness in his discourses. For after the first moment of surprise at his ungainly manner, he produced the indelible impression of a profound thinker, writing with a simplicity bordering upon carelessness. To those who knew him, the published volumes of these discourses recall the simple but striking conversation of the man, and the tender heart that often marred his utterance when speaking of the sorrows and bereavements with which occasional discourses are so often concerned. As a speaker he had the same rough strength, which in controversy often amounted to rudeness, and inflicted wounds of which he was not aware, even when they approached imputations on the motives of his opponents. In lighter moments he was unsurpassed in his felicity and his humour. Those who heard him at the great Tercentenary Feast of Trinity College, among the greatest speakers of the day, in 1892, or at the Hibernian Catch Club when welcoming Lord Cadogan to Ireland, were agreed that he was without an equal in his combination of banter with serious argument. He was in his later years fond of hearing and retailing humorous stories, and his most hospitable table was always noted for this pleasant feature. He had never indulged in any field sport, nor in any game save chess, in which he was proficient, so that his only other recreations were walking, when he was usually alone, and the reading of novels, which he appreciated with the discrimination of a great mind. Jane Austen was among his favourites; he thought Stevenson had not enough to say, and he cared not whether he said it well; on 'Robert Elsmere' he observed that "he preferred his theology neat." And yet in theology his tastes were various. He once defended, almost with acrimony, the doctrine of eternal punishment, yet he was known to recommend Strauss's book as the most suggestive on the life of Christ. Both these judgments belong to his middle life; it was remarked of his later sermons that they became less doctrinal, and more deliberative than hortatory.

It was not to be expected that he would prove as great a Provost as he was a man, for he did not assume the reins till the age of sixty-eight, and of late years advancing eld had made him adverse to all the reforms now fashionable in universities; he was also constitutionally too much disposed to disbelieve in the earnestness as well as the good sense of the reformers. Yet he will secure the sympathy of the Tories in education by his determined resistance to many changes, such as the admission of women to degrees, or of practical methods of teaching geometry. His inclination to keep the College aloof from the rest of Ireland will not escape criticism. On the actual students of the College, so long as they were students, he lavished all his sympathies. His donations to college purposes, and benefactions to poor students, were large and frequent, and always so bestowed as to escape, if possible, public notice.

Apart from the just recognition of learned Academies, he met with a curious want of public appreciation. The disestablished Irish Church, though recognizing his transcendent position, never offered him an archbishopric; the Irish Government never conferred upon him the only honour he could have accepted—that of Privy Councillor. The new British Academy aroused his satire, and perhaps his ire, by appointing him an original member on the score of philosophy, the one great academic subject which he openly despised and derided. And yet the highest officials, from Archbishop Whately to Lord Cadogan, were proud to make him their friend, and to consult him upon public affairs. This is all the more notable as there was at times estrangement between him and some of the most zealous of his subordinates, which might have easily been avoided; for on the whole no man commanded more loyalty and more respect. His latest studies were upon the earliest period of Christian history and tradition, concerning which he published in Biblical dictionaries many valuable monographs. All his special studies, however, give a very inadequate idea of the size of the man. It was easy to see that it mattered little what walk in life he had chosen. Everywhere and anywhere he could not have escaped being a great and dominant personality.

UNPUBLISHED LETTERS FROM DOROTHY WORDSWORTH TO MRS. CLARKSON, TOGETHER WITH AN UNPUBLISHED LETTER TO MRS. CLARKSON FROM WILLIAM WORDSWORTH.

II.

December 2nd, [1807].

SARA,* in a letter which I have just received from her, says that she thinks you must have misunderstood what I said in my last, as you "lament his irresolution respecting his [Coleridge's] wife." I hope I have now explained myself so that you cannot misunderstand me. I wrote in such a hurry that I

* Sara Hutchinson.

hardly know what I said, but I did not then think differently from what I do now, of his general resolution not to live with her, and now as then I equally lament the weakness which has prevented him from putting it out of her power to torment him any more. Coleridge's last letter was written the day after his arrival in London: his lectures* are to begin on Monday. He says nothing of his private feelings but that his thoughts have been with us continually, and that he has been very unhappy. He adds that his lectures are likely to be very profitable, and that, if he is in a state to be other than a discomfort to us, he will certainly be at Grasmere in the course of the first fortnight in March. I am afraid his health will suffer from the bustle and fatigue he will have to go through in London, and I shall be very anxious to hear regularly from him. He had been detained more than a fortnight at Bristol by illness, brought on by having got wet after dining out and drinking wine, which turned sour upon his stomach. The best news contained in his letter was that he had been going on with the 'Christabel,'† and had [wafer] almost as much as we have already seen, and rewritten his Tragedy. If he has no more to do with Mrs. C. in the way of discussions, arrangements or disputes, and comes hither in a mood to continue to compose verses, I shall have yet hopes that he may fulfil the promise of his great endowments, and be a happy man.

28th March [1808].

Most likely you have read in the papers of the dismal event which happened in our neighbourhood on Saturday sennight but I am sure you will wish to know further particulars. Our thoughts have been almost wholly employed about the poor sufferers or their family ever since. George and Sarah Green two inhabitants of this vale went to a sale in Langdale in the afternoon, and set off homewards in the evening, intending to cross the fells, and descend just above their own cottage, a lonely dwelling in Easedale. They had left a daughter at home eleven years old with the care of five brothers and sisters younger than herself, the youngest an infant at the breast. These dear helpless creatures sate up till 11 o'clock expecting their parents and then went to bed thinking that they had stayed all night in Langdale because of the weather. All next day they continued to expect them, and on Monday noon one of the boys went to a house on the opposite side of the dale to borrow a cloak. On being asked for what purpose he replied that his sister was going to Langdale to *lait*‡ *their folk* who had never come home. The men of the house started up and said that they were lost, and immediately spread the alarm. As long as daylight lasted on that day, and on Monday and till Tuesday afternoon all the men of Grasmere and many from Langdale were out upon the Fells. On Tuesday afternoon the bodies were found miserably mangled, having been cut by the crags. They were lying not above a quarter of a mile above a house in Langdale, where their shrieks had been distinctly heard by two different persons, who supposed that the shrieks came from some drunken people who had been at the sale. The bodies were brought home in a cart, and buried in one grave last Thursday. The poor children all the time they had been left by themselves suspected no evil; and as soon as it was known by others that their father and mother were missing the truth came upon them like a thunderstroke. The neighbouring women came to look after them, and found them in a pitiable state, all crying together. In a little time, however, they were pacified and food was brought into the house, for they had scarcely any thing left, for their parents were the poorest people in the vale, though they had a small estate of their own and a single cow. This morsel of land, now deeply mortgaged had been in the possession of the family for several generations: they were loth to sell it, and consequently they had never had any assistance from the parish. He had been twice married. By his former wife he has left one son and three daughters, and by her who perished with him four sons and four daughters. They must have very soon parted with their land if they had lived, for their means were reduced by little and little, till scarcely anything but the land was left, the cow was grown old, and they had not money to buy another: they had sold [wafer] horse and were in the habit of carrying bridles or any thing that they could spare to barter for potatoes or bread. Luxuries they had none; they never made tea, and when the neighbours went to the children on Monday they found nothing in the house but two boilings of potatoes, a very little meal, and a few [?] of lean dried mutton. The cow at this time does not give a quart of milk in a day. You will wonder how they lived at all, and indeed I can hardly tell you. They used to sell a few peats in the summer, which they dug out of their own hearts' heart, their land, and perhaps the old man (he was 65 years of age) might earn a little money by doing odd jobs for his neighbours; but it was never known till now (by us at least) how much distressed they must have been. See them when you would they were always cheerful, and when they went from home they were decently dressed. The children, too, though very ragged, were clean; and are as pure and innocent, and in every respect as promising children as I ever saw. Since this melancholy event our thoughts have been chiefly employed in laying schemes to prevent the children from falling into the hands of persons who may use them unkindly, and for giving them decent educations. One of the eight is in place and can provide for herself, the next is with us. She has attended the children since we came from Coleorton; but we had intended parting with her at Whitsuntide if her Parents had lived, and [to] have hired an elder servant in her place, thinking it bad for the children's temper to be under one so young: we shall, however, now keep her, not as a servant, but shall send her to Grasmere School, and teach her to sew; and do our best to fit her for a good place. She is as innocent and as guileless as a Baby; but her faculties are rather slow. After her there are six left, and it is probable they will be boarded out by the parish. We hope that a sufficient sum will be raised for the purposes I have mentioned. Everybody who has the power seems disposed to assist them. The Bishop of Llandaff will subscribe ten guineas, and we have received 5 guineas from a Mr. Wilson, a very amiable young man, a Friend and *adorer* of William and his verses who is building a house at Windermere. This sum we shall keep back till we see what is done by the parish and others, and we hope to get more from our Friends. Perhaps your Uncle Hardcastle may do something, or some other Friends of yours. I cannot have patience to look over this letter, which I hope you have read patiently, or else woe to me! Excuse blunders and I hope you will make it out at last—God bless you for ever.*

December 8th, [1808], Thursday Evening.

Month after month has gone by, and no word has passed between us two. Strange it may seem, but we love each other too well, to have *therefore* slackened in our thoughts. God bless you my dear and good Friend! I think of you daily, and with encreasing desire to see you, but alas troublesome things have happened which have robbed me of the confidence of hope. Sara* will have explained to you some of these, in which in the main are involved the reasons of my long silence; but for a while after Coleridge came to us I did not write, because he was writing so often, and I was loth to put you to the expense of double postage. I will not attempt to detail the height and depth and number of our sorrows in connection with the smoky chimnies.† They are, in short, so very bad that if they cannot be mended we must leave the house, beautiful as everything will soon be out of doors, dear as is the vale where we have so long lived. The labour of the house is literally doubled. Dishes are washed, and no sooner set into the pantry than they are covered with smoke. Chairs, carpets, the painted ledges of the rooms—all are ready for the reception of soot and smoke, requiring endless cleaning and are never clean. This is not certainly the worst part of the business, but the smarting of the eyes &c. &c. you may guess at, and I speak of these other discomforts as more immediately connected with myself. In fact we have seldom an hour's leisure (either Mary or I) till after 7 o'clock (when the children go to bed), for all the time that we have for sitting still in the course of the day we are obliged to employ in scouring, and many of our evenings also. We are regularly thirteen in family, and on Saturdays and Sundays 15, for when Saturday morning is not very stormy Hartley and Derwent come. I include the servants in the number, but as you may judge, in the most convenient house there would be work enough for two maids and a little girl. In ours there is far too much. We keep a cow, the stable is two short field lengths from the house, and the cook has both to fodder, and clean after the cow. We have also two pigs, bake all our bread at home, and though we do not *wash* ALL our clothes, yet we wash a part every week, and mangle or iron the whole. This is a tedious tale, and I should not have troubled you with it, but to let you see plainly that idleness has had nothing to do with my putting off to write to you. Besides all this we were nearly a week without any servants at all (at Martinmas). You will be glad to hear that we have got one very good servant, *the Cook* (as I have rather aristocratically called her); the other is but middling, yet I hope, as she is strong enough, and good natured, we shall not do amiss till Whitsuntide. Enough of these matters. Dear Coleridge is well and in good spirits—writing letters to all his Friends and acquaintances, dispatching prospectuses, and fully prepared to begin his work.‡ Nobody, surely, but himself would have ventured to send forth this prospectus, with no one essay written—no beginning made! but yet I believe it was the only way for him. I believe he could not have made the beginning unspurred [?] by a necessity which is now created by the promise therein made. I cannot, however, be without hauntings of fear, seeing him so often obliged to lie in bed more than half of the day, often so very poorly as to be utterly unable to do anything whatever. To-day, though he came down to dinner at three perfectly well he did not rise till near two o'clock. I am afraid this account of him may give you some alarm; I assure you, however, that there is no need to be alarmed; his health is much, *very* much better, and his looks are almost what you would wish them to be; and however ill he may have been in the mornings he seldom fails to be cheerful and comfortable at night. Sara and he are sitting together in his parlour; W^m and Mary (alas! all involved in smoke) in W^m's Study where she is writing for him, he dictating. He is engaged in a work which

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* These were the lectures on poetry delivered at the Royal Institution in the early part of 1808.

† This is the third or fourth time that Coleridge has repeated that he has gone on with 'Christabel.' No trace of any continuation has been discovered. The tragedy was 'Osorio,' recast into 'Remorse.'

‡ Search for.

* This story is told at much greater length in De Quincey's 'Recollections of the Lakes.' See also Wordsworth's poem 'George and Sarah Green.'

* Sara Hutchinson.

† At Allan Bank.

‡ *The Friend.*

occupies all his thoughts. It will be a pamphlet of considerable length, entitled 'The Convention of Cintra brought to the Test of Principles and the People of England justified from the Charge of Prejudging,' or something to that effect. I believe it will first appear in the *Courier* in different sections. Mr. de Quincey, whom you would love dearly, as I am sure I do, is beside me, quietly turning over the leaves of a Greek Book, and God be praised! we are breathing a clear air, for the night is calm, and this room, the Dining room only smokes very much in a high wind. Mr. de Q. will stay with us, we hope, at least till the spring. We feel of him as if he were one of the Family: he is loving, gentle and happy, a very good scholar, and an acute Logician—so much for his mind and manners. His person is *unfortunately* diminutive but there is a sweetness in his looks, especially about the eyes, which soon overcomes the oddness of your first feeling at the sight of so very little a Man. John sleeps with him and is passionately fond of him. Oh! my dear Friend! Johnny *is* a sweet creature; so noble, bold, gentle, and beautiful. Yes! he is a beautiful Boy. D[ora] is very pretty, very kittenish, very quick, very clever, but not given to *thought*. Coleridge often repeats to her (altering a line of William's poem of *Ruth*), "The Wild Cat of the Wilderness was not so Fair as She." To this she replies with a squall, inviting him to some fresh skirmish. C. says that John has all the virtues of a tame Dog—she the qualities of the Cat. God bless them! They are both sweet in their way; but it must be allowed that John is the finer creature. As to little Thomas he is a Darling, but, having spent much of his early time in the kitchen, he is never happier than when he is among the pots and pans. Therefore he is called Potiphar. To this name he lustily replies "Me no Potiphar, me a good Boy!" Happy however as he is among his old Friends in the kitchen, he is very proud of a little parlour notice; and we are all, whatever you and his jealous God-mother may think, very fond of him. He is a remarkably affectionate child, has beautiful eyes, and is very pleasant looking. Your God-daughter* is very stout and healthy; I think she will be like the rest of them but they were all handsome at her age. I have not yet said a word of dearest Sara. God be praised her side is better..... She looks thin and pale but that is not to be wondered at. Her appetite is better than it has been for some time past. Mary is unusually well, and so am I. God bless you dear Friend believe me evermore your affectionate

D. W.

Your account of Tom† is very interesting. My love to him and his Father.

Do write, and write immediately. Say not when you see this letter "It is the face of a stranger." I am sure you will ken it at the other side of the room.

* Catharine.

† Mr. Clarkson's only son. He became a London police magistrate.

MILTONIC ELISION.

III.

On the hypothesis that some of the "elided" syllables should be pronounced and some not, how are we to distinguish the two classes? To explore these blind alleys would be of no profit if it were not for the resultant illustrations. Is the apostrophe any guide? Can we rule that where an apostrophe takes the place of a vowel in Milton's text, it is intended that the vowel-sound should be omitted from pronunciation, and that where the vowel is printed it is to be pronounced? So simple an explanation would always have been recognized if it had been possible. The reason against it is the inconsistency in the use of the apostrophe. Nor is this merely an occasional neglect of it, such as might be referred to oversight and rectified; but the apostrophe is sometimes substituted for the vowel where the verse requires a full syllable, which must forbid its being accepted as an asyllabic sign; and it cannot be supposed that a transcriber or meddlesome printer would have thought of inserting an apostrophe in such a place, for it seems to make a metrical error; nor can it be a mere misprint, because it is phonetically learned and curiously correct; for instance, *brok'n* and *op'nd* are printed for *broken* and *open'd* where the words take disyllabic value; and this spelling can mean only one thing, namely, that Milton wished us to understand that he knew that there was in such words no true *e*, but only a vocalization of the liquid; or, in other words, that the liquid had of itself syllabic value, and that *open* and *fallen* are pronounced in the same way, however they are spelt. It follows that Milton's pronunciation of these words was the same in all cases; and, as a matter of fact, there is only one way of pronouncing them in English speech, and taken by themselves they logically prove the thesis proposed.

If, then, we have to renounce the apostrophe as a guide, the next most reasonable suggestion will be that the total omission of the vowel was intended by Milton wherever it was *the common practice of his time* to omit it; and we may look to Dryden to determine that practice. Dryden does not leave us in any doubt as to his intentions; he absolutely disallows the trisyllabic foot in his ten-syllable verse, and he tells us that his apostrophe indicates the total omission of the vowel from pronunciation. We could not apparently have a better authority for the contemporary higher taste in poetic elision.

The *primâ facie* objection to this solution is that it strains out the gnats and leaves the camels to be swallowed; and no one who really wishes to understand Milton's system could possibly be satisfied with such a topsy-turvy solution. The only value of the suggestion is that its application reveals most convincingly that Dryden's and Milton's prosodies are different in kind—and this is the real objection, to which I will return.

That Dryden, when he wrote *th' all*, meant *thall* is no proof of what Milton meant. Indeed, there is some actual evidence that Milton did not himself say *thalmighty* when he wrote *th' almighty*, because this very apostrophe is sometimes lacking and the *e* printed where the verse requires the elision; and since he dictated his poem, and attended carefully to the scribe's spelling, it is unlikely that, if he said *thall*, so plain a distinction of sound should have escaped the hearer, and not have been insisted on by the poet, whereas the other pronunciation is not only difficult to distinguish from the full one, but Milton may have purposely guarded himself from (what is on my theory) misinterpretation by leaving the "elision" sometimes unapostrophied; and such an intention is the best interpretation of some other inconsistencies in his text.

The appeal to the common practice of the time has, however, been pressed to explain away *all* Milton's elisions as examples of degraded pronunciation; and though the conclusion at which such an argument would arrive has been already disproved, it may be worth while to expose the argument. It is urged as follows: the common speech in Milton's time was barbarously degraded, clipped, and deformed: Butler shows us how words were clipped: Dryden shows us how he scanned his verse; if you will clip Milton's words as Butler would have clipped them, you may get the rigid disyllabic scansion which Dryden (and therefore Milton) intended. It is not worth while to combat such blundering; but we must not ignore the facts to which it appeals. For it is true that the common speech of the time was so licentiously corrupted, that our sense of propriety is no guide to the intention of writers who took their idioms from the street; indeed, if the refined Addison in 'Cato' actually recited, as I suppose he did,

> With wisdom, discipline, and liberal arts,
> Them-bellishments of life,

it is, I suppose, *possible* that the wronged Alcmena began her passionate and pathetic appeal to her husband with "Munspotted honour!" (printed m'un), and that Amphitryon in the same play may have addressed Mercury with "Will ye shut mout of mown house?" and subsequently to his wife have said *tease* when he meant *to ease*, "Whoe'r 's the God, I 'll beg of him t' ease us wretches in our miseries,"* though the distortion of words, on which the whole sentiment and credit of the passage depends, must appear to us monstrous. So perhaps in 'Hudibras' it is possible that Butler meant to say *bing* for *being*, when he prints *b'ing;* and *dameter* of the moon when he writes *d'ameter*, although

> But bing against the mind's consent.....

and

> Tell what her Dameter tan inch is,
> And prove she is not made of green cheese,

are gibberish, and I do not wish it thought that I would myself spoil my enjoyment of the witty verse by reading such solecisms into it. The verse of 'Hudibras' loses, rather than gains, by a foolish attempt to read it always as of eight syllables with a correct rhyme. It is the last reckless plunge of absurdity when the argument which we are considering asserts that Butler's rhymes show merely the licentious pronunciation of his day. They do prove that he had no scruple in pronouncing the same word in many different ways, including obsolete pronunciations. Thus a word like *conqueror* has some six forms; and if the rhyming of his old bear be followed, it will be found that its rhymes, and the rhymes of its rhymes, include words with any one of the following endings: *ar*, *air*, *ayer*, *ear*, *er*, *or*, *ur*, *ayor*. From such licence he gets a good deal of his fun. *Certain* rhyming (as sartin) with *Martin* Luther is humorous; but it has also, by some other perhaps mutual accommodation, to rhyme with *Fortune*. So *Brethren*, which is sometimes a trisyllable and printed *bretheren*, has to discard its *r* to rhyme with *heathen;* but when we find *whiskers* rhyming with *Switzers*, *sisters*, and *discourse;* *something* rhyming with *bumpkin;* *english'd* with *linguist;* *justice* with *trustees;* *darkness* with *carcass;* *plunder* with *lumber;* and *whipping* with *ribbon*, we come to the conclusion that the author thought that there was something laughable in a very bad rhyme; and it does singularly well fulfil the old definition of the ridiculous, "out of place without danger." That such a grotesque as 'Hudibras' should be proposed as a model for the pronunciation of Milton's epic is not more absurd than the aim of the comparison, which is to reduce Milton's prosody to Dryden's level. It is easy to see from a glance at Dryden's practice that he did not understand Milton's; for his apostrophes include those hypermonosyllables (such as *power* and *heaven*) which are not affected by spellings, and the use of which as monosyllables precludes the necessity of the omission of such an open vowel as the *e* in *the all*—an omission which he enforces as essential to the flow of his verse: his consistency being only to the eye: and so far was he from making any true phonetic examination of his own tongue that he betrays himself in his prefaces to have been guided in his avoidance and treatment of colliding vowels between words by the practice of Ovid and other Latins, a fallacy in the confession of which he gives his English prosody away. How can we expect to understand the verse of 'Paradise Lost' by the light of Dryden's practice, when he not only abjures

* These quotations from a book, title of which is given in my letter to *Athenæum* of July 18th ult.

Milton's prosody, but shows by his own verse that he did not understand it? It must be from Dryden's critical prefaces and authority that the baldness of the later English writers on metre directly derives. Considering Milton's accomplishment, they are a phenomenon which one must know Dryden's teaching to understand. It is the blind leading the blind. A very little study of Milton should convince that his practice is opposed to Dryden's, and also that there is not in his language any trace of those contemporary barbarisms and mispronunciations which Dryden's scholars consider necessary before they can scan 'Paradise Lost.' Pronunciation, especially of vowel-sounds, has changed a good deal since his time; but, as I said in my book, there is—except for a short list of words, the accent of which has shifted, and which are easily distinguished, and a few others which his verse shows him to have pronounced differently from the current use—nothing to prevent a modern reader from fully understanding the rhythm as the poet intended it. If there be any slight rhythmical difference it would seem that Time has added beauty to his verse, and amply revenged him for the snubs of the coffee-house: whereas Time has done nothing for Dryden, and can do nothing; unless the occasional destruction of one or two more of his tedious rhymes may be considered an improvement.

I am not aware of anything that militates against the foregoing argument. My difficulty has been to exclude details which would have burdened and broken the main thread. I think what I have written is sufficient: it remains to pick up two matters which were purposely omitted where they would have intruded. They will be found to support the main thesis. They are both corrections of my book.

The first is this. I said in that book that in Milton's later verse "all open vowels may be 'elided,' whether long or short," &c.; and I omitted a distinction which I had not observed. Colliding vowels (which in prosody have been called "open vowels"*), that is, vowels not separated by a consonant, may in speaking be glided one into the other by virtue of a voice-glide. This glide is a continuation of the sound of the first vowel gradually changing into the second; and this glide may be so prominent that its parent vowel becomes almost negligible. This tail-glide is very audible in most vowels; but there are two vowel-sounds in English—and, I think, only two—that occur as terminals to words, which have no tail-glide, or, to speak more correctly, the glides of which are comparatively inaudible; so that when they come into contact with a following vowel they readily give "hiatus" in awkward speakers. These two vowels are the broad *a* (*ah*) and the broad *o* (which we write *aw*). Most of us are familiar with "Victoriarour queen and governor." Now these two vowels are never "elided" by Milton, and since he admits, I believe, every other terminal vowel, long or short, into elision,† his observance of this phonetic distinction is a pretty certain indication that his vowel-elisions depended on the presence of an easy tail-glide: implying that the "elided" vowels were intended to be pronounced and glided, but not cut off. There is a third tailless vowel, rare in English, the pure long *e* (*eh*), but this is not a terminal in our language; it happens, however, that Milton uses the word *Nineveh*, which may be an example; and he uses it before a vowel unelided:—

> Here Nineveh of length within her wall,
> like
> Of Abana and Pharphar lucid streams.

* "Open vowels" gives rise to a possible ambiguity with phonetics: therefore some expression like "colliding" seems preferable.

† I do not remember an example of *oy*. The uncertain quality of some vowel-sounds in Milton's time and our ignorance of his probable idiosyncrasy make a correct statement impossible.

The broad Latin *a* is a frequent terminal in 'Paradise Lost,' and, if I am right in my assertion that it is never elided, the argument of this section is strongly in favour of my thesis. It is also an indication that Milton pronounced the Latin *a* properly, and not with the horrible *ey*, now taught at Oxford and Cambridge, which is to be found, alas! in Shelley and Arnold.

My second correction is this. I stated in my book that Milton treated *h* as no letter. This also requires qualification. That Milton follows Chaucer in eliding through *h* is true; but in examining his *h* elisions I find three classes: first, the cases in which the *h* is silent, as in *hour*, *highest* (=*hi-est*); secondly, the cases in which *h* need not be consonantal, as in *to have;* and with these may be classed such Latin words as he may be supposed to have pronounced with the lighter Latin aspirate, as *Hesperides*, and such words as *humble* and *host*. Of the third class, the consonantal *h*, I do not know of any example in 'Paradise Lost,' except the strange one involving the strong *h* of *whom* (huum), as in *to whom*, *only who*—which was probably what misled me. I should not make a class of this single example, but rather suppose that Milton pronounced this word in some way which we do not recognize, in which case we are left with only such elisions of *h* as are phonetically defensible. It is plain that elision (as I define it) is impossible through a consonantal *h*, and since any kind of aspirate renders the syllable that carries it more syllabic, the occurrence in elision of words of the second class above is a further argument in favour of "trisyllabic effect." ROBERT BRIDGES.

THE FATHER OF ALEXANDRE DUMAS.

IN attributing (*Athenæum*, No. 3978, p. 110, col. 3) an error to Mr. Andrew Lang respecting the death of Alexandre Dumas's father (General Alexandre Dumas Davy de la Pailleterie, I think) your reviewer evidently confused the latter with General Count Mathieu Dumas, who lived till 1837. Though the one was proscribed by Napoleon for supporting Kléber, and the other was the recipient of the imperial favours, this mistake has often been made. Dumas *père* relates somewhere in his writings that a passport to Naples was once refused him on the assumption that he was the son of Mathieu Dumas, who had been Minister of War there in 1806 under Joseph Bonaparte, the idea being that if the novelist wished to visit the city it must be to intrigue on behalf of the Bonapartes or the Murats. Of course he answered that General Count Mathieu Dumas was not his father. I had some acquaintance with Alexandre Dumas *fils*, and, if my memory serves me rightly, on an occasion when he corrected somebody who fell into the usual error, he even disclaimed all relationship with Count Mathieu Dumas's family. V.

THE NATIONAL HOME-READING UNION.

DURING the last few years the attention of the National Home-Reading Union has been greatly occupied with the needs of elementary schools, and efforts have been made to correct the unfortunate tendency of such schools to reduce education to a mechanical system. Comparison of our primary schools with those of Scotland and America reveals at least one vital defect in our system. Many Scotch and most American teachers are preparing for other professions; they have also had the advantage of an education in the humanities; their minds are therefore growing in a scholarly direction. Contact with the growing mind of a teacher stimulates the pupil, and enables him to acquire insensibly a broad view of life; compare Dr. Arnold's dictum: "One's mind should be a running stream for one's pupils to drink from."

To meet the deficiency in the education of our elementary teachers, and its reflection upon their schools, the Union has arranged for reading circles in general and special subjects in which teachers may be able to carry on their culture in friendly companionship. It has also provided for the formation of similar circles of an elementary kind for the elder scholars, in which the teacher becomes, for the time being, a circle leader, deriving help, as he has done in the case of his own teachers' circle, from one of the magazines of the Union. By means of the latter arrangement, a teacher who is not himself a specialist may bring to bear upon the minds of his pupils the matured thoughts of leaders of literary distinction.

Under the newly projected arrangement for the education of pupil teachers, happier conditions should prevail than those hitherto imposed upon them when they were passing into the ranks of adult teachers.

Another important departure of the National Home-Reading Union is a connexion with the Society for the Extension of University Teaching, with a view to the closer co-ordination of their respective courses. By such co-ordination between circle leaders and lecturers it is hoped to extend the educative influence of reading and lectures alike.

Finally, during the past year Dr. Hill, Master of Downing, Chairman of the Executive of the N.H.R.U., addressed the librarians during their annual gathering at Leeds on the subject of the utilization of public libraries as centres of study. His suggestions were that sufficient copies of each book on the N.H.R.U. list should be sent to each library, so that they might be used by members of the reading circles formed to discuss them. Lectures arranged to anticipate or follow such courses in connexion with each public library would help to unlock its lore. Where the premises admit of it, rooms for reading circles should be included in the main building. Five such circles have already been formed in connexion with the Stepney Library, at the inauguration of which in November last a stimulating address on the 'Pleasures of Reading' was delivered by the Bishop of Stepney. Other aspects of the work touched on by the bishop and by Sir William Anson and other speakers at the recent annual meeting at the Mansion House will be dealt with later.

M. ÉMILE DESCHANEL.

M. ÉMILE AUGUSTIN ÉTIENNE MARTIN DESCHANEL, whose death was announced on Tuesday last, had so long retired from active public work that his celebrity is little known to the present generation. His distinguished son, who has played so prominent a part in French politics in recent years, has, in a way, eclipsed the brilliancy of his fame, for in speaking of "M. Deschanel" the former President of the Chamber of Deputies, and not the veteran literary man, is understood. M. Émile Deschanel was not the oldest French author at the time of his death, but none could lay claim to a more upright and honourable career. He was born in Paris on November 19th, 1819, and had a brilliant career at the Louis-le-Grand College; and from 1839 to 1842 he studied at the École Normale, "ayant été treize fois lauréat au concours général." In 1842 he was nominated Professor of Rhetoric at the College of Bourges, but did not remain there long; he returned to Paris, and was appointed "Maître des Conférences" at the École Normale for Greek Literature. He had classes successively at the Lycées Charlemagne, Bonaparte, and Louis-le-Grand, contributing in his leisure articles and essays to various reviews and newspapers, among others the *Revue des Deux Mondes*, the *Revue Indépendante*, the *Liberté de Penser*, and the *National*.

M. Deschanel first came into conflict with the authorities in 1850. In this year, whilst

he was professor at Louis-le-Grand, he published a study of social philosophy under the title of 'Catholicisme et Socialisme,' for which he was summoned to appear before the Council of Public Instruction, not, apparently, so much to defend himself as to receive his dismissal from the public offices held by him. He then entered the ranks of the Republican journalists, and his vigorous articles resulted in his being arrested on December 2nd, 1851. He was expatriated, and found, as many other French journalists have found, a comfortable asylum at Brussels. During his exile he published several interesting little anthologies, 'Le Mal qu'on a dit des Femmes,' 'Le Bien qu'on a dit des Femmes' (1855-8), and so forth. 'Les Courtisanes de la Grèce' (1854) and 'Histoire de la Conversation' (1858) were also published during this period.

After the amnesty of 1859 he returned to Paris and joined the staff of the *Journal des Débats*, succeeding, curiously enough, Hippolyte Rigault, who had just died, and whom he had replaced as professor at Louis-le-Grand in 1851. His "revue de quinzaine," in which he dealt with a great variety of subjects, from literature to travels, and from theatrical matters to historical questions, was one of the chief features of the *Débats*. In 1869 he joined the *National*. A volume of his *causeries* from the *Débats* was published in 1861, and several of his other separate books are made up of articles contributed to one or other of the newspapers and reviews to which he contributed, notably his brilliant essays on Aristophanes, which appeared first in the *Liberté de Penser* in 1849; these studies were revised and enlarged, and appeared in book form in 1867, a new edition being called for nine years later. His other books include 'Physiologie des Écrivains et des Artistes; ou, Essai de Critique Naturelle' (1864), 'A Bâtons Rompus' (1869), 'Les Conférences à Paris, en France et en Belgique,' 'Le Romantisme des Classiques' (1884), 'Le Peuple et la Bourgeoisie' (1881), books on Racine (1884) and Lamartine (1893), and 'Les Déformations de la Langue Française' (1898). In 1881 he was elected a Life Senator, taking the place of Littré. R.

SALE.

Messrs. Puttick & Simpson sold last week a collection of books from the library of the late Rev. Thomas Williams and other properties, the following being the chief prices: Keats's Endymion, first edition, 13*l.* 15*s.* Pickwick Papers, in the parts, 11*l.* Les Coustumes d'Anjou et du Maine, 1486, 9*l.* 15*s.* A volume of Plays with the signature of Thackeray, 6*l.* Eastward Hoe, 1605, 16*l.* 5*s.* Gould's Humming-Birds, 5 vols., 21*l.* 10*s.* Ackermann's Microcosm, 3 vols., 23*l.* Punch, 57 vols., 10*l.* 10*s.* Redford's Art Sales, 2 vols., 21*l.* Omar Khayyam, 1859, 14*l.* Scrope's Salmon Fishing, first edition, 9*l.* Vicar of Wakefield, coloured plates by Rowlandson, 1817, 21*l.* Combe's Dance of Death and Dance of Life, 12*l.* Defoe's Moll Flanders, first edition, 21*l.* Annals of Sporting, 13 vols., 24*l.* Notes and Queries, 97 vols., 14*l.* Pinetum Britannicum, 1884, 8*l.* Meyer's British Birds, coloured plates, 10*l.*

Literary Gossip.

Admirers of Boswell will recall his almost fanatical devotion to "the great Douglas Cause." A clear narrative for the general reader has now been evolved by Mr. Percy Fitzgerald from a mass of legal reports and other material relating to the case, and will be published by Mr. Fisher Unwin under the title of 'Lady Jean.' The book depicts the extraordinary career of the spirited heroine, Lady Jean Douglas, and an attempt is made to show that the decision of the Courts in favour of the inheritors of the estates was open to serious doubts.

A distinguished executive committee has been formed in Dublin to commemorate the services rendered to letters and history by the late W. E. H. Lecky, and to promote a public memorial to him in Ireland. Subscriptions are being sent in, and will be gratefully received by the honorary secretaries, Lecky Memorial Committee, 36, Molesworth Street, Dublin. A London committee is likewise being formed.

The last presidential address of Dr. G. W. Prothero, which will shortly be issued in the *Transactions* of the Royal Historical Society, contains full details of his important scheme for a scientific bibliography of British history from 1485 to 1901, to serve as a continuation of Prof. Charles Gross's well-known work for the mediæval period. The plan suggested by Dr. Prothero is based upon the requirements of modern research, and is preceded by a careful survey of the existing work in this field at home and abroad.

Although it is now well between the seasons of the annual American invasion of students, quite a small army of historical workers from "the other side" has been recently seen in our archives and public libraries. Amongst these is Prof. Charles Andrews, of Bryn Mawr, who will probably be entrusted with the preparation of the important guide to the American sources in this country which is now in contemplation. Most of the above students, it may be remarked, are engaged upon the "fiscal question" as it existed for the Mother Country and her plantations in the eighteenth century.

A course of fifteen free lectures, entitled 'An Introduction to the Study of Philosophy,' will be given by Dr. J. E. McTaggart at the Passmore Edwards Settlement, Tavistock Place, W.C., beginning on Monday next. These lectures are those which have been popular at Cambridge, perhaps owing to the lecturer's bold announcement that no previous knowledge of the subject would be assumed.

The Early English Text Society has sent out to its members three volumes: 1. A new edition of its No. 15 in its Original Series, 'Political, Religious, and Love Poems,' with a fragment of the romance of 'Peare of Provence and the fair Maguelone,' and a sketch, with the Prologue and Epilogue, of the romance of 'The Knight Amoryus and the Lady Cleopas,' edited by Dr. Furnivall; 2. Part II. of Robert of Brunne's 'Handlyng Synne,' A.D. 1303, and its French original, William of Wadington's 'Manuel des Pechiez,' also edited by Dr. Furnivall; 3. In the Extra Series, 'Le Morte Arthur,' a romance in eight-line stanzas from the Harleian MS. 2252, about 1440 A.D., re-edited by Prof. J. Douglas Bruce, of Tennessee. The Society's other texts for 1903 are nearly ready.

For this year it has in the press, besides continuations of its 'Handlyng Synne,' 'Laud Troy Book,' &c., 1. An interesting 'Alphabet of Tales,' englished from the Latin 'Alphabetum Narrationum' in the Northern dialect, about 1440, edited by Mrs. M. M. Banks, and intended of old as an illustrator and enlivener of mediæval sermons; 2. 'The Mediæval Records of a London City Church,' a print of the churchwardens' and other accounts of St. Mary-at-Hill in the City, from the first quarter of the fifteenth to the middle of the sixteenth century, edited by Mr. Henry Littlehales, who not only copies and edits the text, but pays a large part of its cost. He dedicates his book to Sir Reginald Hanson, baronet and alderman, whose family for six generations has been connected with the church, in gratitude for that gentleman's gift of the bust of Chaucer to the Guildhall Library.

In several reviews of books on China we last year called attention to a statement made in Mr. Wirt Gerrare's interesting volume on 'Greater Russia,' published last spring. This is now officially contradicted. In the Parliamentary Paper, China, No. 1, 1904, report by Mr. Consul Campbell on 'A Journey in Mongolia' (sold at 10½*d.*), he says:—

"*Alleged Russian Railway from Khailar to Kalgan.*—Since my return to England I have seen a lately published book, in which it is alleged that a railway is being pushed surreptitiously from the neighbourhood of Khailar southward to Kalgan."

Consul Campbell adds that in July, 1902, no one in the country to be traversed by the line had heard "a word of a new branch coming southward." Thus Mr. Henry Norman, M.P., proves to have been right in doubting the existence of the Kalgan line.

The death is announced of the Rev. John Grant Michie, late minister of the parish of Dinnet, in Aberdeenshire. Mr. Michie, who was in early life a Roman Catholic, did some literary and antiquarian work of more than local interest. In addition to a collection of 'Deeside Tales,' he edited the Invercauld Papers for the Spalding Club and wrote a monograph on Loch Kinnord. He was co-editor with the late Dr. William Alexander, Aberdeen, of the second edition of Andrew Jervise's 'Epitaphs and Inscriptions.'

We regret also to record the death of the Rev. Dr. J. F. S. Gordon, the "father" of the Scottish Episcopal Church, who had filled the incumbency of St. Andrew's, Glasgow, for forty-six years. Dr. Gordon was a voluminous writer, chiefly on antiquarian subjects. He was the author of 'Scotichronicon,' 'Monasticon,' 'Roman Catholicism in Scotland,' 'Glasghu Facies,' 'Book of the Chronicles of Keith,' a monograph on Iona, a 'Vade Mecum to Glasgow Cathedral,' and several other works. He had reached the age of eighty-three.

The report published in the daily press on Wednesday to the effect that Mr. Pierpont Morgan had purchased the manuscripts of Byron's 'Corsair' and Lytton's 'Last Days of Pompeii' for 2,000*l.* is substantially correct. The MS. of 'The Corsair' is perfect, in so far as it is the "copy" set up by the printer, but the published version contains many additions and alterations which do not appear in this MS., but which were made in the proofs. As regards the MS. of 'The Last Days of Pompeii,' about four chapters are wanting, and some small portions of the MS. are not in the author's autograph. The negotiations with Mr.

Morgan were, we believe, made through Messrs. Sotheby, Wilkinson & Hodge.

MR. W. W. GREG writes :—

"I hardly think that your reviewer of 'The Alchemist' last week can be right in his suggestion that the *ti-ti-ti* represents the musical accompaniment of the cithern. Had he followed up the clue in Gifford's 'helpless note' he would have seen that Ben's 'son' Randolph at any rate supposed it to represent spoken words in a fairy language. In 'Amyntas,' III. iv., we read :—

Dorylas. Our noble friend permits, *Ti ti tatie*,
Doe you not, sir ?
Jocastus. How should I say I doe ?
Dor. Ti ti tatie.
Joc. Ti ti tatie my noble lords.
[*The elves sing.*
Joc. Ti ti tatie to your lordships for this excellent musick.

This seems to me conclusive."

DR. DAVID DUNCAN, who has been entrusted by Herbert Spencer with the writing of his biography, asks for the loan of letters from him of interest or value. They should be sent to Dr. David Duncan, care of H. R. Tedder, Esq., Secretary, Athenæum Club, Pall Mall.

WE commend to our readers a "Sociological Society" which has already secured a notable list of members, and we hope that a journal will duly be established, as well as a reference library. The subscription is a guinea a year, and details concerning the Society's origin and programme can be obtained from the Secretary, 5, Old Queen Street, Westminster.

WE are glad to see that the Cambridge University Press have started a *Bulletin*, containing notes of books, which is to be published early each term. No. 1 opens with an able 'Historical Sketch of the Press,' by Mr. J. W. Clark, the Registrary of the University. Among the early books is one which "claims to be the first book printed in England in which Greek characters occur."

AT the last monthly meeting of the Booksellers' Provident Institution, Mr. C. J. Longman in the chair, the sum of 93*l.* 8*s.* was voted for the relief of fifty-five members and widows of members. Five new members were elected, and three fresh applications for membership were received. The death, at the age of eighty-one, of a widow of a member of the Institution was reported. She had received in forty-three years upwards of 800*l.*, her husband's subscription to the funds being 20 guineas. It was announced that the treasurer, Mr. William E. Green, had made a generous donation of 500*l.* to the Institution.

MR. J. F. CADENHEAD, the librarian of the Wallasey Public Library near Liverpool, has accepted the librarianship of the Free Public Library at Johannesburg. His excellent work in Liverpool has gained him this promotion.

THE number of foreign matriculated students entered at the German universities for the winter session is the largest yet arrived at, namely 3,093. Of these 162 are English, 319 Americans, two Australians, 986 Russians, 318 Swiss, 588 Austrians and Hungarians. The remainder come from Turkey, Servia, Bulgaria, and other European states, Africa, and Asia. The greater number of Asiatic students come from Japan. The most frequented lectures seem to be those on philosophy, philology, history, medicine, and natural science.

THE death is announced from Hamburg of Dr. Otto Rüdiger, author of a number of valuable studies on the history of Hamburg, and of the interesting historical novel 'Siegfried Bunstorff's Meisterstück.'

THE death in his eighty-first year is also announced of Dr. J. Nirschl, Dean of Würzburg Cathedral, for many years a lecturer on Church history, and the author of a number of theological works.

A CONGRESS for experimental psychology will be held at Giessen, April 18th-20th. In addition to the reading of papers and the subsequent discussion, there will be an exhibition of various apparatus connected with the subject.

SCIENCE

Christopher Columbus: his Life, his Work, his Remains. By John Boyd Thacher. Vols. I. and II. (Putnam's Sons.)

HERE is a new life of Columbus, sumptuously printed, liberally illustrated, and appropriately dedicated to Mr. Harrisse, to whom students of the early history of America owe so large a debt of gratitude. The author is able, and many pages of his work furnish most attractive reading. This applies more especially to the introductory chapters, which deal with Peter Martyr, the historian and writer of epistles, and Bartolomé de las Casas, the "Protector of the Indians." It cannot, however, be claimed that Mr. Thacher has thrown fresh light upon any of the questions which still remain obscure in the career of the fortunate discoverer of America. He looks upon Columbus as a "hero," a man of a "high purpose," the conception of which was an intellectual triumph. His aims were not selfish, and his steadfastness overcame all obstacles which opposed themselves to the realization of his plans. This estimate colours the whole of the life as presented to us by the author, and charges brought against his "hero" are refuted, mitigated, or conveniently ignored.

One attractive feature of the present work consists in the reproduction of numerous documents bearing upon the history of Columbus. All these have been published before; but several rare booklets and letters are now made accessible to the student for the first time in facsimile, and in every instance the author supplies an excellent translation of the original text. It is to be regretted that he did not see fit to relegate all these documents to an appendix, instead of printing them among the narrative chapters, to the frequent distraction of the reader.

Toscanelli is dealt with very fully. The author not only prints the three versions of the letter addressed by the great physicist to Fernão Martins in 1474, he also reproduces in facsimile Toscanelli's 'Projection for a Chart,' and his rough list of *Nomina civitatum*, first made known by Uzielli in 1873. He makes no attempt to reconstruct the chart forwarded by Toscanelli to Portugal, as has been done by Peschel, and especially H. Wagner, in a paper published in 1894, a study of which might have saved the author from following Uzielli as blindly as he has done.

The author is of opinion that Toscanelli, in this famous document, told Columbus no more than the latter "himself knew from the same sources from which the Florentine derived his knowledge." We are inclined to agree in this. Not only Columbus, but also others who studied the geographical problems of those stirring times might have learnt as much. Nay, by referring to the 'Adventures' of that clever Burgundian physician popularly known as Sir John de Mandeville, they might have learnt that a vessel actually crossed the great Western Ocean from India to Norway, and then turned back again to the East. And Mandeville was widely read in the fifteenth century—for sixteen editions of his book were printed up to 1492—and his traveller tales were accepted as the truth in that age, and are believed even now, in spite of Stevenson, Yule, and Bovenscher, by the author whose bulky book lies before us.

At Lisbon the assertion of Toscanelli that Cathai and the wealth of India could be reached by sailing for 125 degrees across the Western Ocean might well be doubted, for the learned men whom Kings Affonso and John consulted on all questions of this kind, putting faith in the delineation of the world as given by Fra Mauro, the author of the famous 'Catalan Chart,' and others, were able to point out that the further coast of Cathai was distant only 140 degrees to the east of Lisbon, and that consequently in order to reach it "by the west" it would be necessary to sail 220 degrees across an unexplored ocean, instead of the 125 degrees assumed by Toscanelli. This consideration alone justified the king in declining the services of Columbus, and in giving the preference to the discovery of an ocean highway to India round the African continent, apart from the visionary claims put forward by the Genoese as to a divine mission entrusted to him by the Holy Trinity, his prophecies about the nearness of the Day of Judgment, and the extravagant reward claimed for carrying out a scheme which had been submitted to the authorities years before Columbus advocated a similar idea.

The existence of a vast continent lying in mid-ocean between Europe and Asia seems to have been undreamt of in those days. Columbus himself, after the return from his first voyage, firmly believed that he had discovered a portion of the territories of the Great Khan. He still clung to this belief in 1494, when he called upon his companions to sign a declaration to the effect that Cuba was a portion of the mainland; he had not abandoned it in 1502, when he took Arabic interpreters on board, and still adhered to it when at Veragua in 1503. The author thinks not. Veragua, no doubt, lies relatively to Ciguare as Venice does to Pisa, and Ciguare is in a "boiling sea"; but that sea, as conceived by Columbus, was not the Pacific, but the Magnus Sinus of Ptolemy. This appears to be beyond dispute, if we accept a marginal map in a codex containing Bartolomeo Columbus's report on Veragua as a rough copy of the map referred to by Columbus himself in his letter of July 7th, 1503, which his brother, soon after the admiral's death,

took with him to Rome. The indefatigable Harrisse has published the 'Report'; the map has since been published by Wieser. Upon it Ptolemy's Cattigara lies to the south-west of Veragua. The intervening isthmus is described as "Sinarum Sinus," and a huge "Mondo novo," our South America, is appended to this isthmus to the south.

Whether Vespucci had "traced continental land before Columbus, and explored coasts he had never seen," as believed by the author, still remains to be proved. Columbus's voyage to the north, in 1477, is almost equally open to doubt. The author supposes him to have reached Ptolemy's Thule or Iceland; and to have proceeded beyond it to an "Ultimate Thule," in lat. 73 degrees N., and this in mid-winter.

The author is guilty of a number of minor inaccuracies, which would hardly be looked for in a writer versed in the history of early exploration. A few of these may be mentioned. Königsberg, in East Prussia, is stated to be the birthplace of Regiomontanus; a *Biblioteca Reale* is supposed to exist at Monaco, when Munich is meant; Malmsey or Malvasian wine is supposed to have originally grown near Naples; the Bartolomeo Diaz of the Portuguese guardship off Restello, who greeted Columbus on his return from the first voyage, is erroneously identified with the great Portuguese navigator of the same name, &c.

The work, in other respects luxuriously produced, is singularly poor in illustrative maps. We trust that this deficiency may be made good in a proposed third volume, and also that a full index to the whole work may then be added.

ANTHROPOLOGICAL NOTES.

PROF. LABORDE, whose death was announced last April, was a distinguished physiologist, and had served as President of the Society of Anthropology of Paris in 1891. In that capacity he charmed the members of the Society by his tact and courtesy, and he possessed the faculty of eloquence in a remarkable degree. He was President of the Society of Autopsy, and the officials of that society, when they examined his brain, found, with some surprise, that it was comparatively small and light, weighing only 1234 grammes. On the other hand, there was a notable complexity of the region about the third left frontal convolution, associated with the verbal motor centre. In these two respects the brain resembled that of Gambetta. On the discussion of M. Papillault's report on the matter to the Society of Anthropology it was urged by some that these two cases show that intellectual power is dependent not so much on the size and weight of the brain as on its quality, while, on the other hand, an opinion was expressed that exceptional cases like these cannot outweigh the mass of evidence which associates intelligence with the volume of the brain. M. Papillault in response expressed the opinion that the form of high intelligence which is compatible with a small brain is not of the same quality as that which requires a large brain, and looked forward for fuller light on the subject to future experiments in connexion with the psychical observations which the Society of Autopsy records of its members. M. Laborde is succeeded as President of the Society of Autopsy by Dr. Thulié.

Excavations in a Neolithic cemetery at Menonville (Seine-et-Oise) have yielded two remarkable evidences of trepanning during life. One skull has an opening of nearly oval shape, 72 centimetres long and 35 high. This has been effected by scraping, and is surrounded by a bevelled edge, which increases these measurements to 90 by 50 centimetres. The condition of cicatrization of this edge and the modifications in the shape of the skull resulting from the operation are held by M. Manouvrier to be evidence that the operation was performed in early life, when the subject was from ten to fifteen years old, and that he survived it several years. When the extreme severity of such an operation is considered, extending over a portion of the left frontal bone and a portion of the parietal bone adjoining it, and involving an extensive removal of the surrounding skin and tissues and interference with the temporal artery, with consequent great loss of blood, one cannot but wonder at the courage and skill of the Neolithic surgeon who performed it and at the endurance of the patient who survived it so long. The modification caused by the operation in the shape of the skull gave it a scaphocephalic form. The other skull derived from the same excavations presents an opening at the top on the left temple of 52 by 35 centimetres. It also shows by cicatrization that the operation was performed during life, and that the subject, who was probably a man of full age, survived it for some time. It is remarkable for the beauty and regularity of the elliptical form of the opening and its bevelled edge, and, as M. Manouvrier says, must have been the work of a consummately skilled practitioner. These two skulls are figured in the *Bulletins* of the Society of Anthropology of Paris for 1903, pp. 405, 416.

M. Étienne Rabaud was selected to deliver the "Transformist" Conference for 1903, and took for his subject the phenomena of atavism. He denied the existence of any atavistic force, the belief in which he considered to be a negation of transformism, and, in effect, a return to the doctrine of fixity of species under an attenuated and modernized form.

SOCIETIES.

SOCIETY OF ANTIQUARIES.—*Jan.* 7.—Viscount Dillon, President, in the chair.—This being an evening appointed for the election of Fellows, no papers were read. — The following were elected Fellows: Rev. L. Gilbertson, Lieut.-Col. G. B. C. Lyons, and Messrs. J. B. P. Karslake, G. W. Fraser, W. B. Harris, H. Pease, J. W. Ford, C. Partridge, and J. G. Wood.

Jan. 14.—Prof. Gowland, V.P., in the chair.—The Rev. Dr. Gee read a note on recent discoveries in the Castle of Durham, including the site of the long-lost well and various ancient foundations in the inner courtyard.—The Rev. Dr. Fowler communicated a note on the grave of Richard de Bury, Bishop of Durham, which was lately uncovered in the Nine Altars of Durham, when laying down a new slab to the bishop's memory, the gift of the Grolier Society of New York. The grave contained only the bones of the bishop, which seems to confirm the statement of the chroniclers that the bishop died in great poverty, and was buried in the under-garment of one of his attendants. Dr. Fowler also read some notes on the discovery in Winterton Church, Lincolnshire, of the remains of the west wall of a nave of earlier date than the present Saxon tower. Dr. Fowler, in addition, exhibited a volume of engravings of Benedictine monasteries in France, apparently prepared in the seventeenth century for a monumental work, which was never published. Only three sets of these engravings are at present known: at Paris, Rouen, and Durham. Dr. Fowler further communicated a note on ancient fireplaces in the vestries of Morpeth and Warkworth churches, which were believed to have been used to hold braziers with lighted charcoal to warm the priests' hands and for use in the censers.

Jan. 21.—Viscount Dillon, President, in the chair.—The meeting was made special for the consideration of certain proposals as to the opening of the library in the evening. The discussion was opened by Mr. H. T. Lyon, who formally proposed a resolution on the subject of which he had given notice. The resolution, however, was not seconded, and the matter therefore dropped.—On the resumption of the ordinary business of the evening, a report by Dr. T. Gann was read on certain Indian ruins situated on the Colombian branch of the Rio Grande.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—*Jan.* 20.—Dr. W. de Gray Birch in the chair.—Some curious books were exhibited by Mrs. Collier, including a small book of emblems, 'Typus Mundi,' which was published at Antwerp in 1627, some of the illustrations in it being very quaint; 'A Papist Misrepresented and Represented; or, a Twofold Character of Popery,' 1685; and a small copy of 'Paradise Lost,' 1711.—Mr. Andrew Oliver exhibited some excellent photographs of an ancient font, unfinished, discovered buried under the flooring of the nave of Staughton Church, Hunts.—The Rev. H. J. Dukinfield Astley read a paper entitled 'Portuguese Parallels to the Clyde-side Discoveries,' in which he dealt at considerable length with the curious and puzzling discoveries made during the past year by Father José Brenha and Father Rodriguez among the groups of dolmens at Pouca d'Aguiar, Traz os Montes, Portugal. In 1894 the attention of Father Brenha was first directed to the examination of these dolmens, and he has, in company with Father Rodriguez, since systematically explored them. The whole province of Traz os Montes abounds in dolmens, situated for the most part high up in the mountains, the great number of them in a relatively small district, testifying, in Father Brenha's opinion, to the density of the population and its long persistence in Neolithic times. These strange discoveries consist of amulets of stone, pierced for suspension, bearing cup-and-ring marks and ducts, which were found in a chamber which presented the appearance of having been the secret treasure chamber of the tribe, and with them were found four figurines representing females, one of which was egg-shaped, the lower part of the egg terminating in a male face. Besides these curious objects there were stones with rude drawings of animals, such as a horned rhinoceros, a reindeer, &c.; and—more remarkable still—several stones were found with inscribed letters in a script bearing a close likeness to the script discovered at Cnossus by Mr. Arthur Evans. It is, however, the finding of the amulets and figurines so closely resembling those discovered by Mr. Donnelly on Clyde-side, in the crannog, and at the hill fort of Dumbuie, that makes this Portuguese discovery so important in its relation to the evidence afforded by the Scotch examples of what would seem to have been a particular phase in the development of peoples in the Neolithic stage of culture in Europe.—Dr. Birch, Mr. Gould, Mr. Forster, and others took part in the discussion that followed.—A second paper was then read by Mr. S. W. Kershaw on 'The Forest of Galtres,' one of the most extensive forests in England, comprising over 100,000 acres, and containing over sixty townships, which remained a royal forest until 1670, when an Act of Parliament was obtained for its division and enclosure. Galtres was celebrated for its abundance of deer, and this district of Yorkshire was anciently known as Deira or Deerland. It was a hunting-ground of Saxon and early Norman kings, but the former, after they had established their Heptarchy, seem only to have appropriated such lands as were unoccupied. The boundaries of Galtres are mentioned in the 'Perambulation of the Forest,' in the ninth year of Edward II., 1316. This document is preserved in the Record Office. Mr. Kershaw referred to several MSS. in the library at Lambeth, which touch on the history of the forest in the early seventeenth century, amongst them being the 'Shrewsbury Papers,' seventeen folio volumes, which consist of letters written to or by several of the Earls of Shrewsbury; and from these he read extracts relating to the forest. The government of the Northern forests, including Galtres, forms a distinct and very interesting phase of English history.

NUMISMATIC.—*Jan.* 21.—Sir John Evans, President, in the chair.—The Duke of Norfolk, Mr. F. B. Goldney, Mr. H. J. Lofting, Mr. J. S. Pitt, Dr. F. Seebohm, and Mr. A. H. S. Yeames were elected Members.—Mr. Percy Webb exhibited a denarius of Carausius of the "Pax" type, but with the bust of the emperor turned to the left, and holding a globe surmounted by a bird.—Mr. T. Bliss showed some three-pound pieces of Charles I., struck at Oxford and bearing the dates 1642, 1643, and 1644.—Mr. R. A. Hoblyn exhibited a rare pewter Irish half-penny of James II., dated 1690.—Mr. Harry Price showed a Shropshire shilling of 1811, with reverse type a boar and of peculiar work; and Mr. W. J. Hocking a specimen of the new Straits Settlements dollar.—The President read a paper on an unpublished copper denarius of Carausius, having for reverse type a figure holding a patera and a cornucopia, with the legend GENIO BRITANNI (AE). The writer traced the course of the representations

of the "Genius" on Roman coins downwards from the republican period, and thence through that of the empire. He also traced it back to more ancient times, and pointed out its probable connexion with the Egyptian "Kha."—Mr. H. Grueber read a paper on a small find of silver pennies of Stephen and Henry II. discovered near Romsey, in Hants. The find was of interest, as it appears to be the only one recorded in which coins of Stephen were found with those of Henry II.—Mr. Carlyon-Britton exhibited specimens of the coinage of Stephen for illustration of the paper.

ZOOLOGICAL.—*Jan.* 19.—Mr. G. A. Boulenger, V.P., in the chair.—The Secretary read a report on the additions made to the menagerie during November and December, 1903, and called special attention to a fine young male orang-outang (*Simia satyrus*) obtained by purchase. He also exhibited and made remarks upon two skins of the Transvaal bustard (*Trachelotis barrovii*), which had been sent by Capt. Richard Crawshay.—Mr. R. I. Pocock exhibited photographs of, and made remarks upon, a hybrid waterbuck bred in the Society's gardens.—Mr. Oldfield Thomas exhibited the skin and skull of a new subspecies of *Gazella sœmmerringi* which had been obtained in North-East Africa by Mr. A. E. Butter. Mr. Macleod Yearsley exhibited and made remarks upon an aneurism of the abdominal aorta from a jaguar, and photographs of one from a turtle.—A communication from Mr. G. A. K. Marshall, entitled 'A Monograph of the Coleoptera of the Genus Hipporhinus, Schh.,' was read. It contained an enumeration of the 138 known species of the genus, of which 50 were described as new.—Dr. Walter Kidd proposed the use of two additional characters which he considered to be of some importance in the description of genera and species of certain mammals. These were the arrangement of the hair of the naso-frontal region and the distribution of hair-whorls.—Dr. W. G. Ridewood read a paper on the skull of the giraffe, based on sections made in five different places through a skull of that animal.—Mr. F. E. Beddard read a note on the brains of the potto (*Perodicticus potto*) and the slow loris (*Nycticebus tardigradus*), and made some observations upon the arteries of the brain in certain Primates that had died in the Society's menagerie.—Dr. C. W. Andrews read a paper on the pelvis and hind limb of the ratite bird *Mullerornis betsilei*, and described a new struthious bird from the Upper Eocene beds of the Fayum.

INSTITUTION OF CIVIL ENGINEERS.—*Jan.* 26.—Sir Alexander Binnie, V.P., in the chair.—The paper read was 'The Sanding-up of Tidal Harbours,' by Mr. A. E. Carey.

HISTORICAL.—*Jan.* 21.—Dr. G. W. Prothero, President, in the chair.—The following were elected Fellows: Sir Henry Craik, the Rev. F. St. John Corbett, and Mr. W. Duncombe Pink.—The following libraries were admitted as Subscribing Libraries: Bowdoin College, Brunswick, Maine, and Michigan State Library.—A paper was read by Mr. G. J. Turner on 'Henry III. and his Sheriffs,' in which the author advanced some new views of the minority period of the reign, based upon the contemporary Pipe Rolls and Chancery documents, tending to enhance the services to the State of Faulkes de Breauté, Peter des Roches, and other foreign servants of King John.—A discussion followed, in which the President, the Hon. Secretary, Sir J. H. Ramsay, the Rev. W. Hunt, and Mr. R. G. Marsden took part.

PHYSICAL.—*Jan.* 22.—Dr. R. T. Glazebrook, President, in the chair.—Mr. W. Bennett read 'Notes on Non-homocentric Pencils, and the Shadows produced by Them: (1) An Elementary Treatment of the Standard Astigmatic Pencil.'—A paper by Prof. R. W. Wood, on 'Some New Cases of Interference and Diffraction,' was read by the Secretary.—A paper by Mr. S. Skinner, 'On the Photographic Action of Radium Rays,' was taken as read.—Mr. W. A. Price exhibited a number of instruments constructed by Messrs. Crompton & Co. The instruments were chiefly switches, galvanometers, and potentiometers.

MEETINGS NEXT WEEK.

MON. London Institution, 5.—'The Measurement of the Heavens,' Dr. J. D. McClure.
— Royal Institution, 5.—General Monthly.
— Aristotelian, 8.—'Reality,' Mr. Shadworth H Hodgson.
— Society of Arts, 8.—'Oils and Fats: their Uses and Applications,' Lecture II., Dr. J. Lewkowitsch. (Cantor Lectures.)
TUES. Royal Institution, 5.—'The Development of Animals,' Lecture IV., Prof. L. C. Miall.
— Institution of Civil Engineers, 8.—Discussion on 'The Sanding-up of Tidal Harbours.' Paper on 'Tonnage Laws, and the Assessment of Harbour Dues and Charges,' Mr. H H. West.
— Zoological, 8½.—'The Subspecies of *Giraffa camelopardalis*,' Mr. R. Lydekker; 'A Collection of Mammals from Namaqualand,' Mr. Oldfield Thomas; 'The Arteries of the Base of the Brain in certain Mammals,' Mr. F. E. Beddard.
WED. Archæological Institute, 4.—'The College of Fotheringhay,' Rev. Dr. Cox.
WED. Entomological, 8.—'On the Habits of some Mantidæ,' Capt. C. E. Williams; 'Systematic Observations upon the Dermatoptera,' Mr. Malcolm Burr; 'Descriptions of New Species of Cryptinæ from the Khasia Hills, Assam; and a New Species of Bembex,' Mr. P. Cameron; 'A New Species of Heterogynis,' Dr. T. A. Chapman
— Geological, 8.—'The Rhætic Beds of the South-Wales Direct Line,' Prof. S. H. Reynolds and Mr. A. Vaughan; 'On a Deep-Sea Deposit from an Artesian Boring at Kilacheri, near Madras,' Prof. H. Narayana Rau.
— Society of Arts, 8.—'Steam Cars for Public Service,' Mr. T. Clarkson.
THURS Royal, 4½.
— Royal Institution, 5.—'Recent Research in Agriculture,' Lecture I., Mr. A. D. Hall.
— London Institution, 6.—'Charles Dickens: his Novels and Methods, I.,' Mr. P. Fitzgerald.
— Chemical, 8.—'The Tautomeric Character of the Acidic Thiocyanates, Preliminary Note,' Mr. R. E. Doran; 'The Resolution of αβ Dihydroxybutyric Acid into its Optically Active Constituents,' Messrs. R. S. Morrell and E. K. Hanson.
— Linnean, 8.—'Account of Researches in the Physiology of Yeast,' Prof. S. H. Vines; 'Further Researches on the Specialization of Parasitism in the Erysiphaceæ,' Mr. E. S. Salmon.
— Society of Antiquaries, 8½.—'Report on the Excavations at Caerwent in 1903,' Mr. A. T. Martin.
FRI. Geologists' Association, 7½.—Annual Meeting; President's Address on 'Some Examples of the Different Types of Geological Formations.'
— Philological, 8.—'Shylock and other Philological Problems,' Prof. I. Gollancz.
— Royal Institution, 9.—'The Growing Distaste for the Higher Kinds of Poetry,' Mr. A. Austin.
SAT. Royal Institution, 3.—'The Study of Style in Greek Sculpture,' Lecture I., Dr. C. Waldstein.

Science Gossip.

AT a meeting of the Edinburgh Geological Society held last week Mr. H. M. Cadell read a paper on 'Some Geological Features of the Nile Valley.' The paper was the result of notes and observations made by the lecturer last winter while travelling up the Nile as far as Khartum. Mr. Cadell pointed out that there are four principal geological formations in Egypt, the oldest of which is the famous granite of Assuan, the so-called Syenite of the ancients. The other formations consist of the Nubian sandstone, the limestone and rocks of Tertiary age, and the Nile mud or alluvium that now fills the bed of the valley. The paper was illustrated by lantern-slides, sketches, and specimens of rocks and sand from the deserts between Assuan and Khartum.

PART XLVII. of the *Proceedings* of the Society for Psychical Research, just announced by Mr. Brimley Johnson, contains an important article on the trance phenomena of a non-professional medium, by Mr. Piddington, hon. secretary of the Society. There is also a paper upon a striking case of recurrent visual hallucinations associated with disease of the eye.

THE planet Mercury will be at greatest western elongation from the sun on the 10th prox., and will be visible in the morning during the greatest part of the month, moving from the constellation Sagittarius through Capricornus into Aquarius. Venus is still brilliant in the morning, nearly due west of Mercury, and also moving in an easterly direction from Sagittarius into Capricornus, passing about 5° due south of β Capricorni on the 25th. Mars sets too soon after the sun to be easy of observation, but may be seen near the small crescent moon on the evening of the 18th prox. Jupiter also sets early in the evening, being in the constellation Pisces; he will be near Mars on the 26th prox. Saturn will be in conjunction with the sun on the 1st, and will not become visible in the morning until the following month.

FOUR more small planets have been discovered by Herr Dugan at Prof. Max Wolf's observatory, Königstuhl, Heidelberg: two on the 10th and two on the 11th inst.

MADAME CERASKI, in the course of her examination of M. Blajko's photographic plates taken at the Moscow Observatory, has detected a variable star in the constellation Perseus, which will be reckoned as Var. 1, 1904, Persei. The magnitude appears to vary between the ninth and twelfth, but the period cannot yet be assigned. M. Blajko, observing it on the 2nd inst., found it of the ninth magnitude, so that it was then at about a maximum of brightness.

FINE ARTS

Authentic Portraits of Mary, Queen of Scots. By Lionel Cust. (Murray.)

THE Queen of Scots, *πολυμνήστη βασιλεία*, was certainly bewitching. Knox admits it, Knollys asserts it, Ruthven lost his heart to her in Loch Leven Castle; whoever saw her desired her, except Bothwell, who was rather the pursued than the pursuer—at least if the Casket Letters are not mainly forgeries. But none of the Queen's known portraits represents her as beautiful, except the marble face on her sepulchre (perhaps from a death mask), and the profile of "his Majesty's mother with the bare craig" (naked neck) on a gold coin. The fact is that the few artists who drew her could not paint charm; the beauties of the Valois Court are all frumps, as represented by them. We are not to give up Mary's beauty and the fascination of those red-brown side-long eyes which she bequeathed to her great-great-grandson, the White Rose King, because artists were not Reynoldses or Gainsboroughs. Mr. Lionel Cust, partly aided by notes of Sir George Scharf, partly working on new documents, has said, we think, exactly what ought to be said on the authentic and on the false portraits of the Queen. Her hair in youth was as Prince Charles's hair—yellowish auburn, with dark shades in it. Her figure was tall, supple, and graceful.

On some coins her profile is not unlike that of Queen Victoria in youth, but the nose is more of the Greek pattern. In the medal struck for her first marriage, while she was scarcely more than a child, the heavy net, and the hair drawn back to show a high brow, do not much become her. We study it from a medal in silver, recently struck from the old die, and very fresh and clear. The same remarks apply to the Chantilly drawing of the Queen at nine years of age, which gives undue prominence to the rather large ear. The drawing of the Queen Dauphine in the Bibliothèque Nationale is more pleasing than the well-known miniature in the King's collection reproduced in colour in Sir John (not "Sir W.") Skelton's book. This was an age when tall bare foreheads were in fashion. The miniature in the time of Charles I. was "supposed to be done" by Janet. A miniature in the Uffizi shows the Queen in a rather mannish cap; she was fond, we know, of dressing as a man, and her height was suitable to the costume. What the Highland dress which she wore in the Highlands was like we do not exactly know, but it must have included a tartan plaid, and been very unlike "the costume of a Russian peasant at the present day," an idea suggested to Mr. Cust by an unspecified "contemporary woodcut," 'La Sauvage d'Escosse.' The chalk drawing of the Queen Dowager of France *en deuil blanc* is authentic; the face is fuller than in earlier likenesses, but no more alluring than other outrages of the period on feminine loveliness. A small bronze bust in the Louvre is uncertain, but pretty. No portrait is known to have been painted in Scotland, but Murray of Tullibardine's mermaid caricature (not given here) is not so ungallant as the careful

pencil of Janet. The Bishop of Ross's printed medallion of Mary, then a captive, may be from a lost miniature. A portrait was certainly done at Sheffield in 1577–8, as a letter from Nau informs the Archbishop of Glasgow, Mary's minister in Paris—"the Sheffield portrait," by Oudry, at Hardwick Hall. An unattractive faded captive in black, with a rosary and a crucifix, and the familiar cap and ruff, is displayed. M. Dimier has persuaded Mr. Cust that a badly restored piece in our National Portrait Gallery is at least more original than the Sheffield painting. Perhaps a miniature was done for Archbishop Beaton, of which the National Portrait Gallery work and those at Cobham and Hatfield are enlarged copies. Better than any of these, and the work of a far better artist, is the portrait, without religious emblems, in the possession of the Earl of Morton. Its history is unknown, but here at last we have the Queen for whom men died gladly.

The proud and melancholy face of the monument in Westminster Abbey is also worthy to represent the bravest and most unhappy of queens. The rest are based on traditional mistakes, and Mr. Cust is probably right in rejecting the very pretty Devonshire likeness; or, if he is wrong, there was one artist who could do justice to a beautiful woman. The Osborne portrait is futile, so is the Carleton portrait, with its numberless descendants, all said to have been given to the ancestors of Scottish families by the Queen whom most of them betrayed. The full-faced "Orkney" type is based on a real Hamilton miniature, altered out of all knowledge in the eighteenth century. The Hamiltons meant to have Mary's head, according to Lethington. They have taken it in this spoiled miniature, and one of them sold it (110*l.* 5*s.*). The Fraser-Tytler portrait is rather like Madame Sarah Bernhardt. Mr. Cust and Mr. Caw will have none of it; but it is rather pleasing. We are reduced to coins, medals, drawings, the Windsor miniature, the Sheffield set, especially Lord Morton's, and the Westminster monument. A Pennycuik miniature is too small to tell us much, nor does Mr. Cust notice it; it came through a lady of the name of Gray. Mr. Cust quotes Elizabeth Curle's will (1620), leaving "un joiau d'or qui renferme un petit portrait de la Reine" —her Majesty's last gift—to the Seminary at Douai. That is "not now to be identified," but Sir George Clerk has just such a jewel at Pennycuik, with a tiny miniature, and one of James VI. as a child on the reverse.

We do not expect Mr. Cust's book to be superseded. The binding, in white vellum, tends to gape, as such bindings usually do, and in printing the words occasionally run into each other; but these are mere mechanical blemishes. With all Mr. Cust's merits, his book will not, we dare say, shake the belief of half the old families of Scotland in their portraits "given by the Queen herself," but—with eighteenth-century dates on them.

THE OLD MASTERS AT BURLINGTON HOUSE.
(Third Notice.)

THE miscellaneous collection of Primitives in the first room contains many interesting and curious pictures, but comparatively few masterpieces. No. 1 is a *Pietà* ascribed to Memlinc, which was shown at the Flemish Exhibition at the New Gallery some years ago, but did not appear at Bruges. It is more easy to say that the ascription to Memlinc is wrong than to suggest a probable author. The figures are rigid and awkwardly designed, but the landscape is of great beauty; the effect of a low horizon light reflected upon the under side of the clouds is very unusual and poetical. It reminds us more of Dirk Bouts than any other artist, though it is certainly not by that master himself. Mr. Salting lends some of the best of the Flemish pieces. His *Donor under the Protection of St. Clement* (3) is rightly called a Franco-Flemish work, though the tentative suggestion of Jean Perreal as the author will hardly do. It is a coarser, more archaic performance than is to be found among the group of works ascribed with some probability to him. The same collector's *Virgin and Child*, by the Maître de Flemalle (4), is one of the greatest masterpieces of Flemish art. Mr. Salting is indeed to be congratulated on having secured the first prize of the Somzée collection. It is painted with all the solidity and austere perfection of form of the early Flemish School, and the colour, with its harmony of purples, blue-greys, and grey-blues, is peculiar to the artist, nor do we know of any other picture by him in which it is realized to such perfection. If the Maître de Flemalle lacks the intense dramatic fervour of Van der Weyden, he expresses here a mood of brooding and tender melancholy which is very rare in Flemish art. The Virgin's face, in spite of its formal ugliness, has a power to haunt the imagination such as hardly any other creations of the school possess.

Mr. Salting's other picture, the *St. Jerome*, by Gerard David (5), brings us to a lower plane, and shows the beginnings of a factitious idealism which proved even more disastrous to the artists of the Netherlands than to the Italians. It is, however, an early work, and is, in the best sense of the word, a pretty picture. The Marquess of Northampton's *Lady Reading* (8), which is attributed to the Flemish School, is a characteristic work by Adriaen Ysenbrandt. The *Adoration of the Magi* (9) is hardly worthy of Lucas van Leyden. The composition is so much better than the actual execution that it suggests an imitation by an inferior hand. The so-called Giovanni Bellini, *A Virgin and Child with a Donor* (11), is a copy by a very feeble imitator, who has added the Donor without any idea of how to adjust the new element to the composition. The portrait of 'Federigo Gonzaga,' by Francia, was fully discussed in our columns when it was first exhibited at the Burlington Fine-Arts Club.

Mr. Warren's magnificent *Tondo* by Filippino Lippi (13) is perhaps the greatest attraction of the present exhibition. It is the first time the picture has been seen in England, though it will be familiar to readers of Mr. Berenson's second volume on the study and criticism of Italian art, where it is minutely discussed. Mr. Berenson rightly puts it beside Filippino's two masterpieces, 'The Vision of St. Bernard' and the Sto. Spirito altarpiece. It has, indeed, almost as wonderful a colour-harmony as that picture, and shows the same method of getting richness and sweetness by inclining the local colour in the high lights towards a golden yellow, a new discovery of Filippino's, which alone makes possible the use of such intense and positive local colours, such vehement oranges and yellows, as he ventures to employ. Mr. Berenson assigns to the picture the date 1493 or 1494, placing it immediately after the Sto. Spirito altarpiece. He adds that "when Filippino finished his 'Epiphany' of 1496, now in the Uffizi, such a work as Mr. Warren's already belonged to his past." The similarity is, however, still very striking, both in the treatment of drapery and in the action of the Christ child, which, except for the changed position of the head, is almost identical in the two pictures. This, however, would only confirm Mr. Berenson's view that it comes somewhere between the two pictures. The same author does not exaggerate when he declares that "it would be difficult to find a more fascinating composition," and that

> "the Leonardesque *motif* of the two holy children embracing each other has rarely, if ever, been rendered with greater naturalness and freedom from affectation."

As to the latter quality, we would add "by Filippino," for even here sincerity of feeling is not the most striking characteristic.

No. 14, Lord Methuen's *Virgin and Child*, is a feeble but agreeable work, which is ascribed to Filippo Lippi. The author is not, however, even a direct imitator of that artist, but one of the many craftsmen who borrowed from Peselino and Filippo Lippi alike. Here the disposition and drapery are entirely Pesellinesque, though the expressions recall Lippi. Mr. Carnegie's 'Holy Family,' by Lorenzo Costa (15), is a good, though unprepossessing work. There is a sincere and personal feeling in the rendering of the very homely Madonna, and the landscape has already the beginnings of that fantastic romantic charm which makes the chief interest in Dosso Dossi's work. Its appearance is the more surprising in this, since, to judge from the figures, it cannot be by any means a late work.

Mr. Heseltine's *Virgin and Child* ascribed to the Modenese School (16) is a quaint and curious picture; the odd design of the raised throne, with its ring-shaped base supported by putti carved in porphyry, is unusually fantastic. Such freakish ideas belong particularly to the Ferrarese School, and here the influence of Cosimo Tura predominates. The landscape also is invented in Tura's manner and is executed with miniature-like precision. The figures are not quite in key with the style of the surroundings, and are somewhat dull and characterless. A Botticinesque *Virgin and Child* (17), and a *Holy Family* by one of Sodoma's Sienese imitators, perhaps Pacchia, are of no great interest, nor can we get more than a faint and painfully distorted reminiscence of Botticelli from the tiresome schoolpiece which belonged to the Ashburton collection (20). Lord Powis contributes, under the name of Fra Bartolommeo, a small picture of the *Virgin and Child* (22), in which Mr. Claude Philipps has rightly recognized the hand of Brescianino. This clever eclectic, who managed at times to get superficially so near to Raphael, is scarcely known in England, and is entirely unrepresented in our national collections. The present work is very characteristic of him, and, though it has none of the great qualities of the master to whom it is attributed, is a charming work. Mr. Cartwright's *Virgin and Child* (23) is a dubious Cima da Conegliano; the Virgin's face is perhaps good enough to be by him, but, on the whole, we incline to think it only a schoolpiece.

Lord Methuen's large *Annunciation* (25), ascribed to Filippo Lippi, has much of the master's peculiar charm and freshness of feeling. The naïve pose of the angel's hands is just such as he alone would have thought of; but if it be indeed by him, it belongs to his latest period, and probably such assistants as Fra Diamante are responsible for a great part of the picture. It has, moreover, suffered so much from decay and bad restoration, that it is in any case difficult to give a decided opinion.

'OUR ROMAN HIGHWAYS.'

I HAVE to thank your reviewer for drawing attention in his notice in the *Athenæum* of the 16th inst. to various errors in 'Our Roman Highways'; but may I be allowed to point out with regard to his statement respecting Roman remains at Watchcross that Horsley, from whose

'Britannia Romana' the text of the 'Notitia' and the identifications of stations have been taken, mentions that two inscribed stones, of which he gives illustrations, have been found there (see p. 264)?

I may add that Ardoch has not been "transferred" from Scotland, but will be found in the list of Perthshire camps, and that its inclusion among those of Westmorland is due to carelessness in the correction of proofs; and also that the mistake with respect to Isca Silurum is attributable to the same cause, and that in every other place in the book in which it is referred to it will be found to be placed at Caerleon. URQUHART FORBES.

*** Horsley does *not* say that two inscribed stones were found at Watchcross. He says that one uninscribed altar had been found near it, and connects that and three inscriptions found elsewhere with "a station which he supposes to have been at Watchcross or somewhere near Scaleby Castle." No trace of the station has ever been found, and Aballaba, with which Mr. Forbes equates it, is known to have been elsewhere. Horsley's text of the 'Notitia,' now 170 years old, is naturally out of date.

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 20th inst. the following engravings. After Meissonier: Generals in the Snow, by E. Boilvin, 31*l.*; Les Renseignements, by A. Jacquet, 36*l.*; 1814, by J. Jacquet, 52*l.*; 1806, by the same, 52*l.*; 1807, by the same, 105*l.* After Landseer: Hunters at Grass, by C. G. Lewis, 37*l.*; The Monarch of the Glen, by T. Landseer, 42*l.* After Constable: Salisbury Cathedral, by D. Lucas, 65*l.* After Lawrence: Lady Peel, by S. Cousins, 52*l.*; Master Lambton, by the same, 102*l.*

Fine-Art Gossip.

LAST Wednesday, at Burlington House, M. Léon Bonnat, painter, and M. Emmanuel Frémiet, sculptor, were elected Honorary Foreign Academicians, and Messrs. Frank Brangwyn, Charles W. Furse, and Henry Pegram Associates. These elections will give general satisfaction. Mr. Pegram is one of the most promising of our sculptors, while the other two are painters whose work is well known in many quarters.

IN a few days the series of 130 drawings by Mr. Edwin Abbey, R.A., illustrating the comedies of Shakspeare will be on view, for the first time in London, at the rooms of Messrs. Brown & Phillips in Leicester Square, where will also be shown nearly twenty important examples of the work of Mr. Frederick Sandys, together with drawings by Leighton, Albert Moore, Rossetti, Burne-Jones, Miss E. F. Brickdale, and other artists. For the catalogue of this exhibition Mr. F. G. Stephens is writing a preface.

A NUMBER of prominent sculptors last December appointed a committee with the view of forming a "Society of British Sculptors." A further meeting, summoned on January 11th, under the presidency of Mr. Thomas Brock, R.A., expressed its confidence in the Committee, and the draft scheme put forward was discussed and approved. Sir Charles Lawes-Wittewronge was appointed hon. treasurer, and Mr. F. L. Jenkins hon. secretary.

STUDENTS of art history will await with anxiety further news of the effects of the disastrous fire at the Turin Library, for among its treasures was the Book of Hours of the Duc de Berry, with miniatures by Hubert van Eyck. These were not only of unique beauty, but also promised to hold the solution of many of the most difficult and interesting problems concerning the origins of the naturalistic movement of the early fifteenth century. It was only recently that attention was called to these extraordinary works.

CONSIDERABLE interest attaches to the discovery of Roman remains in an old camp near Kirkintilloch. The remains formed the subject of a lecture by Mr. George Macdonald, delivered last week to the Glasgow Archæological Society, and on Saturday the members of the Society went to see them. There are, in fact, two camps, the smaller dating from the first century, and the larger from the second. The most interesting exhibit was, perhaps, the altar, all but intact, with an inscription indicating that the garrison was composed of a cohort from Lower Germany. Among the other discoveries were stonecutters' implements, arrowheads, a bag of tools so corroded with rust that it was impossible to separate them, and a number of skeleton heads of animals, including the shorthorn Celtic ox, now extinct. Most of the articles were recovered from the well forty-three feet deep in the centre of the camp.

THE President of the French Republic "received" on Monday Madame Esther Huillard and Madame Vallet-Bisson, respectively president and vice-president of the "Union des Femmes Peintres et Sculpteurs," and has promised, with Madame Loubet, to visit the feminine Salon on Friday, February 12th, the day preceding the *vernissage*. This year's exhibition promises to be one of importance, over 1,400 exhibits having already been sent, whilst Belgium, Italy, and even Russia are being represented. The honorary president, the Duchesse d'Uzès, is exhibiting a bust of her daughter, the Duchesse de Brissac.

THE bequest of the Princess Mathilde to the Louvre includes portraits of a lady, by Reynolds; Prince Napoleon, by Jules Lefebvre; Émile Augier, and Baron Larrey. There are also enamels by Claudius Popelin; Prince Jerome, by Flandrin; Giraud, by Bauldry; and two pastel portraits of the Princess herself by Doucet. — M. Doistan has also made an important gift to the Louvre, including thirteen pieces of ironwork of the fifteenth and sixteenth centuries, some of which bear the arms of Anne de Bretagne, and a key with the device of Charles IX., and a Persian carpet of the sixteenth century.

A NEW review of art and literature is announced in Paris, under the title of *Les Arts de la Vie*. It is to be a monthly periodical of sixty-four pages, with M. Gabriel Mourey as editor in chief. Its principal programme is thus expressed:—

"On y combattra pour un idéal de *belle harmonie moderne*, tout à la fois contre l'académisme anachronique et le modernisme outrancier."

MUSIC

THE WEEK.

ST. JAMES'S HALL.—Popular Concerts.
PORTMAN ROOMS.—Bach Choir.

PROF. KRUSE has made novelty a special feature of his present series of Popular Concerts. Last Saturday afternoon and on the following Monday evening Prof. Wilhelm Berger made his first appearance, both as composer and pianist. His Sonata in F, for pianoforte and violin, performed by himself and Prof. Kruse on the Saturday, is a well-written, pleasing work. There are no reminiscences in the music, yet it is modelled on classical lines, and it has touches of Hummel and also of Spohr. Of the three movements the second, Andantino Grazioso, is the most attractive. The Quintet in E minor, Op. 75, performed on the Monday, is a more elaborate work, but there is nothing in it which shows genuine inspiration. The Vivace Scherzando, a bright, graceful movement, was described in the programme-book as "one of the very rare legitimate descendants of the Mendelssohn scherzo," but had the music been "in everything illegitimate" it would have proved more exciting. This programme-book comment confirms what we said above about the lines on which the music generally is modelled. Against the composer we have no complaint; he has a skilful, fluent pen, writes naturally, never seeks to go beyond his depth; but when two works by one man are announced, one at any rate ought to justify its inclusion in the scheme; neither the sonata nor the quintet gained more than a *succès d'estime*. As a pianist Prof. Berger displayed good, if not remarkable technique; his reading of the Variations Sérieuses of Mendelssohn was somewhat artificial, while that of the Beethoven Sonata in E minor, Op. 90, lacked breadth.

The vocalist on Monday was Miss Julia Culp, from Amsterdam, and her rendering of four songs by Brahms secured at once the good favour of her audience. She possesses a mezzo-soprano voice of sympathetic quality, of which she has full command. She displays, moreover, intelligence and dramatic instinct. Later on she was heard in Rubinstein's 'Es blinkt der Tau,' a clever song 'Lied der Ghawâze,' by Weingartner, and two characteristic songs by Hugo Wolf. Miss Culp has achieved something more than ephemeral success.

The Bach Choir, under the direction of Dr. H. Walford Davies, the new conductor, gave a concert at the Portman Rooms on Tuesday evening. It was described as "private," yet invitations were issued to the press. Dr. Davies evidently does not consider the singers ripe enough to appear in public, so apparently to encourage them, and perhaps also himself, he ventured on what perhaps may be termed a semi-private performance. The programme opened with Bach's grand five-part motet 'Jesu, meine Freude' ('Jesu, priceless Treasure'), the rendering of which was, for the most part, formal, and at times uncertain. But the *a cappella* music being very difficult, the ordeal was a severe one. We were, however, glad to find that Dr. Davies intends to honour the master whose name the society bears. The choir also sang two fine anthems—"O Lord, look down from heaven," by Battishill, and "Thou wilt keep him in perfect peace," by S. S. Wesley — and acquitted itself well. Of the voices the basses are particularly good. The programme included four delightful numbers from Brahms's 'Leider und Romanzen,' Op. 44, for female voices, and these were rendered with finish and charm. Mr. Gregory Hast was the solo vocalist, and Madame Marie Soldat played Bach's Violin Concerto in A minor, in the slow movement of which she was heard to best advantage.

Musical Gossip.

THE sixth London Ballad Concert was held at St. James's Hall last Wednesday afternoon. Owing to indisposition, Madame Clara Butt and her sisters, the Misses Pauline and Ethel Hook, were unable to appear. Among the most agreeable features of the concert were the renderings of Bishop's "Lo, here the gentle lark," by Miss Evangeline Florence, and of

'Ritorna Vincitor,' from 'Aida,' by Miss Nannie Tout, a young artist who has a fine voice, and uses it effectively. Miss Edna Thornton, the Novello-Davies Part-Singers, and Messrs. Jack Robertson, Plunket Greene, Herbert Brown, F. B. Ranalow, and Ivor Foster also contributed songs; and Miss Dorothy Bridson played in good style several violin solos.

MISS GRACE SUNDERLAND and Mr. Frank Thistleton gave the second of their six concerts of old chamber music at the Brinsmead Galleries last Tuesday evening. First heard was Dr. Boyce's tuneful Sonata in A major, for two violins, 'cello, and piano, which contains a jovial Fuga and a remarkably graceful Minuet. Vivaldi's Quartet Concerto in F major, for piano and three violins, was another interesting and effective work, a smooth Largo providing admirable contrast to the bold opening Allegro and the vigorous Finale. Sonatas for violin and piano by the French violinist Senaillé and the Belgian musician Loeillet were ably presented by Mr. Thistleton and Miss Sunderland; and the concert concluded with a straightforward and interesting Suite by Johann Karl Stamitz, for two violins, 'cello, and piano, which was well played by Messrs. Thistleton, Royston Cambridge, and Ivor James, and Miss Sunderland.

AT the Chappell Ballad Concert at Queen's Hall last Saturday afternoon Mr. Kennerley Rumford successfully introduced a new song by Mr. W. H. Squire, entitled 'The Old Black Mare.' Both words and music display geniality, though the latter is decidedly reminiscent. Mr. Evan Williams, a new American tenor who has a good voice and uses it artistically, was heard in the melodious scena, "From boyhood trained in battlefield," from Weber's 'Oberon.'

MISS MARIE HALL gave an orchestral concert at St. James's Hall yesterday week. It is now the fashion—set, if we mistake not, by M. Ysaye—to play three concertos in succession, with only an overture, as in this instance, by way of introduction. But the Belgian violinist generally begins with Bach or Mozart, the music of which, so far as technique is concerned, is not very exacting. Miss Hall, however, selected three works which make heavy demands on the executant: the concertos of Mendelssohn, Beethoven, and Tschaïkowsky. The first was admirably rendered; all that was wanting was a fuller, richer tone. In the Beethoven she showed skill and refinement, though at times a lack of warmth, and, in the Finale, of vigour. The performance of the Tschaïkowsky was, generally, the best of the evening. Mr. Henry J. Wood conducted, and the fact that this was his first concert since his successful appearance in New York accounted for the enthusiastic welcome accorded to him.

MR. HENRY J. WOOD, with the Queen's Hall Orchestra, is beginning a tour outside London (February 1st to 12th). Nine of the twelve cities he visits for the first time; in the other three, Birmingham, Leeds, and Newcastle, the orchestra has only appeared once.

AT the Elgar Festival at Covent Garden (March 14th to 16th) 'The Dream of Gerontius' will be performed on the first evening, and 'The Apostles' on the second. The third concert will be orchestral, the programme including a new work by Dr. Elgar. The solo vocalists in 'The Apostles' will be Mesdames Agnes Nicholls and Kirkby Lunn, and Messrs. John Coates, Kennerley Rumford, Andrew Black, and Ffrangcon-Davies. The Hallé Orchestra and Manchester chorus will be under the direction of Dr. Hans Richter.

MR. SCHULZ-CURTIUS informs us that the directors of the Royal Opera, Covent Garden, have decided not to give any 'Ring' cycles during the coming season. There will, however, be a series of special performances under Dr. Richter, particulars of which will be announced later on. Let us hope that Dr. Richter will let us hear operas which, as a rule, are neglected. Perhaps he may help to fulfil his own prophecy that Mozart has a future.

THE first performance in Germany of Dr. Elgar's 'The Apostles' will be given at the Lower Rhenish Festival on May 22nd.

IN the programme-book of the Colonne Concert at the Théâtre du Châtelet, mentioned last week, the writer states that space prevents him from following the 'Requiem' of Berlioz in its "pérégrinations à l'étranger." He, however, does mention various cities in which it was heard, notably Berlin, where it was given six times between 1887 and 1896. Not a word is said about England, yet it was performed at the Crystal Palace, under Sir August Manns, May 26th and December 1st, 1883; at the Birmingham Festival of 1888, under Dr. Richter; and at the recent Bristol Festival, under Mr. George Riseley.

MLLE. MARY GARDEN and M. Maréchal, who have been most successful at the Paris Opéra-Comique, have been re-engaged on advantageous terms; the latter, however, will only remain there for five months.

MISS ADELA VERNE will commence on February 2nd a series of seven historical concerts at the Erard Rooms.

'TRISTAN AND ISOLDE' was performed for the first time at Rome on December 26th under the direction of Signor Mancinelli. An account in the *Signale* of January 13th, signed Friedrich Spiro, describes some curious interruptions to the performance. In the first act, while Isolde was telling Brangäne of the magic potion, "The Queen!" was whispered through the hall. The Queen, in fact, appeared in her box, and at a signal from the conductor the two *dramatis personæ* advanced to the front of the stage, the music stopped, and the orchestra rose and played the 'Marcia Reale,' amidst loud applause. During the second act the death of the ex-Minister Zanardelli was announced to persons of rank, who at once left the building. The third act was spoilt by the angry hisses of enthusiasts annoyed at the commotion caused by many who left the theatre before the closing scene.

THE festival performances at Munich during the months of August and September will consist, as usual, of a Mozart cycle ('Die Zauberflöte,' 'Figaro,' 'Entführung aus dem Serail,' 'Don Juan,' and 'Cosi fan tutte'), at the Residenz Theatre between August 1st and 11th, and at the Prince Regent between August 12th and September 14th a Wagner cycle (the 'Ring,' the 'Fliegende Holländer,' 'Tristan,' and 'Die Meistersinger'). The conductors for the former will be F. Fischer, H. Rohr, and Hugo Reichenberger; for the latter, Felix Mottl, Weingartner, Nikisch, and F. Fischer.

WE are glad to be able to announce that Sir August Manns will conduct the sacred concert at the Crystal Palace on Good Friday, April 1st. The vocalists will be Mesdames Alice Esty, Kirkby Lunn, and Clara Butt, and Messrs. Charles Saunders, Santley, and Kennerley Rumford. The programme will include Rossini's 'Stabat Mater.'

WE have received a "souvenir" of the 500th Symphony Concert given at the Winter Gardens, Bournemouth, on December 14th, 1903, consisting of a list of works performed at these concerts since their establishment in 1895 down to the end of last year. Mr. Dan Godfrey, the able and energetic conductor, while not neglecting the classical masters, has produced modern works, among which are many by British composers for the first time.

M. PRUDHOMME is about to publish a collection of letters of Berlioz, also a biography of the composer, and will be thankful for copies of any letters of his which may be in public or private libraries. His address is Rue Lepic, Paris.

MR. S. COLERIDGE-TAYLOR is giving the second and third of a series of three orchestral concerts at the Public Hall, Croydon, in February and April. It is to be hoped that the Croydon public will appreciate this attempt to familiarize it with music of the highest class.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League, 7, Queen's Hall.
MON.	Popular Concert, 8, St James's Hall.
TUES.	Miss E. Barns and Mr. Phillips's Concert, 3, Bechstein Hall.
—	Miss Adela Verne's Historical Recital, 3.30, Erard's Rooms.
—	Richter Concert, 8 15, Queen's Hall.
THURS.	Broadwood Concert, 8 30, St James's Hall.
FRI.	Miss Marie Schwerer's Pianoforte Recital, 3, Bechstein Hall.
SAT.	Popular Concert, 3, St. James's Hall.
—	Chappell Ballad Concert, 3, Queen's Hall.
—	M. Pachmann's Pianoforte Recital, 3.30, Bechstein Hall.

DRAMA

THE WEEK.

CRITERION.—'The Duke of Killicrankie,' a Romantic Farce in Three Acts. By Robert Marshall.

AFTER undergoing with 'The Unforeseen' something approaching to a check, the first he has received, the author of 'His Excellency the Governor' and 'The Royal Family' has with 'The Duke of Killicrankie' recovered his lost ground, and risen again to the topmost pitch of popularity. The lesson of an experience ordinarily more familiar in the case of the actor than in that of the dramatist is that the public is, as a rule, reluctant to see a man step outside the line in which he has won its recognition. If he submit to such dictation—and there is no apparent reason why he should not, since within the limits imposed by a popular vote abundant opportunities are afforded him—Capt. Marshall will find himself in a position, like the late Charles James Mathews, to accept the motto of the dial, "Horas non numero nisi serenas." His latest work is at least infinitely diverting, and kept its first audience in a simmer of delight. Its merits are not confined moreover to mirthfulness, since, slight as it is, it is clean, pure, and wholesome. Nowise disposed are we to limit the province of the dramatist to problems fit for the study of adolescence or to prevent him from depicting English society as it is. Even further do we go, and regard with some dismay the preference now awarded the pretty and the humorous over the dramatic. Of the two pieces by which the public has recently been pleased, 'Joseph Entangled' and 'The Duke of Killicrankie,' the former, though likely to prove the less popular, is the more considerable work. None the less, it is pleasant to get out of the mouth the taste of the divorce court. Capt. Marshall's work has, moreover, a large measure of sympathy and charm, qualities which link it more closely with the plays of Mr. Barrie than with those of Mr. Gilbert (to which it bears a more obvious resemblance), Mr. Bernard Shaw, or the late Oscar Wilde. In 'The Duke of Killicrankie' the environment is fantastic, while the action itself is a simple love story. Feminine revolt, by the manifestations of which the stage is just now dominated, is present, but in its simplest form. The objection of Lady Henrietta Addison to marry the Duke of

Killicrankie is little more than that of Lydia Languish to go with a bishop's licence "simpering up to the altar, or perhaps be cried three times in a country church, and have an unmannerly fat clerk ask the consent of every butcher in the parish" to her union. It is the well-known craving for romance, to which the Duke replies by an abduction not altogether mock. If in the end he resorts to the plan of Euryale with the Princesse d'Élide, it is because he feels that assumed indifference is likely to prove in such a case more effective than an imprisonment which cannot be prolonged without becoming ridiculous or dangerous. That the weapon later employed is less serviceable than that in use three centuries ago shows only that the ancient dramatist has left comparatively little to his modern successor. However extravagant, the fable devised or obtained is effective. Though occasionally frivolous and sometimes cheap, the humour is delightful, and the entire entertainment may be seen with the certainty of amusement. The author is well served by his exponents. Miss Marie Illington plays with perhaps too much incisiveness the part of a lady unduly acidulated in her treatment of a man with whom she owns herself in love, and Miss Eva Moore reveals no gifts differing from those she has frequently exhibited. Mr. Graham Browne, however, displays a sense of comedy as the Duke. As a plausible, selfish, and mercenary member of Parliament Mr. Weedon Grossmith is quaintly and characteristically humorous. On him falls the chief burden of the comic interest, and it is finely supported.

Dramatic Gossip.

WITH much regret we hear that Mr. Robert Taber, one of the few actors in our day possessed of distinction and personal charm, is suffering from serious throat affection, and is not likely to be seen again in London. He is on the eve of returning to America.

ON Monday the St. James's came once more into the hands of Mr. Alexander, who opened it with a revival of 'Old Heidelberg.' Most members of the original cast of this piece on its production on March 19th last have been secured, and the only change since the first performance calling for comment is the substitution of Miss Lilian Braithwaite for Miss Eva Moore as the heroine. The acting generally suffers from exaggeration.

'THE PERILS OF FLIRTATION,' a four-act play by Mr. Walter Frith, which first saw the light at the Royalty Theatre, Glasgow, on November 16th, was revived for a single afternoon entertainment at the Avenue on Tuesday last. Its scene is an English public school, and the flirtation, which almost leads to an elopement, is between one master and the wife of another. The farce would be more interesting did the heroine reveal anything approaching consistency. Miss Gertrude Kingston resumed the part of the heroine, and Mr. Frank Cooper was her husband. Reappearing after a two years' absence from the stage, Mr. Gilbert Farquhar played the head master. Other parts were taken by Mr. Granville Barker, Mr. Dennis Eadie, Miss Sydney Fairbrother, and Miss Dora Barton.

ON Monday, at the Royalty Theatre, 'Die beiden Leonoren' of Herr Paul Lindau supplanted 'Zapfenstreich,' which, however, according to present arrangements, is to be revived later in the season. The novelty shows the struggle between mother and daughter for the love of a youth scarcely worthy of the conflict. It ends, properly enough, with the victory of youth. Fräulein Jenny Selken made a welcome reappearance as the elder Leonore, the younger being played by Fräulein Margarete Russ.

'THE GIPSY,' a one-act piece by Mr. Charles Hannan, was added to the bill at the Court Theatre, whereat it was played by Messrs. Frederick Sergeant and Guy Hasting, and Miss Ethel Van Praag. It is an old-fashioned and melodramatic work, the heroine of which commits suicide. The theatre is now closed.

MR. JAMES GOULDE TAYLOR, news of whose death in his sixty-eighth year reaches us, was a good comedian of an old-fashioned sort. Born in Manchester, he was in Aberdeen first walking gentleman in 1858 and then low comedian. He is said to have made his first London appearance at the Olympic, November 2nd, 1864, in 'My Wife's Bonnet.' A year or two earlier he was, however, playing on the stage in the long extinct Highbury Barn. He was subsequently seen at the Adelphi, the Strand, and Covent Garden, appearing in parts such as Christopher Pym in Byron's 'Wait and Hope,' Verges in 'Much Ado about Nothing,' and Isaac of York in a burlesque of 'Ivanhoe.' Returning from America, he was seen on August 31st, 1903, at the St. James's as Pietro in Mr. Willard's production of 'The Cardinal.' A good actor, Mr. Taylor at one time excited hopes of being something more.

'NOVELLA D'ANDREA' is the title of a four-act play in verse by Herr Ludwig Fulda, which has been produced at the Deutsches Theater, Berlin. Its action is laid in Bologna in the fourteenth century, and the heroine, after whom it is named, is a species of Portia who, during the illness of her father, a doctor of laws, lectures to the students in that city.

THE Palais Royal has obtained a success with 'Les Dragées d'Hercule' of MM. Hennequin and Paul Bilhaud, a three-act farcical comedy. To fit to the English stage this extravagant but amusing piece will tax the ingenuity of the English adapter. The piece is well acted by the company, which is scarcely up to its old reputation.

'MY LADY OF ROSEDALE' is the title bestowed upon Mr. Comyns Carr's adaptation of 'La Châtelaine' forthcoming at the New Theatre. In addition to Sir Charles Wyndham and Miss Mary Moore, Miss Gertrude Kingston, Miss Lettice Fairfax, and Mr. Alfred Bishop will be included in the cast.

IT is futile to attempt to make a mountain of a molehill, but the action of the Censor in refusing permission to employ definitely the title 'White Slaves of London' in the case of a piece produced in Hammersmith may surely be described as frivolous and vexatious. London has white slaves in plenty.

THE production at the Garrick of Mr. Gilbert's new play will follow that of the promised alteration of 'La Robe Rouge.'

THE rehearsals at the Duke of York's of 'Captain Dieppe' are in active progress, and the production of the piece may be anticipated during the coming month.

'THE PHILANTHROPISTS,' the promised translation of 'Les Bienfaiteurs' of M. Brieux, will be produced by the Stage Society. In March the company will play Browning's 'A Soul's Tragedy' and ''Op o' my Thumb,' by Messrs. F. Fenn and Richard Price.

TO CORRESPONDENTS.—J. H. I.—A. W.—H. C. B.—L. M. J. G.—F. M.—received.

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LITERATURE

The Life and Campaigns of Hugh, First Viscount Gough, Field-Marshal. By Robert S. Rait. 2 vols. (Constable & Co.)

The story of Hugh Gough's life has been too long left untold, and it has been reserved for Mr. Rait to give us a complete biography of a soldier who held high commands, and won important victories. The book contains materials of high value and interest, which the biographer has moulded into literary form with great skill. It is, moreover, by no means a mere compilation, rather a substantial and independent work bearing the clear impress of the writer's individuality, powers of research, and historic training. The spirit of affectionate enthusiasm in which he has wrought should win the sincere sympathy of all who admire an authentic hero. The style is suited to the work; it is clear, vigorous, and graphic when necessary, without being fine. By means of his own letters, a brave, hot-headed, affectionate, pure, and conscientious soldier is revealed to us in all his naturalness.

On November 3rd, 1779, Hugh Gough was born at Woodstown, co. Limerick, the seat of his father, Lieut.-Col. Gough, who long commanded the Limerick Militia. His first commission was in his father's regiment, but he had served only two months when he was transferred as lieutenant to the 119th Regiment of line. At the age of fifteen he became adjutant of his regiment. Wolfe, who began his military career at thirteen years and a half, was only sixteen when he was regularly appointed adjutant a few days after Dettingen. On June 3rd, 1795, Hugh Gough was transferred from the 119th Foot to the 2nd Battalion of the 78th Highlanders, or Ross-shire Buffs (now known as the 2nd Seaforth Highlanders), and it was with them that Gough first came under fire at the capture of Cape Town. The second battalion of the 78th having been reduced, he was transferred to the 87th, or the Prince of Wales's Irish Regiment, which is now generally associated with his name. At what date Gough joined his new corps is not clear, but he mentions that he was present at the capture of the Dutch fleet in Saldanha Bay. He was with the 87th at the unfortunate attack on Porto Rico, and at the capture of Surinam, where the resistance was slight. But the time was fast approaching when Gough and the 87th were to take part in many a tough and mortal conflict.

Three years after Gough's return from the West Indies (1800) "the unhappy war in the Peninsula," said Napoleon, "that ruined me" began. In July, 1804, a 2nd Battalion of the 87th was raised in the counties of Tipperary, Galway, and Clare, and it was trained and disciplined by Gough. Under his command it accompanied, as a part of Donkin's brigade, Wellesley's advance into Spain, and took part in the battle of Talavera, July 28th, 1809. All lovers of Napier's immortal work know how Donkin's brigade took possession of the summit of a hill, the Casa de Salinas; how the French assaulted and captured a height in the rear,

> "but the cheering shout of the British soldier was at last heard above the din of arms, and the enemy's broken troops went down once more into the ravine below."

The next day the enemy again attacked the hill, and in the stubborn fight that ensued Gough was wounded by a cannon-shot in his right side:—

> "Twenty-seven other officers were also wounded, and so great were the losses in rank and file that it was sent into garrison when Wellesley retreated into Portugal."

Major Gough's next battle was fought at Barrosa, and he writes to his wife:—

> "We proudly bring with us a trophy that will long record the result of two successive charges against two regiments, the 8th and the 47th. The former came into the field 1,600 Grenadiers, the finest-looking men I ever saw, and from the centre of their column we took their Eagles."

The Eagle captured by the 87th was brass, well gilt, the wreath being pure gold, and was carried on a pole, stronger than, but very similar to, the pole of a sergeant's halbert.

The captured Eagle was brought to England and placed in the chapel of Chelsea Hospital, where it remained till April 16th, 1852, when it was stolen:—

> "The staff was sawn through, and the Eagle removed—whether by a patriotic Frenchman or by a thief has never been discovered."

Gough with his regiment was besieged in Tarifa in December, 1811, when the efforts of the French to capture the town signally failed, through the vigorous defence of a gallant little band of British troops. "On our side," wrote the commander of the garrison, in general orders issued the evening the assault had been repulsed, "all behaved nobly, but the conduct of Lieut.-Col. Gough and the 87th, whose good fortune it was to defend the breach, surpasses all praise."

In September, 1812, Gough resigned his command in Tarifa, to join his regiment in taking part in the campaign in the north of Spain, and Vittoria was his next battle. Here the 87th, which he, as was his wont, gallantly led, charged two heights on which were a numerous force of artillery, supported by a heavy column of infantry. He writes to his wife:—

> "My good fortune still supports me, as I found one of my Sergeants got the Battonner (truncheon) of Marshal Jourdan, who commanded the French, carried, I should think, by one of his staff who was killed. I shall present it to-morrow to General Colville for Lord Wellington."

The baton was presented by Wellington to the Prince Regent, who sent him in return that of a Field-Marshal of the British Army.

At the battle of Nivelle (November 9th, 1813) the old corps behaved as usual. Nothing could withstand the Prince's Own. and Lord Colville cried out, "Royal 87th! Glorious 87th!"—and well he might. In one of the actions of the day Gough was again wounded, and he saw nothing of the fighting that remained for the Peninsular force. His gallant services were rewarded by a pension, the medal for Talavera, and the brevet rank of lieutenant-colonel. In 1815 the degree of knighthood was conferred on him. Mr. Rait's work is divided into books and chapters, and the book on the war in the Peninsula, consisting of four chapters, displays diligent research. It contains a good deal of fresh material, and is deeply interesting.

In January, 1817, the second battalion of the 87th was disbanded, and for more than two years Sir Hugh was on half-pay. Then he was appointed to the command of the 22nd Regiment, and being an Irish gentleman, courteous, brave, and humane, he was able to do good work in the south of Ireland by winning the hearts of the peasantry and putting down the outrages of the Whiteboys. After commanding the regiment for seven years, he was again placed on half-pay. For eleven years he remained without active employment, and it seemed as if his military career were over. Then, quite unexpectedly, the offer was made to him of the command of the Mysore division of the Madras army. He landed at Madras in October, 1837, and proceeded to his headquarters at Bangalore, where he resided three years. In 1839 the first British war with China broke out, and as the operations were not very successful, Sir Hugh Gough was sent to command the expedition.

The chapters on the Chinese war illustrate the main fault of this fine book—the author's tendency to enlarge upon matters of general history with a minuteness which destroys the unity of the biography. The Chinese campaign occupies 140 pages, and it might have been well done in forty. A whole chapter is devoted to the capture of Canton; but the details of the operations are well known, and of little value to the military student.

For his services in China Sir Hugh Gough was made a baronet, and was raised to the dignity of a G.C.B. They also gained him the chief command in India.

On August 11th, 1843, he assumed charge of his high office, and was soon again in the field. The Mahratta Court had adopted a policy hostile to British interests, and contrary to existing engagements. Lord Ellenborough directed a force to be assembled on our frontier facing the Mahratta territory. But it was called an army of exercise. Negotiations having proved unsatisfactory, it was ordered to take the field. Sir Hugh Gough's plan of campaign was not to concentrate his army at Agra, sixty miles from Gwalior, but to divide it into two portions—the right wing to operate from Agra, and the left (under General Grey) from Bundelcund. As Mr. Rait states, "the strategy of the Commander-in-Chief has been condemned on the ground that the Mahrattas might have dealt with his force in detail." It was condemned by Havelock at the time, who wrote in his note-book :—

"Thus the rule was direly sinned against which asserts that it is contrary to all true principles to make corps which have no communication act separately against a central force whose communications are open. By the plan devised General Grey and Sir Hugh Gough were from the beginning out of communication, and unable to assist each other. Their forces separately amounted to 12,000 and 7,000. Why fight the Mahrattas with 12,000 when 19,000 might have been united to crush him? and why separate 7,000 men which might have been opposed by 20,000 on several lines of operation?"

Sir Harry Smith, in a few pregnant words, says all that is to be said about the Gwalior campaign and the battle of Maharajpore :—

"In the late conflict *no one* gave our foe credit for half his daring or ability, hence our attack was not quite so scientifically powerful by a combination of the different arms as it might be."

The same remarks apply to the Sikh campaign. Mr. Rait has clearly shown that Hugh Gough was not so bad a strategist as the writers of the day declared, nor, in spite of his hot Irish blood, a mere hot-headed leader of a charge in line. In the Sikh war, as in the Boer war, our disasters and losses were in a great measure due to our inefficiency in scouting. At Moodkee, the first engagement in the first Sikh campaign, we came upon the army of the enemy without expecting it. After a sharp contest the Sikhs were compelled to retreat, with a loss of seventeen guns. Our loss was heavy; 215 Europeans and natives of all ranks were killed, and 657 were wounded. Then followed the battle of Ferozeshah, the most hardly contested engagement ever fought in India. It cannot be claimed as a victory. To the English only belongs the honour of holding the battle-field. Mr. Rait shows that Lord Gough cannot be held entirely responsible for the attack being made at so late an hour. To have put it off till next morning would have only strengthened the Sikh position. The loss on our side was heavy; it amounted to 694 killed and 1,721 wounded, in all 2,415 of all ranks. "Another such action will shake the empire," said Sir Henry Hardinge to Havelock. A week after the battle the Governor-General wrote to Sir Robert Peel :—

"It is my duty to Her Majesty, and to you as the head of the Government, to state most confidentially that we have been in the greatest peril, and are likely hereafter to be in great peril if these very extensive operations are to be conducted by the Commander-in-Chief."

The Duke of Wellington wrote to Gough that "Her Majesty and Her Servants" were

"anxious that Lieut.-General Sir Henry Hardinge should assume the direction of the movements and operations and the command of the Army in the Field on the N.W. Frontier,"

but before the letter reached India Lord Gough won the decisive battle of Sobraon, which placed the Punjab at our feet. Hardinge, however, would not annex it, it, and granted to the vanquished far too easy terms of peace. His generous experiment of allowing the Sikhs to rule themselves failed, and on February 13th, 1848, Chillianwalla was fought. As at Sobraon, so at Chillianwalla, Lord Gough changed his attack. His plans were admirable, but unfortunately when the fray began he altered them. But he never withdrew; he fought until he won, whatever might be the loss of lives. More than 2,000 English officers and men perished in the battle of Chillianwalla. Lord Dalhousie, like Hardinge, felt that another victory of the like nature might cost us India, and he too wrote home that the Commander-in-Chief was incompetent to conclude the war. But eight days after Chillianwalla, Lord Gough did conclude it by the decisive victory of Gujarat. The battle was well planned, sufficient use was made of the guns, and Lord Gough adhered to his original design. And "this last glorious victory," to use the words of Wellington, was a fine termination of a noble and glorious career. We rejoice that that career has at last been well told. The book is one to be read by all, and closely studied by the military student. It is pleasant to the eye, pleasant to handle, and the maps and plans deserve the highest praise.

Lives and Legends of the English Bishops and Kings, Mediæval Monks, and other Later Saints. By Mrs. Arthur Bell. (Bell & Sons.)

This book is admirably produced, and is an independent work, though it forms the third and last volume of Mrs. Bell's writings on 'The Saints in Christian Art.' The first part begins with the early Bishops of Canterbury, and passes to the work of the missionary bishops in the north of England and Mercia, aided by their royal converts. To these succeed notices of the saints of British origin who crossed over the seas to preach to the fierce pagans of the north of Europe. A particularly interesting and clearly written chapter is devoted to the great Anglo-Saxon abbesses, mostly of royal birth, and another to the royal saints of the other sex of the tenth and eleventh centuries. To the sainted archbishops Dunstan, Alphege, Lanfranc, and Anselm much space is assigned, as well as to St. Thomas of Canterbury and St. Hugh of Lincoln in the twelfth century.

The second half of the book is chiefly concerned with Italy, the reformed Benedictine orders, the two great founders of the mendicant friars, such saints as Anthony of Padua and Bonaventura, and many later saints of the close of the fifteenth century, of whom Ignatius Loyola, Carlo Borromeo, and Filippo Neri are among the more prominent examples. These last were not, however, canonized until long after their deaths; so that, though they lived in the golden age of painting and sculpture, they have not, as Mrs. Bell observes, been the subject of any masterpieces, save that Rubens represented some scenes from the life of the founder of the Jesuits.

The plan followed in these pages is the same that was adopted in Mrs. Bell's previous books on the Evangelists and Apostles, and on the Great Hermits and Fathers of the Church. The historical facts are first set forth, and then the best of the legends, without comment as to their truth one way or the other; after this the general characteristics as well as emblems by which a saint may be recognized are described, together with the patronage assigned to him or her, with the probable reason, and examples are included of typical works of art wherein the saint under discussion occurs.

In the selection of illustrations, all of which are excellent of their kind, some examples of such gifted modern interpreters of religious subjects as Ford Madox Brown, Burne-Jones, and M. Olivier Merson are wisely included, and are not put to shame by their comparison, at all events in photographic reproduction, with great masters such as Murillo, Rubens, Donatello, or Fra Angelico. It would have been a distinct loss to exclude such powerful illustrations as Madox Brown's 'Baptism of St. Edwin by St. Paulinus,' in the Town Hall, Manchester, or Merson's 'Vision of St. Isidore of Madrid,' in the Lille Museum.

Although the chief space is rightly given in these pages to the better-known and more widely influential saints, it is at once pleasant and useful to find that at least a paragraph is devoted to every saint to whom art or legend has assigned any special emblem. Of some of these very little is known, yet their humble lives have all some good lesson to teach, and their memory has perchance been saved from complete oblivion by some quaint legend clustering round a nucleus of truth, or by some fragments of painted glass or ancient sculptured effigy. In such a book as this one can find out, for instance, not only that St. Werburgh's emblem was a goose, and that of St. Hugh a swan, but also the reason for the adoption of such symbols. Over and over again the duty and beauty of kindness to animal life, whether winged or quadruped, were taught by the early saints, and immortalized in art, centuries before the founding of societies for the enforcing of such precepts. Occasionally, though, a saint is commemorated for the destruction of creatures that ranked as vermin. The famed St. Hilda of Whitby has also a goose as an emblem, not because she loved that bird, but because, in addition to the destruction of thousands of snakes, she drove away great flocks of wild geese that had long devastated the fields near the town. Hence at the feet of St. Hilda, as represented to-day on the official seal of Hartlepool, appears a goose. St. Gertrude of Nivelle, in Brabant, as favourite a saint in

Belgium as St. Hilda in the north of England, is still invoked for protection against mice, rats, and moles; she is often represented in ecclesiastical art and in illuminated manuscripts as surrounded by mice and rats, or with these vermin running over her spinning-wheel. Emblems and powers of the martyrs were most frequently derived from the instruments or circumstances of their death. A curious instance of this occurs in the eleventh-century St. Godelieve, of Flanders, who is still frequently invoked by sufferers from quinsy or other throat diseases. She was strangled by her husband, and is usually represented with a rope or kerchief twisted round her throat. It would have been a most acceptable addition to this volume if an index of emblems had been supplied.

Even the most experienced hagiologists will be well satisfied with the general manner in which a work of such limited size, designed primarily in connexion with Christian art, deals with the lives and legends of so large a number of saints. It is not very difficult, however, to find certain omissions. As St. Guthlac, the great saint of the English fens, made his first profession at the old abbey of Repton, it might have been well to mention that Henry VIII.'s visitors found there a bell which had belonged to Guthlac, and was used as a cure for headache. Everything pertaining to that celebrated eighth-century missionary Winfrid — better known as St. Boniface—is of interest; it is therefore a pity that no mention is made of the bone of St. Boniface still preserved in the ancient church of Brixworth, where there used to be an important gild to his memory — particularly as there are so very few relics remaining in England's parish churches. We are told, too, that "he entered a monastery at Nutsall, the modern Nutshalling in Hampshire, where there is still a church dedicated to him." But the modern name for this parish, which has long prevailed, is Nursling, not Nutshalling. And why, we may ask, does not Mrs. Bell quote the inscription in the porch of that church whereby the story of the labours of the great continental saint is kept green in the quiet country parish where he long laboured? One or two of the remarkable pictorial representations of the martyrdom of St. Thomas of Canterbury are named, but as such a fierce warfare was waged by Henry VIII. against every kind of memorial to him, it might have been well to give a much more perfect list of wall paintings, sculptures, seals, &c., depicting his death that are still extant. Perhaps the wall painting on the north side of the chancel of the church of St. Edmund, Burlingham, Norfolk, is the largest and best-displayed early picture of the assassination; but the early remarkable picture of the same incident at Bramley Church, Hants, as well as the one in the Bridge Hospital, Canterbury, ought to have been named. There is a curious slip in the account of the murdered prelate: we are told that he "had not *lain* down his life in vain."

The account of the child-martyr St. William of Norwich, supposed to have been ceremonially killed by the Jews, should have included the statement that this odious myth, the mainspring of several others of a like character, was the vile invention of an apostate Jew of Cambridge. Mrs. Bell describes the youthful martyr as depicted on the rood-screen of Worsted Church, Norfolk, and gives his emblems as there painted; but this picture and another on the same screen are the inventions of an unhappy nineteenth-century "restorer."

There is an old saint, an abbot, of the name of Burlok, to whom the beautiful church of Norbury, Derbyshire, is dedicated, and whose effigy appears in fifteenth-century glass in that church. No one has as yet discovered anything about him, but it would have been well if Mrs. Bell had just mentioned his existence.

Ritschlianism: Expository and Critical Essays. By James Orr. (Hodder & Stoughton.)

The author of this volume occupies a Chair of Apologetics and Systematic Theology in the United Free Church College at Glasgow, and is known there and elsewhere in Scotland as a facile writer on theological subjects. In one of his previous volumes, a little book in a series devoted to "Theological Educators," he has already expounded and criticized the view of the Christian religion taken by Albrecht Ritschl. With others who might be named as exponents or translators, notably Dr. Garvie and Dr. Sutherland Black, he has helped to make that remarkable scholar's work known in this country. He has done so, however, more by criticizing than by expounding it. For many, if not for most, of its leading positions he has plainly no sympathy whatever.

Here, indeed, but for the extent to which he carries his criticism and his rigid adherence to Evangelicalism in the narrow sense, he might find himself on the same ground with not a few of the Ritschlians themselves. In Germany, at least, there are men who look up to Ritschl as their master, form a school called by his name, and show their discipleship by treating his opinions with the greatest freedom, altering, extending, and sometimes combating them. But there is this difference between him and them—that they look up, whereas he looks down. With the conscious superiority of a critic who is convinced that the object of his criticism has failed to grasp essential truth, Dr. Orr looks down on Ritschl. He may be willing to recognize that the German theologian has done some service in the region of historical research, has inspired a movement arresting attention by its zeal and enthusiasm, and has delivered modern theology from the tyranny of scholastic ideas; but at the same time this, that, and the other position which is distinctive of the whole movement in its conception of Christianity he rejects with something approaching to disdain. If Ritschlianism is so illusory a creed, so lacking in all sound foundation, so meagre and inadequate—nay, so threatening to the very existence of religion—the plain man who follows Dr. Orr through his lucubrations may well wonder why he should have taken so much trouble over a system which, according to the account of it here given, must inevitably crumble by its own weakness and incoherence. He may, perhaps, suspect that Dr. Orr has not measured the strength of the movement aright; that he has not perceived its connexion with some of the best tendencies of our time; and that in passing censure on the most prominent of its followers he has not done them full justice, even where they diverge from their master's teaching. To obtain a view of Ritschl and his school which may correct some of these deficiencies, the plain man may be recommended to turn to Prof. Harnack's review of Herr Ecke's book on the subject—a review recently reprinted in the admirable collection of 'Reden und Aufsätze.' Apart from a brief reference or two, Dr. Orr dismisses this book in a page; he dismisses it, however, as a book worthy of praise, and one with which, as he expressly says, his own writings may usefully be compared; but, as the reader is left to gather, he commends it because Herr Ecke points to shortcomings in Ritschlianism which have already been noted in those writings. Praise in these circumstances is, of course, natural, although the compliment is qualified by the accompanying objection that differences among Ritschl's followers as regards the meaning to be attached to certain fundamental doctrines are made too little of in the book in question. The bearing of this objection is obvious when Dr. Orr's tenderness for his own view of fundamental doctrines is borne in mind.

The criticism which he now offers—and here, too, criticism pushes exposition into the background—is as fragmentary and as fitful as the form in which it appears. He has gathered into his volume a number of papers contributed at various times during the last twelve years to magazines or newspapers. Two more are added which have hitherto not seen the light. The result, as Dr. Orr himself confesses, is that the various chapters not infrequently overlap; but the plea is urged that there is some compensation to be found in the fact that, as they deal with the same subject from different standpoints, each of them "may be regarded as the supplement or complement of the other." The plea is hardly supported by the contents of the volume, for the standpoint adopted in the several chapters is the same; that is to say, it is the generally disparaging opinion which Dr. Orr has formed of Ritschl and the Ritschlian School. All that varies is the particular Ritschlian pronouncement to which he happens to be turning his attention, or the particular aspect of this tendency in theology which he selects either for faint praise or direct condemnation. To be candid, we think the overlapping goes a long way beyond anything that, even with the apology here made for it, can be called supplement or complement. Nay, to any one who looks for fresh light or stimulating observation on a vast subject, it becomes a disappointment. There are doubtless collections of fugitive essays which possess much less unity than this, but it might be difficult to find another in which the same views are reiterated with such monotonous consistency.

What then, in brief, are Dr. Orr's views? If he is perfectly convinced of their truth, he is, of course, justified in erecting them into an invariable standard. He gives a characteristic specimen of them at the very outset in dealing with what he describes as

the special claim of the Ritschlian School to have put the Christian religion on a foundation which makes it independent of all critical theories and metaphysical speculations. This foundation or "ground of certainty" is not any reasoned conclusion or dogmatic system; it is simply the irresistible compulsion which the historical Christ of the Gospel exercises over the souls of men. Dr. Orr's objection to this ground—in which, however, he recognizes a useful corrective of mere rationalism—is that the men who take it are so destructive in their historical criticism that, in his own phrase, they are cutting away the very bough on which they sit. What, he asks, would become of this ground of certainty, and of the faith which springs from it, if the Gospels could be shown to be forgeries of the Middle Ages? What, indeed! But who proposes to attempt to show anything so foolish? He admits that the supposition which he is making is extravagant—he might have said, impossible—yet he actually asserts that it is one which for that reason the better serves his purpose. He means, apparently, that the more destructive the historical criticism employed, the more obvious will be the soundness of his objection. There are people, no doubt, with whom the argument may serve his purpose; the conclusion which he draws would undoubtedly follow. But is it worth drawing? Does the objection hold good against sane historical criticism, any more than an objection to using a knife for lopping off withered leaves and dead twigs, so that the tree may flourish the more, because the same knife, if used ruthlessly, might spoil the tree altogether? To imagine an objection more inept would not be easy, for what is it but to argue that, because historical criticism sometimes makes mistakes and adopts wrong or inadequate methods, it is always to be suspected; or that, because in rash and ignorant hands it may produce absurdities, it has no work to do in disengaging the historical Christ from those legendary or philosophical or ecclesiastical accretions which, apparently in Dr. Orr's opinion, faith must either take over or perish?

Again, Dr. Orr repeatedly expresses the opinion that Ritschl and the Ritschlians insist upon an absolute separation between theology and theoretical knowledge. Any attitude towards philosophical questions "the Ritschlians," he says, would taboo. They ask for "a divorce between the religious consciousness and the theoretic reason." Even if they did that, they would not necessarily be insisting on an absolute separation between theology and the theoretical reason, because the religious consciousness is one thing, and theology another. But in any case the statement is a strange exaggeration, and it comes oddly from any one who, almost in the same breath, dilates on the different theories of knowledge which are held by prominent members of the school as the right basis for theological construction. Moreover, Dr. Orr himself contends that the distinction in question is a real one. So do the Ritschlians. He utters a warning against making it absolute. By his own showing they do not need the warning, yet he writes in places as if they were deliberately cutting themselves off from reason, and were in some way opposed to the whole sphere of theoretic thought. Some excuse may be found for Dr. Orr in the fact that neither Ritschl himself nor any follower of his has always succeeded in making himself perfectly clear and self-consistent in his utterances on this subject—a misfortune which is shared with other theologians even in Scotland—and that, when all is said, disciples exhibit many divergencies when dealing with it in detail. However, could Dr. Orr remember, with the profound study of Ritschlianism which he proclaims that he has made, that it is not a system rounded and complete, but a tendency, a way of looking at things, he would not be so often tempted into positive assertions about it which are no sooner uttered than he has to qualify them. If this theological tendency is out of sympathy with purely rationalistic methods in religion, it is only reflecting herein the general temper of the time. It is out of sympathy with them partly because it is mostly drawn for the moment in a different direction—the direction of historical research. Of this side to the tendency Prof. Harnack is the most eminent representative, and so eminent a writer Dr. Orr does not, of course, omit from his survey. Indeed, he devotes a whole chapter to 'What is Christianity?' and declares, as was to be expected, that if the contentions there made are admitted Christianity as hitherto known "goes by the board." Yet in studying Prof. Harnack as an influential member of the Ritschlian School, Dr. Orr might well have devoted some attention to a potent word dropped by him, in the review already quoted, about the relation between speculative rationalism and historical research, and the bearing of both on theology. The Berlin historian has no doubt that when speculative rationalism has learnt something about history, it will return with seven good spirits, and that, if the Ritschlian way of looking at things has not broadened by then, that way will fare badly.

Dr. Orr has not expounded this subject before without also faring badly at the hands of critics. He replies to one of them, Prof. Swing, an American writer, who has taken him to task somewhat severely. Here, again, it may be said that there is so much in Ritschl and his school which is difficult to reconcile fully with much else, that the two antagonists can find plenty of passages to which they can make their respective appeals. Another chapter is given up to what is called the "Parisian School," that is to say, the group of theologians influenced by MM. Auguste Sabatier and Ménégoz. Their liberalizing tendencies—in particular, their symbolisms—are treated to the same kind of objection as is applied to Ritschlianism. They are condemned because "they take the ground from religious knowledge altogether"; but here, too, it is admitted that their teaching contains undeniable elements of truth. This constant coupling of positive assertion and equally positive qualification, or partial recognition followed by downright denunciation, does not produce the impression that Dr. Orr's criticisms are very carefully thought out. He is compelled to recognize ability, learning, and courage in those whom he attacks, but this does not seem to suggest to him that possibly there may be more in their views on fundamental questions than his regard for his own views allows him to find. In his notice of a very thoughtful book, also coming from an American college, Prof. McGiffert's 'History of Christianity in the Apostolic Age,' he cannot refuse to see remarkable signs of strength and influence on the part of ideas which are very remote from his own dogmatic Evangelicalism; he even confesses that there is a great deal in the work which is stimulating, suggestive, and so on; but, on the whole, his mood, as he frankly says in regard to one of the views there stated, is one of "surprise and disappointment." A much quieter and more even temper is visible in the chapter on 'Faith and Reason,' and in the appendix on 'The Judgment of Value'; and in discussing these questions without showing any very strong desire to attack any one Dr. Orr is at his best.

Eusebii Pamphili Evangelicæ Præparationis Libri XV. Ad Codices Manuscriptos denuo collatos recensuit Anglice nunc primum reddidit Notis et Indicibus instruxit E. H. Gifford, S.T.P. (Oxford, University Press.)

This work consists of five volumes: two of them present the Greek text, two an English translation of it, and the fifth supplies a copious body of notes. Dr. Gifford has had an exceedingly difficult task to perform in editing, translating, and annotating the 'Præparatio.' This is on account of the peculiar nature of the treatise. Eusebius follows two main lines. He tries to show that the pagan beliefs as to the gods are absurd and incredible, and he endeavours to prove that the Hebrew Scriptures contain a revelation, a system of dogmas and moral ideas far superior to anything found in the writings of the Greeks. For this purpose he makes very numerous extracts from Greek writers, heathen and Christian. Some of these authors—like Plato, Xenophon, Plotinus, Plutarch, Philo, Josephus, Porphyry, Clemens Alexandrinus and Origen—are well known, and many of their books have come down to us in a more or less complete condition and in fairly good MSS. Others, such as Alexander Polyhistor, Aristocles, the poet Ezekiel, Œnomaus, Severus, are mentioned only by Eusebius or in occasional allusions in a few authors, and a large number of the fragments of their writings are to be found only in the MSS. of the 'Præparatio.' The extracts from Plato are exceedingly numerous and lengthy, and this is true also of those from Plutarch, Philo, Porphyry, and Clemens Alexandrinus, but in a less degree. Now the question arises, What is the editor of the 'Præparatio' to do in editing, translating, and annotating these extracts? Plainly it is the business of the editors of these separate works to settle the texts and provide the annotations, and this position of affairs has somewhat perplexed Dr. Gifford; but he has boldly tackled the problem of determining the text and writing notes on all the extracts.

In preparing the text he has obtained the services of several scholars, who have carefully collated different MSS.

for him. His text is thus supplied with a much better *apparatus criticus*, and is, on the whole, more trustworthy, than that of previous editors. But we think that he has not done justice to the great merits of Gaisford, who was the first to furnish something like an adequate knowledge of the MSS. and a fairly good *apparatus criticus*. Scholars have found fault with the carelessness of Gaisford's work, but it has to be remembered that the scholars of Gaisford's time were not so exacting as the scholars of to-day, and that, besides furnishing an *apparatus criticus*, he prepared an index of the authors quoted, and did much to make his edition useful. The present text looks as if it had been printed with the same type and from Gaisford as copy. We are not sure that some future editors may not find fault with Dr. Gifford's collations. We have compared his *apparatus criticus* and that of Freudenthal in his edition of the fragments of Alexander Polyhistor, and certainly that of Freudenthal is fuller, though the differences are slight. We have also compared the present text with that of Heikel, and again Heikel notes variations in the MSS. which Dr. Gifford omits. In editing the text of the extracts from Plato and others of whose works there are separate and complete MSS. Dr. Gifford has not confined himself to the readings of the MSS. of the 'Præparatio,' but has noted the readings of the ordinary MSS., has filled up blanks from them, and has sometimes altered his text in harmony with them.

Dr. Gifford's translation has been done with great care, and is generally very accurate. Sometimes he fails to take a particular shade of the meaning of the Greek, but the work throughout is the work of a competent scholar, and may be trusted. Dr. Gifford is the first to render the whole of the 'Præparatio' into English. No doubt others have been deterred from the attempt by the singular nature of the book. A very large portion has been translated already, and it might be a question whether one would have acted more prudently in making the English extracts from English translations. Thus there are several translations of Plato which might have been used, and certainly the translations of that author by Dr. Gifford do not compare well with those of Jowett, though in many places they may be more accurate verbally. Dr. Gifford prints a list of translations in foreign languages. Of course he has none to mention in English, but he might have taken notice of Mr. Street's book, which endeavoured to present an idea of the 'Præparatio' by translating separate passages.

His notes are of various kinds. A large number are occupied with the history and meanings of the Greek words used by Eusebius. In this department the editor is dependent to a very large extent on Liddell and Scott, and often it will be found that fuller information and a larger quotation of passages in which each word occurs are furnished by the dictionary than by the note. Dr. Gifford seems to have made no use of the recent dictionaries which deal with additions to the Greek language occurring in ecclesiastical writers or in inscriptions, such as Sophocles, Kumanoudes, Herwerden, and the modern Greek lexicon of Constantinides. Heinichen in one of his indexes marked with an obelisk the words of the 'Præparatio' which he could not find in the lexica of his day. Dr. Gifford might have followed Heinichen's example, but he rarely takes note of such words. He might have used Heinichen on other occasions also. Thus he has a note on γυμνῇ τῇ κεφαλῇ, in which he quotes a passage from the 'Phædrus' of Plato, a short extract from Ast, and a reference to Eus., 'H. E.,' iii. 32. If he had turned to the notes of Heinichen on this last passage in his first and second editions of Eusebius, he would have found a large collection of appropriate references and the title of the work of Ast fully quoted. The editor on p. 400 forgets that he had written a note on the words on p. 229, and cites again the passage from the 'Phædrus.'

Some of the notes discuss the various readings, and suggest and defend emendations. These are generally good, and show wide knowledge, but occasionally they exhibit a tendency to waver, and a limited acquaintance with modern literature. Thus we find in regard to the reading ὡς ἄν, "ἕως ἄν is a certain emendation of ὡς ἄν." But before the note is finished we read:—

"The use of ὡς ἄν in a temporal sense is common in later Greek, and in face of the remarkable agreement of MSS. in all the passages mentioned above, the conjectural emendation can hardly be regarded as certain."

If Dr. Gifford had consulted Jannaris, Hatzidakis, and other recent grammarians who have discussed ὡς ἄν, he would have come upon ample evidence to confirm the temporal use of the particles in Greek writers of good repute.

A third class of notes deals with the history of the authors from whom extracts are made, and of the persons or gods mentioned in them. Dr. Gifford seldom states the results of his own investigations, but quotes from Dr. Smith's 'Dictionary of Greek and Roman Biography,' or from those who have separately edited the books or fragments of the authors quoted. His extracts from these writers are made judiciously, and he has carefully examined all the recent editions of the fragments. But necessarily there are gaps in his information, and the thorough student will require to extend his inquiries beyond the notes.

A fourth class of notes treats of the subject-matter contained in the extracts. They refer to a great variety of objects, but most frequently they deal with philosophical questions. Dr. Gifford has frequent recourse to Zeller for his information; he has much of his own gathering, too. Quotations are often made from Butler, Ritter and Preller, and other writers almost antiquated now, and he appeals even to Warburton for the explanation of some words connected with the Eleusinian mysteries, though he shows an intimate acquaintance with Lobeck's great work. The more recent writings on these mysteries, such as those of Foucart, seem to be unknown to him.

The notes, such as they are, will be found exceedingly useful. The quotations Dr. Gifford makes are always interesting and to the point. They show great diligence and very varied learning.

In such a work, involving minute attention to an infinite number of details, it could not be expected that there would be freedom from errors. These, however, are wonderfully few, and they are really of no consequence. They seem to be nearly all printers' errors, such as "death of Maxentius, 112 A.D.," and "Athenæaus," but a few are puzzling. One of these runs thus: "θανάτου πύλαις, Matthew xvi. 18, πύλαι ᾅδου." Now θανάτου does not occur in the MSS., and Dr. Gifford does not indicate where he got the word. In his English translation he quotes St. Matthew from the Authorized Version, but in all cases of translated Scripture it is plain that he ought to translate the readings of the Eusebian MSS., for it is Eusebius that the reader wishes to know.

It is a pity that Dr. Gifford has not provided an index to his notes. The volume has an index of Greek words at the end of it, but it has no relation to the notes, and some of the words discussed in them, such as ἔνστασις, are not contained in it.

It is not difficult to find flaws in a work of such great compass as this, but we should not be fair to the editor if we did not state that the general impression produced by it is that he has shown a thorough acquaintance with the language; that he has laboured diligently, conscientiously, and successfully to deal with the contents; and that his work is of great value, a grand contribution to our knowledge of early Christian literature.

NEW NOVELS.

Through Sorrow's Gates. By Halliwell Sutcliffe. (Fisher Unwin.)

This is a strong story of Yorkshire moor life, and would have been a stronger if the author had been a little more clear in his mind as to whether he was inclined to romanticism or naturalism. He writes still, though with a considerable list of books to his name, with a remarkable degree of youthful intensity, which frequently betrays him into verbosity, and makes him, in his literary exuberance, misuse words. Take a casual opening of the book, and you may find upon one page a girl's tears flowing "faster than the snow, and full as cold"; and upon the next, "the moon, round, blue, and full"; and upon the next a young girl who, whilst the man she loves talks of the scenery, herself "was thinking of her own quick-racing blood." A little further on this exuberance misleads the author in his psychology rather badly, when he describes the awakening of a woman who has been rescued from the snow, where her baby has died. The woman says that when she first woke and found her child not beside her, she was anxious for a moment as to what might have befallen it, but, gazing upon the face of her rescuer as he slept, she was content to trust him, and was sure that, though not visible, her baby must be safe somewhere. Mr. Halliwell Sutcliffe must excuse us; we cannot believe in that mother, or that any young girl ever thinks "of her own quick-racing blood," or that human tears are colder than snow. But the story is a drama, the drama of the life of an hereditary landholder, who is used hardly by Fate, uses his own life ill, and, to work out his own sweetening and

redemption, gives up his home, and labours on the moor, living in a hut, wresting a bare living from the wild land about him, and playing the hermit, until in the fulness of time and development he is led back to his own station in life by a woman. This man is a possible character, and, drawn with a little more of the salt of humour and humanity, would have lived for us; but we are not at all convinced that he pertains to the moor, of which he is supposed to be a true part. The author describes his background admirably (his scenery is better than his psychology), and his characters very fairly; but the background is not inevitable as their background, they are not an integral part of it. Yet we regard the book as a good and genuine piece of work.

Remembrance. By Mrs. Lovett Cameron. (Long.)

The path of true love, as trodden by Mrs. Lovett Cameron's hero and heroine, winds its way to a happy conclusion amid an unusually strong combination of the obstacles consecrated by time and use—disparity of birth, disapprobation of parents, suppression of correspondence, the supposed death of one party, the supposed marriage of the other, and the mutual ill-feeling resulting therefrom. The first half of the book, in which the country gentleman's daughter and the retail ironmonger's son become acquainted and lose their hearts to one another, is prettily written, and brightened by some touches of pleasant and natural humour; but the subsequent complications can scarcely be said to hold us in breathless suspense.

The Dule Tree of Cassillis. By William Robertson. (Ayr, Stephen & Pollock.)

Mr. Robertson continues in this well-written tale the historical romance of the Kennedys of Ayrshire which he began in his 'Kings of Carrick.' The time is that of the blood-feud, and the leading character is the Earl Gilbert, then chief of the Kennedys, who roasted Allan Stewart, the Commendator of Crossraguel Abbey, in the black vault of Dunure, in order to extract from him the reversion of the Commendatorship, with the substantial temporal benefits and influences connected with it. The book can hardly be described as pleasant reading. These Ayrshire feuds were not much relieved by romance or chivalry, and Mr. Robertson has been perhaps too anxious to represent things as they were. This is seen more particularly in his realistic description of Stewart's sufferings. Such details might be in place in a piece of sober history; in a novel they are apt to be repulsive. The dialect of Ayrshire is well illustrated in the course of the dialogue, and the local colour is apposite.

A Criminal Crœsus. By George Griffith. (Long.)

There is a good deal of cleverness (not at all of the literary sort) in this melodramatic story of modern adventure. It is an adventure story, and so roughly of the same family as 'Treasure Island,' but there is scarcely so much literary skill or characterization in its whole length as went to the average single page of 'Treasure Island.' The story hinges upon the discovery and exploitation of an "Underworld," or land and people under the sea, in the neighbourhood of Iceland: a not altogether original idea, nor even one new to the last few years of popular fiction. But the scheme is worked out with some deftness, the great fault of the whole thing being that it is so carelessly written, and that the characters which strut across its pages are the merest puppets. We think, upon the whole, that Mr. Griffith might use his ingenuity to better purpose; indeed, he has done before this.

Les Amours de Li Ta Tchou. By Charles Pettit. (Paris, Calmann Lévy.)

The novel before us is an attempt to depict high life in China, and to show us from behind the scenes the existence of a mandarin. It has been admitted to the honour of insertion in *La Revue de Paris* alongside of work as remarkable as that new book of Madame Marcelle Tinayre, the third part of which will cause even her 'Maison du Péché' to be forgotten. But the life of mandarins is not attractive to us, and the book remains a curiosity rather than a delight.

CAMBRIDGE RECORDS.

Admissions to the College of St. John the Evangelist, Cambridge: Part III., *1715-1767*, is edited by Robert F. Scott, printed at the University Press, and sold by Messrs. Deighton, Bell & Co. Nothing of its kind could be better done than this volume, which is a model of careful research, and a credit to a foundation which has shown exceptional zeal concerning its history. We find as much as 90 per cent. of the entries enriched, in a big 'Appendix,' with commentary from various quarters, which is often highly interesting and amusing. This was not a period of great men at either university; not many of Hearne's friends at Oxford are destined to be remembered, but there is always in a great college like John's some name of mark. We find in these lists, for instance, Churchill, the satirist; Horne Tooke, one of the very few entertaining philologists; Bowyer, the well-known printer; and Rosenhagen, Francis's witty friend, who was asked to marry the Prince of Wales to Mrs. Fitzherbert. He is represented as a gay dog every evening at Paris, but "is seen every forenoon reading his Tacitus in the Thuilleries or the Palais Royal, with as much gravity and composure as if the whole night had been devoted to study," says the *Town and County Magazine* for 1776. Quotations from such sources as this are a great feature of these pages. Late in the volume we come across Erasmus Darwin, whose name and family are still famous in modern Cambridge, and a prominent divine in the university, who may make confusion a few hundred years hence by being the cause of the phrase "a Kiplingism" for a blunder in Latinity. This Dr. Kipling, as readers of Gunning's 'Reminiscences' know, was an arch-blunderer, but rose to be Dean of Peterborough after mishandling the Codex Bezæ. He had also the distinction, we may add, of being the subject of an impromptu by Porson, which concluded—

> Sub-Professor Dr. Kipling,
> Leave off your Yorkshire trick of tippling:
> For while thy Beza is in hand,
> Man's salvation 's at a stand.

Dr. Kipling was a pluralist, of course, and held two livings besides his deanery. Sir Isaac Pennington, the famous and elegant Johnian Doctor whom the ladies called a "killing man," went so far as to encourage such practices by leaving to the master of his college for the time 200*l.* a year, if he was rector of Freshwater, but not otherwise!

The indexes are wonderfully complete, comprising separate records of Persons, Counties of England, Places, Schools, Trades in English, and Trades in Latin. We wish that other colleges would produce similar work, or, indeed, work half as good.

The Register of King's College, Cambridge, 1850-1900, compiled by John J. Withers (Smith & Elder), is admirably printed and executed. Short biographical notes, which we have tested in many cases and found invariably accurate, exhibit just the amount of detail which is wanted concerning intellectual distinctions, athletics, and work in general. Further, in order to include all living King's men, a list is put in front of the Register of those who were admitted before 1850, and were alive at the beginning of last year. Two of these veterans—Bishop Abraham and the Rev. F. E. Long—have since died. Mr. George Clark Green, one of the remainder, has a younger brother, the Rev. W. C. Green, who entered in 1851, and was the first member of the College obliged to go in for the Tripos. He has already had a long career as a classical translator, and only the other day published a new version of the Odes of Horace.

King's has long laid aside the lordly traditions of degrees without work, and no one can fail to be struck with the high standard of ability displayed throughout by the men belonging to this distinguished foundation, which has gained much by securing the flower of Etonians. The modern pre-eminence of the College in history is marked. Mr. Withers's work must have meant a great deal of labour, and we congratulate him warmly on his record, which is a model in its way, a thoroughly practical and, thanks to the publishers, ornamental volume. If a new edition is called for, a page might be added at the end giving a list of provosts and vice-provosts during the period covered. The book is introduced by some lines addressed to Richard Okes, the thirty-first provost, on his ninetieth birthday in 1887 by Mr. A. R. Ropes. Thus Cambridge history of early days is connected with the present "lyrical" drama of our lighter theatres.

MODERN THEOLOGY.

The Sources of the Doctrines of the Fall and Original Sin. By F. R. Tennant. (Cambridge, University Press.)—When Mr. Tennant published his Hulsean Lectures on the 'Origin and Propagation of Sin,' delivered in 1901-2, he announced this book, which will certainly add to his reputation as a scholar and worker among elements of history. The subject of the work is full of interest, apart from the 'Babel und Bibel' controversy, since it deals with a narrative known to readers of the Bible, and made use of by Jewish and Christian theologians, and by thinkers such as Kant and Hegel. Mr. Tennant gives an exegesis of the story of the Fall. He says that

> "it can no longer be assumed, in the light of knowledge yielded by comparative mythology and the prehistoric sciences, that the third chapter of Genesis supplies us with the record of a revelation of historical fact.....or even with a story whose forms and details were wholly the creation of its writer's inspired imagination."

He points out that the narrative does not suggest that Adam's disobedience changed his moral condition, and that the sense of shame was not connected with the consciousness of guilt, but with the knowledge gained through the magical power of the tree. The changes were physical,

it is further explained, which constituted the punishment of the transgression; and the narrative may be accepted as an account not of the entrance of sin, but of the beginning of the ills of life which are associated with the search for knowledge. Reference is made to Wellhausen's contention that the knowledge for obtaining which Adam was punished could not be moral knowledge. Moral knowledge was presupposed, since it is set forth that the man and woman knew beforehand the difference between obedience and disobedience. Mr. Tennant does not hesitate to conclude that

"the knowledge of good and evil spoken of in this narrative is, as Wellhausen maintained, the knowledge which makes man more or less the lord of Nature, the wisdom which can turn natural forces to human use."

But, it is added, the Paradise story attempts, in harmony with nascent Hebrew ethical religion, to identify the transition from ignorance to intelligence with that from innocence to guilt. In the chapter on the 'Ethnological Origin and Relations of the Fall-story' it is asserted that

"there are no signs that the narrative, in its existing form and with its present didactic import, was a native product of nomadic Israel; and some of its elements seem certainly to have been derived from a people of settled agricultural life."

Phœnician, Egyptian, Babylonian, Greek, and other parallels of the story are given. In regard to the Babylonian parallel it is said that

"the evidence is strong that the account of Paradise in Genesis ii. is partly derived from Babylonian material, and that the basis of the story had much in common with the Eabani legend, which, from its antiquity, is perhaps rather to be considered as Semitic than exclusively Babylonian."

Mr. Tennant notes, however, that there is no parallel in Babylonian literature to the didactic element in the Genesis narrative which constitutes it essentially a Fall-story. In regard to that narrative his position is plain. He thinks that our knowledge of prehistoric man makes it impossible for us to accept the tradition in the narrative as true; and that we are unfaithful to the results of modern study if we seek for even a kernel of historical truth, and a basis for a theological doctrine of human nature, in such a narrative as this story. He admits, however, that, "like a proper myth," it records stages of developing theological speculation.

The titles of some of the chapters show the scope of the book: 'The Preparation in the Old Testament for a Doctrine of the Fall and of Original Sin,' 'The Fall and Original Sin in Jewish Pseudepigraphic Literature,' 'St. Paul's Doctrine of the Fall,' and 'The Doctrines of the Fall and Original Sin in the Fathers before Augustine.' Throughout the book there is evidence of wide and varied knowledge, and also of sane historical judgment; and the author may be praised for having made a valuable addition to the literature connected with the Old Testament.

The Church Catechism, the Christian's Manual. By the Rev. W. C. E. Newbolt. (Longmans & Co.)—This latest addition to the "Oxford Library of Practical Theology" will be helpful to the parson who teaches, as also to the layman who needs aids to his piety. The book is not weighted with learning, as it is not addressed to the student of the Church's documents. It might be styled a manual, even by those who would refuse to describe the Church Catechism as the, not a, Christian's manual. Canon Newbolt deals in plain, direct fashion with such subjects as the influence of others on life, renunciation of evil influence, faith, the service of God. In connexion with one of these subjects, he says:—

"There are those who would be wiser than God, and reject as unworthy any appeal to right-doing which is based on pains and penalties or promises of reward as utilitarian and unworthy—who tell us that we ought to pursue good because it is good, and avoid wrong because it is wrong."

The writer of such words will not agree with the teaching of Gotama the Buddha, who declared that the first fetter to be broken by him who would enter on the holy path is the pursuit of right conduct for the sake of attaining heaven or avoiding hell. The writer, however, may pay heed to the answer in the book of Job to the question, "Doth Job fear God for nought?" and also to Froude's words: "The cause thus introduced is itself a rebuke to the belief, which with its 'rewards and punishments' immediately fostered selfishness."

In speaking of the sacraments Canon Newbolt interprets the phrase "generally necessary to salvation" as meaning "necessary for all, and where they can be had, and not merely counsels of perfection for the few, or incident to certain states of life." He proceeds with his discussion, but omits consideration of the word *generally*, in which much virtue lies, since it saves the phrase from the intolerance of an irrational dogma. "And yet it is worth while," it is stated,

"to inquire what is meant by such a phrase as 'necessary to salvation.' Surely not that participation in the sacraments is required by a Spiritual Test Act, as a condition of entering heaven; but that human nature being what it is, and God being what He is, and the scheme of salvation being what it is, the necessary freedom from sin and the necessary infusion of grace, both of them pre-requisites to eternal salvation, can only be obtained by a devout participation in that sacramental means which Christ, when He took upon Him to deliver man, devised for the perfecting and salvation of those whom He redeemed by His precious blood, and would save by progressive sanctification."

This explanation, such as it is, places the Society of Friends outside the pale of Christianity; and it is significant that the word *generally* is omitted. Those who prefer for their "expounder of the laws of the feast, the feast's own Founder," will turn from the doctrine of the Eucharist set forth by Canon Newbolt to the pages of the Gospel history, where they will not find in any words of Christ's that freedom from sin can only be obtained through a devout participation of the Eucharist. In any book, however popular or elementary, which deals with a subject such as the sacraments, around which controversies have gathered, there ought to be argument, and not merely assertion, and in the case of the Eucharist, where reference must be made to the New Testament, there is need for accurate exegesis.

The Beginnings of Christianity. By Paul Wernle. Translated by the Rev. G. A. Bienemann. "Theological Translation Library." (Williams & Norgate.)—The translation is well done, and the book is full of interest as the work of Prof. Wernle, of Basel, a distinguished theologian of the younger generation, on the meaning of the Gospel. After dealing with 'The Popular Beliefs of Antiquity' and 'Judaism,' the writer proceeds to the consideration of the call of Jesus, His promise, His claim, His work as the Redeemer, and, further, to an examination of the leaders and development of the Church, and the teaching of St. Paul. Prof. Wernle writes as one of the brothers of the free spirit of criticism. Jesus is described as a layman, and, after quotations from the synoptists containing His sayings, there is the statement: "A self-consciousness that is more than merely human speaks from these words"; and also this statement: "Scarcely more wonderful than the lofty self-consciousness of Jesus is the clear feeling of His limitations." Again, it is said, "He stands entirely outside of human society." We are told, on the other hand, that "Jesus died with His belief in His speedy return in Messianic glory"; that, in reference to the Mosaic Law, "it was His incomplete knowledge of the law which was in this point the cause of an entire deception on the part of Jesus"; that He "had a mistaken belief in the reality of demons." Another quotation may be given from the chapter on Jesus's call:—

"Jesus conceived of Himself as a Mediator. The Mediator is altogether man, without subtraction of anything that is human. But He has received from God an especial call and commission to His fellowmen, and thereby He towers high above them. Jesus shares this feeling of being a mediator with other men like Him."

It is impossible to understand the Christology of this book. Jesus stands outside human society, and yet shares with other men the feeling of being a mediator. The second advent, the idea "that a dead person should return upon the clouds of heaven," is declared to be an altogether fantastic idea, and yet Jesus died with a belief in it. Jesus possessed the power of working miracles in a very high degree, it is admitted, though this statement is qualified in another passage. It appears that, however great a number of miraculous narratives we set aside as exaggerations or inventions, Jesus had a healing power, and nothing seems to be admitted beyond this power. In reference to the Resurrection, it is affirmed that "a Christian has no difficulty in accepting, as the ground of his belief in the resurrection, the real projection of Jesus in this world of sense by means of a vision." This is no new theory, but it does not throw light on the Christology the writer seeks to set forth.

The chapter on 'Jesus the Redeemer' is suggestive, but it has nothing to do with the ordinary Evangelical doctrine of redemption. There is no attempt, so common among the schoolmen of all the later ages of the Church, to rationalize the dogma. On the contrary, the writer seeks to show the meaning of the teaching and the nature of the influence of Jesus at a time when the doctrines of the Church had not been formulated. The healing of the sick was part of His work as Redeemer, and He "redeemed his listeners from the theologians." It is a question, to which opposing answers may be given, whether a writer is justified in taking a conception, such as redemption, and giving it a meaning different from that it has had through the centuries alike of speculation and belief.

St. Paul and the Ante-Nicene Church. By Stewart Means. (A. & C. Black.)—The author tells us that this volume does not profess to be more than a chapter out of the history of the Christian Church through the first two centuries, and that it deals not with the Christianity of the New Testament and that of the following centuries, but with the type of piety as set forth by St. Paul, and as it presents itself in the next centuries. The subject, we are further told, is treated in books concerning the Fathers of the early Church; but, as no summary of the results has been made, this volume is now published. Mr. Means deserves praise for having gathered these results, and presented them in a book which, though showing neither originality in investigation nor novelty in theological criticism, is highly instructive. In the first chapter, 'St. Paul,' it is said that writers on the Pauline theology generally state that the starting-point is the doctrine of sin, and Mr. Means adds that that doctrine is the formal, but not the actual, beginning of the Apostle's processes of thought. In his article 'St. Paul and Evolution' (*Hibbert Journal*, October, 1903) the Master of Balliol writes: "Now it is obvious that the centre round which all the Pauline theology crystallizes is the idea of a Messiah who suffers and dies, and who rises again from the grave." Mr. Means does not see Paulinism in this light; but, apart from this, he reaches the conclusion that out of St. Paul's "own spiritual experience, and through the changes wrought in

his nature by the living Lord, came the consciousness of sonship to God." This ideal, it is affirmed, was essentially Pauline; and the question which this book seeks to answer is, "Did the Church follow him, or did it form a practical ideal of its own?" In connexion with the question and the answer Mr. Means traverses the period from the Apostolic Fathers and Justin Martyr to Tertullian and the foundation of Latin Christianity; and his work is well done. There are points, of course, to which criticism might draw attention. Thus, for instance, the statement that Alexandria preserved the Epistle to the Hebrews and handed it to the larger keeping of the Catholic Church takes no notice of the fact that the epistle was known to Clement of Rome. In a note Mr. Means says that

"Zahn finds a fragment of Justin, as he thinks, in Methodius, which has the name of St. Paul in connexion with the Resurrection, but I have been unable to verify the reference."

In a synopsis (Photius: Bibliotheca, cod. 234) of some apostolic words from the discourse on the Resurrection by Methodius there is a reference to Justin Martyr, who quotes from St. Paul and mentions him by name.

OUR LIBRARY TABLE.

The sirens of old, we read, knew how to tell falsehood with the appearance of truth. That art has long become common property, or nearly so, and the modern writer's aim is to give to platitudes the appearance of profound and original thought. Lord Avebury has yet another method. He contrives to express, if not original thought, at any rate good common sense, in such a way as to make the reader feel that he is listening to the merest platitudes. His curious use of the paragraph does, perhaps, something to produce this effect. Turning over the pages of his latest volume, *Essays and Addresses* (Macmillan), we come, in the course of a highly reasonable paper on education, to paragraphs of this kind:—

"We must so adapt our education that what we learn from books does not prevent us learning from nature."

"What applies to golf [this after a quotation from a work on that game] is equally true of life generally."

"Man is man, and master of his fate."

Or, again, elsewhere:—

"We seem to be on the threshold of great discoveries."

The skilful writer, instead of firing these minute-guns of trite remarks at his reader, will surely rather lead him by hint or allusion to think of them for himself. Lord Avebury's structure is all poles and scaffolding. Again, he is terribly serious. "Renan," he says, "has described the last as a most amusing century. I should rather have described it as most interesting." And he proceeds to enumerate some of the inventions and discoveries which it saw. Well, somehow people contrive to play the fool under the electric light much as they did under the candle of wax or tallow, and we have not heard that any words of profound wisdom have so far travelled over the telephone. The Scotchman who was asked at Niagara whether he had in all his life seen a more beautiful or more wonderful sight, and replied, "For bonny, I'll no say; but for queer, mon, in Peebles A've seen a peacock wi' a wooden leg," had surely a profounder philosophy of life. When Lord Avebury goes on to include, or "almost include," among the discoveries which give such interest to the nineteenth century "the proof of free trade, and of the importance of education, the purification of religion, and the abolition of the belief in witchcraft," a generation which has lived to see the prominence of superstition and fads of all kinds, and the rampant impudence of the sciolist everywhere, may be excused if with M. Renan and the worthy Scot it regards the "queer" as competing on at least equal terms with the "wonderful." It is true that Lord Avebury tells a good story now and then, but it is rather with the air of one who knows what is expected of a public speaker than as one in whose thoughts cheerfulness will keep breaking in. We are a little surprised to find him using "phenomenal" in the sense of *extraordinary*, and "flaunt" for *flout*, and adopting the terrible newspaper monstrosity "they [Bank Holidays] were partially availed of"; still more to see him quoting an alleged statement that on the first of those festivals, in 1871, "cyclists of both sexes covered the roads"; and most of all to come across that much-battered political *cliché* of Gladstone's "attempt to banish political economy to Jupiter and Saturn." It is clear, we fear, that Lord Avebury does not verify his references with as much care as he bestows on the ways of wasps and spiders. He is an authority on science, and an authority on education, while his more popular works have a sale measured by six figures. No man is in a better position than he to check the ever-swelling tide of slovenly writing and loose statement, utterly at variance with the scientific spirit and blighting to all true education, which, as we have hinted above, tends to impart a cynical tinge to the feelings with which some observers contemplate the "interesting" nineteenth century and its achievements. Will he not look to this?

Memoirs of Anna Maria Wilhelmina Pickering. Edited by her Son, Spencer Pickering, together with Extracts from the Journals of her Father, John Spencer Stanhope. (Hodder & Stoughton.)—The two parts of this ample volume differ considerably in merit. We have seldom read anything more unsophisticated and unexciting than Mrs. Pickering's reminiscences. Her father, Mr. Spencer Stanhope, found himself engaged in adventure after adventure when he was taken prisoner by the French during the Peninsular War, and he set down his impressions in a graphic and highly coloured style. An archæologist of some attainments, he was travelling in Spain for topographical purposes when that country uprose against Napoleon. He gives a capital description of the pompous inefficiency of the Regency, arrayed in the worn-out trappings of departed royalty. By a cruel stroke of luck a storm drove the privateer in which he was trying to make Majorca out of her course, and he fell into the enemy's clutches:—

"To find myself again on *terra firma*, was in itself so great a happiness, that my thoughts did not dwell for a moment upon the situation in which I now stood, and the singular misfortune that had befallen me: indeed, my mind was so absorbed with the unwelcome idea of the French having got possession of Majorca, that I had scarcely time to think of myself. At length, turning to the Captain of the port, I asked, 'How was it possible for the French to get here?' 'Pray, where do you suppose that you are?' was his answer. 'At Palma.' He looked at me in amazement. 'May I inquire where I really am?' 'At Barcelona.' The *dénouement* was irresistible: we both burst into a loud laugh."

Mr. Stanhope was placed in a most awkward predicament, through his engagement of a subsequent deserter as a *maître d'armes*, and he writes most warmly of his treatment by the commandant. On his own showing, however, appearances were against him, and Marshal Macdonald, at any rate, behaved to him with consideration. He was eventually permitted to travel on parole to Verdun, and his belief was that the marshal would have been by no means sorry if he had escaped by the way. But "the honour of a Stanhope," on the possession of which shining virtue he set great store, forbade him. He endured, therefore, the weariness of exile with the other *détenus*, a thousand people of different characters and habits, herded together in one town, and without any occupation to divert the tedium of their lives. The escape of Henry Stanhope, Lord Chesterfield's son, forms a bright episode in this part of the narrative, and one day Napoleon drove through the place on the fatal road to Moscow. At length, through the influence of various members of the French Institute, he was permitted to come to Paris. The capital was just recovering from the shock of Malet's conspiracy, and remained terrorized by the spy system, though Mr. Stanhope admits that Fouché's administration gave the English little cause of complaint.

"What a horrible state of society! Society, do I call it? it is an abuse of the word: no such thing as society could exist under such a state of things. Be it at dinner, ball or soirée, you could not but feel that half the people around you were spies: you could trust no one, hardly your dearest friend. Even when in our own sanctum, we had to remember that walls had ears, and we used to open the door, to see that no one was listening at the keyhole. I remember being myself, on one occasion, taken for a spy by a lady who was detailing various anecdotes of the retreat from Moscow."

Here is Napoleon driving to the Senate behind the Hanoverian cream-coloured horses to announce the destruction of his army among the snows of Russia. He looked very different from the "moody schoolmaster" who had passed through Verdun:—

"He had *now* no popularity to lose, but much to regain; he was not *now* the conqueror, come in triumph to recount his victories, but the General, come to announce the total loss of his army, the frustration of his hopes, and the dangers that threatened the Empire. He was, accordingly, most gracious in his manner to the surrounding crowd, greeting them with a smile: and that smile was strikingly beautiful; there was a fascination about it, which, even in spite of my previous impressions, I could not resist."

The story of Mr. Stanhope's release or escape—for his departure to the safe side of the frontier seems to have partaken of the two—is told with equal spirit, and he is no less entertaining when whirled along in the train of the Allies when they retreated from Lutzen and Bautzen. The following anecdote, for which Sir Robert Wilson was the authority, gives a valid reason for the dilatoriness of the Russian operations in the previous campaign:—

"Sir Robert was riding by the side of Kutusow, at the time the French army was engaged in endeavouring to discover some ford, or point at which they might be able to cross the Beresina. In this occupation they were detained for the space of three days, during which time the Russian army was marching parallel with them on the heights above, and might have annihilated them with the greatest facility. 'The French army is in your power, General,' said Sir Robert, addressing the Russian Commander: 'why then do you not destroy them?' 'I can quite understand,' replied Kutusow, 'that it is for the interest of England that I should destroy the French army, but I am not quite so sure that it is for the interest of Russia."

On p. 240 of Mrs. Pickering's memoirs, chap. xiv. opens with the announcement, "As I was now just seventeen." Long disquisitions upon uncles and aunts on both sides of the family fill much of the preceding space. We are also treated to a dissertation on the problem whether she was christened Anna Maria Eliza or Anna Maria Wilhelmina, the conclusion apparently being that her uncle Charles had made a mistake. Being the daughter of a Stanhope and of a Coke of Norfolk, Mrs. Pickering met a good many interesting people during her lifetime. She has some amusing stories to tell of Queen Victoria's uncle, the Duke of Sussex, of Queen Victoria herself—though one of them, at least, bears an apocryphal air upon it—of Louis Napoleon, Chantrey, Landseer, and many more; but there is much of this sort of stuff. "She" is Jenny Lind:—

"We never knew her personally, but, when she came to Wakefield to sing at a concert, she

was asked to stay at Cannon Hall: her engagements, however, would not allow her to accept. When we went to Wakefield in the evening, we took her a bouquet, with 'From Lady Elizabeth Stanhope' written on it, and she appeared with it in her hands, and then pressed it to her heart, courtesying most gracefully."

"Let thy children," writes Prof. Pickering, in a preface conceived in the very finest lapidary style, "rise up and bless thee." By all means; but the public would have taken much more kindly to Mrs. Pickering had she been severely edited.

We notice, "without prejudice," as lawyers say, the first volume of a large, illustrated, ambitious *Life of Joseph Chamberlain*, by Mr. Louis Creswicke (Caxton Publishing Company). Our use of the phrase means that the first volume does not cover the period at which the points are reached where other biographers have gone wrong. The first volume reminds us, at a distance, of a recent biography of Beaconsfield, in that the author takes the view proper to an interesting and interested "outsider." There is no sign of special information, but there is a defensible point of view. The cover bears conspicuously the Chamberlayne crest, coat of arms, and motto, which Mr. Chamberlain, according to Debrett, does not claim. The portraits are in some cases not the best, that of Lord Randolph Churchill, for example, having the beard of his later days; and the reproductions of the caricatures are not excellent. But the text is readable, and we shall look out for the other volumes with the hope of being able to declare the work good.

A History of Modern England. By Herbert Paul. Vols. I. and II. (Macmillan.)—"Like all historians worth their salt," observes Mr. Herbert Paul, "Mr. Grote has been accused of partisanship." The pronouncement places us in a slight difficulty. If Mr. Paul regards the charge of partisanship as a compliment, we cannot bring ourselves to pay it. On the contrary, for a strong politician, he has composed a surprisingly fair survey of times not very remote from our own. His history begins with the fall of Sir Robert Peel in 1846, and the first instalment takes us down to the death of Palmerston in 1865. Thus he introduces personages like Lord Goschen and the Duke of Devonshire, who still occupy the political stage, and treats of controversies which, though they may have abated, are by no means extinct. Yet his views ought not to offend the stiffest of Tories, still less a zealous Churchman. Mr. Paul writes of the Oxford Movement with sympathy and insight, and does full justice to such representatives of the Broad School as Thirlwall and Jowett. He has not overmuch admiration to bestow upon Bishop Wilberforce, but "S. Oxon" did not earn his familiar nickname for nothing. Mr. Paul's antipathy to Lord Malmesbury, on the other hand, is not quite so intelligible. "Qualifications for the Foreign Office," we read, "where he succeeded Lord Granville [in 1852], Lord Malmesbury had none, except that he had edited his grandfather's despatches and was a friend of Louis Napoleon." Yet he smoothed down the irritation created between France and this country by the Conspiracy to Murder Bill and its accompanying incidents by no means maladroitly; and if his diplomacy before the outbreak of the War of Italian Liberation was a trifle fussy, it was an honest attempt to keep the peace. There have been many more brilliant Foreign Secretaries than Lord Malmesbury, but many worse, and among them we should decidedly place Earl Russell. His lectures upon Whig principles to foreign Governments were as provocative, in their way, as the pragmatic dissertations of that most Whiggish of Whigs, Lord Grenville, had been in the days of the French Revolution.

Clever phrasing, rather than research, is the characteristic of Mr. Paul's pages. He knows his way about his Greville and his Malmesbury, and must have spent many hours over that somewhat dreary pursuit, the reading of old volumes of Hansard. But he is occasionally content with second-rate authorities. Thus on the Indian Mutiny he has consulted the obsolete pages of Kaye, and not Mr. G. W. Forrest's 'Selections of State Papers preserved in the Military Department of the Government of India,' the first volume of which, at any rate, must have been accessible when he was writing. Yet, if we take him as we find him, he must be pronounced to have achieved much the best history of England in existence for the period of Palmerston's premierships, particularly as regards domestic affairs. Less wooden than Sir Spencer Walpole, he deals faithfully, but not unkindly, with the distracted Government of Lord Aberdeen. We agree with Mr. Paul that Lord John Russell went to the most deplorable lengths in faction from the day of its formation to his own belated resignation, but it may be doubted if Kinglake is correct in his conjecture that Palmerston made serious difficulties as the head of the war party in the Cabinet. The published evidence goes to show that his brief retirement was really, as well as nominally, connected with reform, and though his voice was doubtless for a bold policy, Lord Clarendon was not the man to stand much dictation from a colleague. Mr. Paul's unstinted interest in Disraeli lends animation to his account of Lord Derby's rather stolid administration, and incidentally he makes a capital point. Lord Malmesbury complained to the end of his days that the Conservatives need not have gone out in 1859 if Disraeli had laid the Italian Blue-book on the table of the House. "The truth probably is," says Mr. Paul, "that the real reason why he kept back the despatches was not, as Lord Malmesbury supposed, because he had not read them, but because he had." Our Foreign Office had certainly put their money on the wrong horse. Mr. Paul is also to be commended for the skill with which he has divided his subjects so as to indicate the play of foreign upheavals like the American Civil War upon domestic events. His literary judgments, to which he devotes considerable space, are always bright, but sometimes hasty. It is not quite fair to describe a truthful, if slightly tedious historian like Lord Stanhope as the man who "thought fit to connect Macaulay's work with his own."

Mr. Frowde has published a finely printed *Pilgrim's Progress*, which is issued in a luxurious limited edition, with twenty-five full-page illustrations by George Cruikshank. The letterpress is on Japanese paper, and the text that of the reprint looked after by Miss Mabel Peacock, which we praised some time since. The plates have never been published before, having reposed in Mr. Edward Truman's collection of Cruikshank's works. They are fine and in no way caricatures, a charge that might, perhaps, be brought against much of the artist's famous work. The 'Vanity Fair' is a marvel of grouping, the 'Fight between Grim and Greatheart' wonderfully dramatic, the 'Cruel Death of Faithful' straightforward, yet instinct with force and pathos. We note homeliness and dignity everywhere, and yet the sense of romance—for instance, in 'Giant Despair beats his Prisoners'—is not forgotten. Those who knew Cruikshank, or, indeed, have read of his life, will remember the great and increasing earnestness of his art, which is well exhibited here. Looking at the masses of black, the undue emphasis of one figure or side of the picture at the expense of the rest, the fantastic vagaries of modern illustration, we see how far we have travelled from the work of men like Cruikshank. He should henceforth be recognized as *the* illustrator of Bunyan, a master of gravity and fancy, which the foolish suppose to be incompatible.

A book on *Religious Freedom in American Education*, by Joseph Henry Crooker (Boston, American Unitarian Association), is the result of careful investigations made by experts as to the condition and progress of unsectarian education in American schools, academies, and colleges. Dr. Crooker recognizes "that the opposition to our system of secular education is deep-seated and far-reaching," but that "surrender to this opposition means the extinction of American liberty," and he asserts that "the American nation is the enemy of no religion, but the friend of all faiths; the patron and partner of no church, but the protector of all churches." He is a strong advocate for secular education, and would leave religious instruction to the churches and the Sunday schools.

> "Since there are a hundred thousand pulpits and a million Sunday-school teachers engaged in enforcing the Scriptures in our land, it is folly to claim that ceasing to use it for religious purposes in the public schools is depriving our people of the Bible."

The Church, by taking upon itself its proper responsibility in regard to the children, will become enriched and strengthened, and will secure a more generous support by this new parental interest. Dr. Crooker asks:—

> "Why go to the Public Schools at all with this question? It is a problem that belongs to the churches. If the people are becoming ignorant of the Bible, our ministers are to blame for it. Let us not hold the overworked common school teacher responsible for this ignorance, while we allow the churches to go free of censure.....Let the Church train competent Bible teachers and pay for Sunday-school instruction. Here, and here alone, is the remedy."

Our own Sunday School Union is working on these lines; it has established a Teachers' Training College, where lectures by competent men are delivered. Last year 1,045 teachers entered for examinations held in five metropolitan and eighty-four provincial centres. Of these 561 passed, 255 with distinction.

Marcus Clarke, who wrote admirably in Australia, made his English reputation by a novel, 'His Natural Life,' entirely manufactured out of an extraordinary Blue-book of 1838. The great private firm of Blue-book sellers, P. S. King & Son, of Westminster, now publish a large-paper *Catalogue of Parliamentary Papers, 1801-1900, with a few of Earlier Date.* The library of the House of Lords, which has had the advantage of the service of distinguished men like Mr. Arthur Strong and Mr. Thoms, may have a traditional means of finding the many things which law lords, and the few things which lay peers, need. The Commons have long complained of the difficulty of finding their way about in Parliamentary Papers, though there has been improvement in recent days. The outside public groans under the hopelessness of the official indexes, which, for example, refuse us "India" unless we remember that it is officially "East India," and have no cross-references except a few which are invariably wrong. Miss Hilda Vernon Jones may be heartily thanked for the present volume; but we want more. The list is properly not exhaustive, but a catalogue of the most important papers. Now we should like a key-sheet, giving, with notes, those which are the supremely important, from the historical point of view, among these, and we will help Miss Jones and Messrs. King by explaining the few points in which we have met with difficulty in turning over their valuable publication. We fail to find any account of the special publication known as the "State Papers." These are the volumes, of special size, which are given by the nation to every Cabinet Minister,

but are not confidential. Miss Jones ought, we think, for the convenience of librarians, to explain what papers are included in, and what important papers excluded from, these familiar collections. We have tried to find in the index the report on territorial expansion and the question of the native races in Africa, in which Gladstone is said to have had a hand in his Board of Trade days, and have failed, unless it is 8242, rightly indexed under "West Africa"; but if it is, then the importance of some of the general language in the paper would deserve cross-references under "Colonization" (where an Indian volume has one) or elsewhere.

We have received from Messrs. Methuen & Co. *John Bull's Adventures in the Fiscal Wonderland*, by Mr. Charles Geake and Mr. Carruthers Gould, which is political, and difficult for us to treat except from the point of view of mere fun, from which we think it successful and satisfactory. John Bull, pestered by the fiscal cat, who is Mr. Chamberlain, states that he thinks himself a Free Trader, to which comes the debating reply, "Then it would take Mr. Seddon to say where you're sure to go": a suggestion which most, even among the friends of New Zealand, will think fair. Merchandise marks proposals are happily satirized in the description of the bread-and-butter at the mad tea-party as having every slice stamped "Grown in Canada" in red letters. The version of "You are old, Father William," which has already been burlesqued in similar fashion by another writer, is nevertheless fresh and good, Mr. Austen Chamberlain reproaching his father for standing on his head, with the question,

> "Do you think at your age it is right?"

and receiving the not inappropriate answer:

> "In my youth," Father Joseph replied to his son,
> "I thought it might give me a pain,
> But now that I know it's so easily done,
> Why, I do it again and again."

Prof. William Graham publishes, through Messrs. Kegan Paul, *Free Trade and the Empire*, a volume in which the author supports certainly a two-shilling and possibly even a four-shilling duty on wheat, and some measure (not particularly specified) of retaliation and of opposition to dumping, but in which he opposes what he describes as "an indiscriminate tax of 10 per cent. on the average on manufactures, as Mr. Chamberlain suggests." Mr. Chamberlain's friends will reply that this is not his suggestion. Prof. Graham incidentally points out that the agricultural interest of the United Kingdom has little concern in the matter, inasmuch as it "suffers more from colonial than foreign competition." The effect of Mr. Graham's chapters on preference is to show that something can be done for Canada, and little, if anything, for Australia. The case of New Zealand he does not specially discuss. He assumes that there is a chance that Canada can be tempted "not to protect new industries such as flourish in the United Kingdom." But we know that Canada repudiates this proposal, which was understood to be made in one of Mr. Chamberlain's speeches, as fiercely as did the American colonies in the eighteenth century. Prof. Graham rightly condemns the war argument used in support of the tax on wheat, to which he, too, is favourable, and points out that for war purposes it is unimportant whether the supply is Canadian or foreign American. Some of his language is a little unscientific, and there is an occasional lapse from "should" into "would"; but, on the whole, Mr. Graham's book, although few will agree with its conclusions, which will suit neither side in the present controversy, is useful in helping all to clear their minds.

The *Almanach des Gourmands*, which has been revived by M. F. G. Dumas and published by the Librairie Nilsson, is substantially a new book under an old title. It is prettily got up and illustrated, but it does not avoid the danger by which all such undertakings are surrounded, namely, that of advertisement. There are two or three points at which it is clear that the wines, for example, of particular firms are being pushed under guise of mere notice in a general and amusing work on eating. We prefer, therefore, some recent English publications, which we have reviewed, to the present volume, even as a guide to the restaurants of Paris.

The great advance made in printing of recent years is shown by Messrs. Blackie's reprints of popular novels, which include cheap, yet capably illustrated editions of *Harry Lorrequer* and *The Pathfinder*.

The "Unit Library" have done well in making Madame Campan's *Memoirs of Marie Antoinette* available to the general public.

A Christmas Carol and The Chimes and *The Vicar of Wakefield* are among the recent additions to Messrs. Cassell's "National Library," which, in its new form, is attractive as well as cheap.

A second volume of Buckle's *History of Civilization* is out in Mr. Grant Richards's wonderfully cheap series of "The World's Classics." Over forty volumes have now been published in this successful venture, which has made English classics in many lines accessible. Biography has, however, hardly been touched, and we think it would be worth while to consider the addition to the series of such books as the masterpieces of Boswell and Lockhart unabridged. Though they would occupy many volumes, they would be better than many handbooks.

We are very glad to see that *The British Journal of Psychology* (Cambridge, University Press) has been started. The first number is before us, edited by Dr. James Ward, whose name needs no commendation, and Mr. W. H. R. Rivers, whose striking investigations in physiology and psychology in connexion with the expedition to Torres Straits we noticed at length two years ago. Few are aware of the important position which psychology, apart from its philosophic value, holds among practical investigators of human faculties. On the Continent several journals are devoted to such studies; we hope that this late-comer in the field will give our younger psychologists a chance to show their powers, and that the public will have sense enough to support a line of study which, when some difficulties of terminology are mastered, offers matter of vivid interest to the ordinary man.

We have on our table *History in Biography*: Vol. I. *King Alfred to Edward I.*, by B. A. Lees (Black),—*Sir Gawain at the Grail Castle*, translated by Jessie L. Weston (Nutt), —*Evidences relating to the Eastern Part of the City of Kingston-upon-Hull*, by T. Blashill (Hull, Brown),—*The Grand Survival*, by O. Stoll (Simpkin),—*How to Keep Well*, by F. M. Crandall, M.D. (Grant Richards),—*The Art of Cross-Examination*, by F. L. Wellman (Macmillan),—*The Still-Room*, by Mrs. C. Roundell and H. Roberts (Lane), —*Entrapped*, by Alice M. Diehl (Long), —*Little Rivers*, by H. Van Dyke (Nutt),—*John Blankset's Business*, by J. Clayton (Brown & Langham), —*Devastation*, by Mrs. Coulson Kernahan (Long),—*Uncle Ranger's Yarns*, by A. H. Biggs (James),—*The Lost Paradise, and other Poems*, by J. Tattersall (Simpkin),—and *Songs of Love and Labour*, by Sir William Allan, M.P. (Brown & Langham). Among New Editions we have *The Caxtons*, by Bulwer Lytton (Blackie),—*A Popular History of the Ancient Britons or the Welsh People*, by the Rev. John Evans (Stock), —*Der Trompeter von Säkkingen*, edited by E. L. Milner-Barry (Macmillan),—and *Guide to Official Letter-Writing, Orders, &c.*, by an Army Schoolmaster (Gale & Polden).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Caird (E.), The Evolution of Theology in the Greek Philosophers, 2 vols. 8vo, 14/ net.
Canton (W.), A History of the British and Foreign Bible Society, 2 vols. roy. 8vo, 30/ net.
Century Bible: Genesis, edited by W. H. Bennett; Judges and Ruth, edited by G. W. Thatcher, 12mo, each 2/6 net.
Grubb (W. B.), Among the Indians of the Paraguayan Chaco, 8vo, 2/6 net.
Religious Life of London, edited by R. M. Smith, 6/
Ross (J. M. E.), The Self-Portraiture of Jesus, cr. 8vo, 3/6
Sermons on the International Sunday-School Lessons for 1904, 8vo, 3/6 net.
Stone (D.), The Holy Communion, cr. 8vo, 5/
Unbelief in England, by a Mission Priest, cr. 8vo, 2/6

Law.

Wellman (F. L.), The Art of Cross-Examination, 10/6 net.

Fine Art and Archæology.

Cruikshank's Water-Colours, with Introduction by J. Grego, 8vo, 20/ net.
Petrie (W. M. F.), Methods and Aims in Archæology, 6/ net.
Taft (L.), The History of American Sculpture, 25/ net.

Poetry and the Drama.

Shorter Elizabethan Poems, with Introduction by A. H. Bullen, 8vo, 4/ net.

Philosophy.

Stoll (O.), The Grand Survival, 8vo, 3/

Political Economy.

Economic Journal, Vol. 13, roy. 8vo, 21/ net.

History and Biography.

Ancestor, January, 1904, imp. 8vo, 5/ net.
Brown (Capt. John) of Harper's Ferry, by J. Newton, 3/6
Debrett's House of Commons and the Judicial Bench, 1904, 8vo, 7/6 net.
Dod's Parliamentary Companion, 1904, 18mo, limp, 4/6
Gardner (E. G.), The Story of Siena and San Gimignano, 12mo, 4/6 net.
Irvine (W.), The Army of the Indian Moghuls, its Organization, &c., 8vo, 8/6 net.
Rowbotham (F. J.), Story-Lives of Great Authors, 3/6
Thompson (H. L.), The Church of St. Mary the Virgin, Oxford, in its Relation to some Famous Events of English History, cr. 8vo, 3/6 net.

Geography and Travel.

Brown (J.), The Log of H.M.S. Repulse, 1902–4, 4/ net.
Rittner (G. H.), Impressions of Japan, square 8vo, 10/6 net.
Williams (E. R.), Hill Towns of Italy, 8vo, 10/6 net.

Education.

Clough (G. B.), A Short History of Education, cr. 8vo, 2/6

Philology.

Cuyas (A.), Appleton's New Spanish-English and English-Spanish Dictionary, cr. 8vo, 6/ net.
Tacitus, Annals, Books 1–6, English Translation, with Notes by G. G. Ramsay, 8vo, 15/ net.

Science.

Atherton (W. H.) and Mellanby (A. L.), The Resistance and Power of Steamships, cr. 8vo, 5/ net.
Barton (F. T.), Sound and Unsound Horses, 12mo, 5/ net.
Bunyard (G.), England's National Flower, obl. 4to, 3/6 net.
Gowers (Sir W. R.), Subjective Sensations of Sight and Sound, Abiotrophy, and other Lectures, cr. 8vo, 6/ net.
Mayo (N. S.), The Care of Animals, cr. 8vo, 5/ net.
Parsons (H. de B.), Steam Boilers, their Theory and Design, 8vo, 10/6 net.

General Literature.

Barr (A. E.), Thyra Varrick, cr. 8vo, 6/
British Imperial Calendar and Civil Service List, 1904, 5/
Brown (W. G.), The Foe of Compromise, and other Essays, cr. 8vo, 6/6 net.
Catherwood (M. H.), The Story of Tonty, cr. 8vo, 3/6
Dunn (A.), King Honour, cr. 8vo, 2/6
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FOREIGN.

Theology.

Dobschütz (E. v.), Probleme des apostolischen Zeitalters, 2m. 70.
Völter (D.), Die apostolischen Väter, neu untersucht: Part 1, Clemens, Hermas, Barnabas, 8m.

Fine Art.

Ache (Caran d'), Pages d'Histoire, 4fr.

Drama.

Moréas (J.), Iphigénie, 3fr. 50.

History and Biography.

Avenel (Vte. G. d'), Les Français de mon Temps, 3fr. 50.
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Lefèvre (É.). H. Taine, 2fr. 50.
Pélissier (L. G.), Lettres Inédites de la Comtesse d'Albany, 1797–1820, Vol. 1, 7fr. 50.
Waliszewski (K.), Ivan le Terrible, 8fr.

Philology.

Lodge (G.), Lexicon Plautinum, Vol. 1, Part 3, 7m. 20.
Plan e. Corpus der griechischen Urkunden des Mittelalters u. der neueren Zeit, 4m.
Steffens (F.), Lateinische Paläographie, Part 2, 14m.

Science.

His (W.), Die Entwickelung des menschlichen Gehirns während der ersten Monate, 12m.
Lang (E.), Lehrbuch der Haut- u. Geschlechtskrankheiten, Vol. 2, 10m. 40.

General Literature.

Bordeaux (H.), Le Lac Noir, 3fr. 50.
Champol, Sœur Alexandrine, 3fr. 50.
Estre (H. d'), Au Temps du Panache, 3fr. 50.
Lachèse (M.), Quérida, 3fr.
Michel (H.), Propos de Morale, 2 vols. 7fr.
Molinari (G. de), Les Problèmes du XXe Siècle, 3fr. 50.
Rodes (J.), Adolescents, 3fr. 50.
Sénéchal (C.), Leurs Parents, 3fr. 50.

GEORGE WILLIAM RUSDEN.

Few men were better known throughout Australia than Mr. G. W. Rusden, who died at his residence near Melbourne on December 23rd last, at an advanced age. The third son of the Rev. George Keylock Rusden, M.A.Camb., linguist and mathematician, he was born at Leith Hill Place, near Coldharbour, Surrey, in 1819. An elder son having proceeded to Australia, the rest of the family followed in 1834, the father being appointed chaplain to the Maitland district, New South Wales. Young Rusden was at first engaged in pastoral pursuits, but in the forties began to take a prominent part in politics, speaking at public meetings and writing in the newspapers. Lowe, Wentworth, the Macarthurs, Lang, and other patriots were then agitating for some measure of representative government. A man of more flexibility in his opinions than Rusden (he was too often on the unpopular side) might in time have risen to the highest offices in the State. He also interested himself in the aborigines, and wrote a poem (1851) depicting their simple life.*

He was appointed Inspector of National Schools in 1849, the duties of the office taking him all over the country. Railways there were none and coaches few, so Rusden once, he told me, rode overland from Brisbane to Melbourne, a distance of nearly 2,000 miles. In 1851 he was appointed Chief Clerk in the Colonial Secretary's Office, Melbourne. When responsible government was introduced in 1856, he became Clerk of the Parliaments in Victoria, a position held till his retirement in 1881. He had visited London in 1874, issued three or four small volumes, and laid the groundwork of his two histories. After a trip through New Zealand in 1882 he came to London to publish them. Already intimate with Anthony Trollope and a member of the Garrick, he was soon after elected to the Athenæum Club, where he made the acquaintance of Froude, Kinglake, and others; more than once he smoked his pipe at Carlyle's fireside.

I was not intimately acquainted with Rusden before his 'New Zealand' was published. He then became a constant visitor at Yarra Yarra, Brixton Hill, staying sometimes for weeks at a time. Although imbued with very strong party feeling—like his model Dr. Johnson, he was a good hater!—Rusden was very good company, brimful of anecdote, a good mimic, and overflowing with boisterous fun, often amusing us with imitations of speeches which he had listened to at home and abroad. My collection of Australian literature proved to be very useful to him, and he continued to refer to it, calling whenever he chose, finding papers, or pamphlets, or books for himself. He brought the MS. of his 'Australia,' and many a hunt we had for out-of-the-way information; one item we failed in finding a clue to—the actual fate of George Bass, the discoverer of the strait. In my library he rewrote his earlier chapters, and, as events afterwards showed, was well advised to modify phrases and epithets in other parts. He might have altered more. This work was issued in 1884. It was subsequently to this that Mr. Bryce, a former New Zealand native minister, brought his action against Rusden in the London Courts for libel. Sir John Gorst was one of the counsel for Rusden, but the verdict was given against him, damages 5,000*l.* This amount was afterwards reduced by arrangement to 2,531*l.*, in full satisfaction of damages and plaintiff's costs, defendant making retractation and ample apology. It was a heavy blow pecuniarily, but the author was able to sustain his reputation for general accuracy. His literary defence will be found in 'Aureretanga: Groans of the Maoris' (1888), and in 'Tragedies in New Zealand in 1868 and 1881,' printed about the same time, but laid aside, not to be published until some time after the author's decease.

Revised editions of both the 'Australia' and 'New Zealand' were issued three or four years ago in Melbourne. His last book, 'William Shakespeare, his Life, his Work, and his Teaching,' was published but a short time before his death, and copies have not yet reached this country.

Rusden always took an active part in municipal affairs, being generally in office when at home, and was for many years on the Council of the Melbourne University, an institution which in all probability will be a recipient of his benefaction. A son of the parsonage, he was prominent also in Church affairs, but could not tolerate dissent in any form. He must, however, have mellowed in later years, for, not very long ago, he purchased 250 copies of one of Dr. Caird's works for presentation to ministers of all denominations in the colony.

He leaves a number of relatives, but few of his older friends now survive, for he was one of the last links with the Georgian era in Australia, when Governor Bourke reigned in New South Wales, and Lieut.-Governor Arthur in Van Diemen's Land, when these colonies were an archdeaconry only, under the Bishop of Calcutta. The year of Rusden's arrival in New South Wales was also that of the settlement of the Henty family at Portland Bay; the year following Batman and Fawkner sailed up the Yarra and fixed their dwellings on the present site of Melbourne, now one of the finest cities in the world, possessing a population of half a million souls. He was, therefore, a colonist of nearly seventy years' standing.

Edward A. Petherick.

* 'Moyarra: an Australian Legend,' by "Yittadairn," a name given to the author by the natives, reprinted London, 1891.

LAMB'S LETTERS ON THE DEATH OF JOHN WORDSWORTH.

In one of the very interesting letters of Dorothy Wordsworth contributed to the *Athenæum* of January 23rd by Mr. Hale White, reference is made to the practical sympathy shown by Charles and Mary Lamb on the death of John Wordsworth. "Charles," Miss Wordsworth tells Mrs. Clarkson, "has written to us the most consolatory letters, the result of diligent and painful enquiry of the survivors of the wreck,—for this we must love him as long as we have breath." By way of postscript to Mr. Hale White's communication I subjoin the first of these letters—five from Charles Lamb to William Wordsworth, and one from Mary Lamb to Dorothy Wordsworth—which, by the kindness of Mr. Gordon Wordsworth, I am able to print for the first time in my forthcoming edition of the Lambs' correspondence. The letter might be prefaced by the remark that John Wordsworth was captain of the East Indiaman Abergavenny, which sank off Portland Bill on February 5th, 1805. Besides the captain's, two hundred lives were lost. In the later letters Lamb gives the evidence of Gilpin, one of the officers, both in a formal memorandum drawn up for the East India Company and in a private note to himself.

E. V. Lucas.

Charles Lamb to William Wordsworth.

Postmark, February 18, 1805.

My dear Wordsworth, the subject of your letter has never been out of our thoughts since the day we first heard of it, and many have been our impulses towards you, to write to you, or to write to enquire about you; but it never seemed the time. We felt all your situation, and how much you would want Coleridge at such a time, and we wanted somehow to make up to you his absence, for we loved and honoured your Brother, and his death always occurs to my mind with something like a feeling of reproach, as if we ought to have been nearer acquainted, and as if there had been some incivility shown him by us, or something short of that respect which we now feel: but this is always a feeling, when people die, and I should not foolishly offer a piece of refinement, instead of sympathy, if I knew any other way of making you feel how little like indifferent his loss has been to us. I have been for some time wretchedly ill and low, and your letter this morning has affected me so with a pain in my inside and a confusion, that I hardly know what to write or how. I have this morning seen Stewart the 2d mate who was saved: but he can give me no satisfactory account, having been in quite another part of the ship when your brother went down. But I shall see Gilpin tomorrow, and will communicate your thanks, and learn from him all I can. All accounts agree that just before the vessel going down, your brother seemed like one overwhelmed with the situation, and careless of his own safety. Perhaps he might have saved himself; but a Captain who in such circumstances does all he can for his ship and nothing for himself, is the noblest idea. I can hardly express myself, I am so really ill. But the universal sentiment is, that your brother did all that duty required: and if he had been more alive to the feelings of those distant ones whom he loved, he would have been at that time a less admirable object; less to be exulted in by them: for his character is high with all that I have heard speak of him, and no reproach can fix upon him. Tomorrow I shall see Gilpin, I hope, if I can get at him, for there is expected a complete investigation of the causes of the loss of the ship at the East India House, and all the Officers are to attend: but I could not put off writing to you a moment. It is most likely I shall have something to add tomorrow, in a second letter. If I do not write, you may suppose I have not seen G. but you shall hear from me in a day or two. We have done nothing but think of you, particularly of Dorothy. Mary is crying by me while I with difficulty write this: but as long as we remember any thing, we shall remember your Brother's noble person, and his sensible manly modest voice, and how safe and comfortable we all were together in our apartment, where I am now writing. When he returned, having been one of the triumphant China fleet, we thought of his pleasant exultation (which he exprest here one night) in the wish that he might meet a Frenchman in the seas; and it seem'd to be accomplished, all to his heart's desire. I will conclude from utter inability to write any more, for I am seriously unwell: and because I mean to gather something like intelligence to send to you tomorrow: for as yet, I have but heard second hand, and seen one narrative, which is but a transcript of what was common to all the Papers. God bless you all, and reckon upon us as entering into all your griefs. [*Signature cut away.*]

ARTHUR TORRENS PRINGLE.

The Indian mail brings us the news of the death of Arthur Torrens Pringle, Assistant-Secretary to the Madras Government, whose reprint of 'The Diary and Consultation Books of the Governor and Council of Fort St. George' was noticed by us some years ago (No. 3594, September 12th, 1896). Mr. Pringle belonged to an old Anglo-Indian family, who, as soldiers and administrators, have played an important part in the foundation of our Indian empire.

Educated at Cheltenham College, Mr. Pringle went out to Madras in 1874, and was appointed Record Keeper, Public Works Secretariat, and from that day he devoted himself to the study of the important historical documents contained in the Madras archives. The five volumes which have been issued bear witness to the time and labour he devoted to deciphering the old mouldy papers and to their reproduction. The transparent honesty and unselfishness of the man were evident in his work. A strenuous worker, he sought and discovered for himself, he collated his documents with minute care, and he illuminated them with notes which proved his wide reading and careful research. He had the best characteristics of a scholar—he was always ready to place his knowledge at the disposal of fellow-workers, and he was more than generous in the acknowledgment of the aid which he received, but seldom needed. For three years he acted as Director of Records to the Government of India, and Head of the Imperial Library, which important institution had been a few years before founded by Lord Lansdowne. He proved himself a most zealous and able administrator, and besides performing his current official duties, which were heavy, he made time to prepare 'A Catalogue of Books and Serial Articles relating to Language.' He adopted not a mere scientific method of cataloguing, but also a practical one, which required that he should not only consult a vast number of books on languages, but also wade through a multitude of serial publications. Dictionaries and grammars are arranged alphabetically, with special entries for each language, *e.g.*, Ibo. It is a work of great use to Oriental scholars, and its utility has been realized by pundits in Europe. At the early age of fifty-two died in harness, worn out by work, Arthur Torrens Pringle. No decoration or official recognition came to him; but he has won a far greater reward. His name will live among those who have done honest work to extend the horizon of knowledge. No European or native came in contact with him without regarding him with affection and respect. G. W. Forrest.

UNPUBLISHED LETTERS FROM DOROTHY WORDSWORTH TO MRS. CLARKSON, TOGETHER WITH AN UNPUBLISHED LETTER TO MRS. CLARKSON FROM WILLIAM WORDSWORTH.

III.

Grasmere, Wednesday, 15th June [1809].

At ten o'clock yesterday morning Coleridge arrived. He had slept at Luff's and came over the Hawes, and was not fatigued. This you will say is a proof of his bodily *strength*, but such proofs we do not need for what human body but one of extraordinary strength could have stood out against the trials which he has put his to? You will have seen from his second number that he intends to have one week's respite. His reason for this is that many orders have been sent in from booksellers, and he wants to have the names that the papers may be sent addressed to the respective persons. Whether it was absolutely necessary or not to wait a week I do not know: I am, however, convinced that it is a wise thing, for by this means, if he makes good use of his time, he may get beforehand, and I am assured that without that it would be *impossible* that he should go on. He is in good spirits and he tells us that he has left his third number with Brown, who is actually printing it. At all events I am glad that he is here, for if he persevere anywhere in well doing it will be at Grasmere, but there is one thing sadly in his way. The stamped paper must be paid for with ready money and he has none. Now after the first twenty weeks, the time fixed for payment to him this will be got over [and] he will then have money to command, but in the meantime I know not what is to be done. He has beforehand, only stamped paper for two numbers; he has however ordered an additional supply which I hope will come in due time for his 5th number. There are a few passages in the two papers published which have given us pain, and which, if he had been at Grasmere would have never appeared—the one where he speaks of the *one* poet of his own time. This passage cannot but have wounded Southey, and I think that it was unjust to S.: besides it is a sort of praise that can do William no good. The other passages to which I allude are contained in the notes to the 2nd number. I think it was beneath Coleridge to justify himself against the calumnies of the Anti-jacobin Review, foolish to bring to light a thing long forgotten, and still more foolish to talk of his home-sickness as a *husband*, or of anything relating to his private and domestic concerns. There are beautiful passages in both the Essays, and every where the power of thought and the originality of a great mind are visible; but there is wanting a happiness of manner, and the first number is certainly very obscure; in short it is plainly shewn under what circumstances of constraint and compulsion he wrote; and I cannot enough admire his resolution in having written at all, or enough pity his sufferings before he began, though no doubt almost wholly proceeding from weakness, an utter want of power to govern his mind, either its wishes or its efforts. He says he rises at 6 o'clock in the morning, that is, he has done so for more than a week, nay I believe a fortnight; and this morning when I rang the bell to call the maid to fetch Catharine away, he came all alive to my door to ask if he could do anything for me. A week's residence in Thomas Wilkinson's humble cottage brought about this change, and I believe that Thomas, even at the last, was the father of the Friend. C. was happy in Thomas' quiet and simple way of life, drank no spirits and was comfortable all the time, and Thomas urged him to the work. This we heard from Luff, and C. himself speaks with delight of the time he spent under Thomas' roof. I must tell you that he has had no liquor but ale since his return: but indeed while he has been with us, he has seldom had any kind of spirits except in water-gruel, which he was always fond of taking when he had a pain.....

I hope that you have, ere this seen my Brother's Pamphlet. I cannot doubt but that you will have received great delight from it. What a pity that it did not come out sooner! It would have been then much plainer to all readers, very few of whom will bear in mind the time at which the tract was written. What a true prophet he has been! C. has had an interesting letter from Charles Lamb. Poor Mary is again in confinement. They have changed their chambers and the fatigue and novelty of removing were too much for her. Charles says that his new rooms are much better than the old, and the rent only 30*l.* but he cannot take at once to any thing that is new, and he looks forward to two or three months of melancholy separation. As he says, it is indeed a great cutting out from the short term of human life.....

Your child, Catharine,* is a sweet treasure. Very fair, very bonny, but not *beautiful* in spite of her blue eyes. She is exceedingly mild-tempered and a very good sleeper. This last-mentioned good quality is a great comfort to me for bad nights cut me up, and we do not like to trust babies with young servants who work hard all day. Mr. de Quincey has made us promise that he is to be her sole Tutor; so we shall not dare to shew her a letter in a book when she is not old enough to have the wit to learn and you may expect that she will be a very learned lady, for Mr. de Q. is an excellent scholar. If, however, he fails in inspiring her with a love of learning, I am sure he cannot fail in one thing—his gentle sweet manners must lead her to sweetness and gentle thoughts. His conversation has been of very great use to John, who is certainly now the finest boy I ever saw. His countenance is delicious, and though not bright at his book, he is far from being dull in acquiring knowledge, and is very thoughtful: but what is most delightful is his tenderness of disposition, his joyous benignant expression of countenance, and his exceeding modesty.

* Named after Mrs. Clarkson.

Thursday night,
I believe about the 12th of April.
[Postmark, April 17, 1810.]

.....At first you know, the new born babe* will require little more than its Mother's attendance, and I may take the charge of Catharine while the house-maid is doing her work, which is soon done in an ordinary way; and I trust that Catharine will be on her legs again before the end of the summer, when the Baby will require a servant's strength to nurse her. Coleridge talks of going to Keswick for a short while. I hope he will choose the time of Mary's confinement for his journey, as though he does not require near so much waiting upon as formerly, he makes a great difference: there is no [the?] parlour to clean; fire to light; sometimes gruel; toast and water; eggs; his bed always made at an unseasonable time, and many other little things which tell in a house.....

I need not tell you how we miss Sara, but I must add the truth that we are all glad she is gone. True it is she was the cause of the continuance of the *Friend* so long, but I am far from believing that it would have gone on if she had stayed. He was tired and she had at last no power to drive him on; and now I really believe that *he* also is glad that she is not here, because he has nobody to teize him. His spirits have certainly been more equable and much better. *Our* gladness proceeds from a different cause. He harassed and agitated her mind continually, and we saw that he was doing her health perpetual injury. I tell you this that you may no longer lament her departure. As to Coleridge, if I thought I should distress you I would say nothing about him, but I hope that you are sufficiently prepared for the worst. We have no hope of him—none that he will ever do anything more than he has already done.....

I am loth to say it, but it is the truth. He lies in bed, always till after 12 o'clock, sometimes much later and never walks out. Even the finest spring day does not tempt him to seek the fresh air; and this beautiful valley seems a blank to him. He never leaves his own parlour except at dinner and tea, and sometimes supper, and then he always seems impatient to get back to his solitude: he goes the moment his food is swallowed. Sometimes he does not speak a word, and when he does talk it is always very much and upon subjects as far aloof from himself or his friends as possible. The boys come every week and he talks to them, especially to Hartley but he never examines them in their books. He speaks of the *Friend* always as if it were going on, and would go on: therefore, of course, you will drop no hint of my opinion. I heartily wish I may be mistaken. I hope in about 3 weeks to inform you of the Birth of our 5th little one. Mary is now better than she was before.

* The babe, William Wordsworth, was born May 12th.

[14 August, 1811.]

The whole of the day after* they left me I was employed in making preserves and picking gooseberries; the day after in arranging matters put into disorder by their departure; the day after that I sate at work from uprising to going to bed at D.'s frocks; the next day I made a large seed-cake to be packed up in her Box to treat her Schoolfellows on her Birthday; and then by way of variety sate down again to my needle —and the next day (Sunday) we all, John, William and my maiden, Sarah, went to her Mother's at Hackett.† I carried the rest of my work for Dorothy with me, and stayed till last Thursday, when I came home with him to pack up and send off the Box. I passed my time very pleasantly at Hackett. The good woman of the house who is a most kind and hospitable creature, and very sensible and entertaining besides, took the whole care of William,‡ except when she was milking at nights; and then W^m and I walked about together in the rocky field before the house which is scattered over with copses, and commands delightful and varied views, first of the wild and simple valley of Little Langdale; with its mountainous head, a darling [wafer] of the clouds and mists—then we look into the green recesses of Tilberthwaite—next comes Colwith and then the valley of Brathay as far as Windermere, its fresh meadows inlaid with the broad and glassy stream—next come the steeps of Elterwater and Loughrigg, and further to the North our own mountains above Grasmere. You cannot conceive a more feeding spot for the mind than that hill top where the cottage stands. Within doors though we had no luxuries but milk, butter, eggs and bacon and fresh mutton provided for us with plenty of peats for the fire—we wanted nothing for comfort. When Betty's husband came home from his work at the quarries William regularly took his place upon the quiet man's knee, never wishing to stir, though for the hour before while Betty was milking he would not let me rest a moment. Jonathan smoked his pipe, Betty smoked hers, and the child smacked *his* lips imitating them. He has cut eight teeth, can say many words, and can very near, though not quite, walk alone. He is very lively and has a remarkably sweet voice. He is very like Tom. Dearest Dorothy left us in great spirits: we waited for the coach half an hour at Ambleside and she thought it would never come. When it did arrive there were no inside places, and she and Miss Jameson, Miss Weir's teacher mounted on the outside. Her heart was full at the very last moment and when two rough sailors got up and seated themselves opposite to her, she looked very much frightened. I called out "do not fear; they will take care of you," and turning to them I recommended her to their protection, and they seemed absolutely to overflow with kindness both to her and every body else—being in addition to all a *little* tipsy.

A NOTE ON STEPHEN'S REIGN.

Shirburn Vicarage, Oxon.

By the kindness of the governing body of Christ Church, Oxford, I have lately been able to examine, for the purpose of an edition of the Oseney Cartulary, a collection of some eighty charters which belonged to that abbey. Though Brian Twyne and Anthony Wood inspected them, their notes are very brief and incomplete, and as one of these charters throws some light on the history of the reign of Stephen, I may be perhaps permitted to mention it.

We learn from Gervase (vol. i. p. 133) that the Empress left England early in 1147, and, as Freeman says, "no historian has ever mentioned her return." Miss Norgate ('Angevin Kings,' vol. i. p. 344) thinks that the date should be "spring, 1148," but agrees that "henceforth the Empress lived in peace by her husband's side." One of the Christ Church charters, however, proves that she was in England in 1149. It is a deed by which she confirms to Oseney "the church of St. George's in the Castle of Oxford, even as Henry de Olli and John de St. John conceded and confirmed it in my presence." It ends: "testibus, Roberto filio Regis fratre meo, & Roberto filio Martini & Ioscel' de Baill' & Ern' de Hesding': apud Diuisas." The first witness is not Robert, Earl of Gloucester, who died in 1147, but Robert, son of Edith Forn. That this deed is to be assigned to the year 1149 we learn from the Oseney Chronicle ('Annales Monastici,' vol. iv. p. 26), and as this donation was far the most valuable that was ever made to Oseney, and was practically its second foundation, the date would be accurately remembered. There is also evidence in the Oseney Cartulary to corroborate the date 1149. The deed suggests that the Empress was at the time separated from her son. He himself was at Devizes in April, 1149, issuing charters in his own name; and there would at least have been the phrase "assensu Henrici filii mei," if he had been present.

Now in the 'Gesta Stephani' there is mention of an invasion of England by Henry, when, after attacking Cricklade and Bourton, he was forced to apply to his mother for money to pay his soldiers. Most historians assign this story to the year 1149, when Henry, passing through Devizes in April, was knighted at Carlisle in the end of May; but Mr. Howlett, the editor of the 'Gesta Stephani,' would assign it to an invasion hitherto unknown in the year 1147, partly on the ground that the story implies the presence of the Empress in England; and he thinks it more possible that she was in England in 1147 than in 1149. Mr. Horace Round ('Feudal England,' p. 491) has shown what difficulties there are in the way of this new theory, and has advanced strong arguments in favour of the year 1149. His case is strengthened by the discovery of this charter, which proves that the Empress was in England in 1149, and also suggests that while Henry was in the North she remained at Devizes.

It is curious to find that another Christ Church charter records an identical grant from Stephen, confirming the donation of the same church to Oseney by William de Chesney and Richard de Camville, who (in Stephen's eyes) were the rightful patrons. A new historical fact emerges here, that not only was the barony of Doilly confiscated by Stephen and given to William de Chesney, but also the barony of Ivri, later known as St. Walery, was transferred from the St. Johns to the Camvilles. The monastery of Oseney showed its prudence by securing the gift from each of the rival parties; but this evidence of worldly wisdom does not appear in the Cartularies, as the foundation of the Doillies was strongly on the side of the Empress, and all grants by Stephen are omitted, or rather attributed to her, in the Cartularies.

Some interest attaches to the William de Chesney just named. He was brother of Robert de Chesney, Bishop of Lincoln, and sometime Canon of St. George's, Oxford. Mr. Howlett has shown ('Gesta Stephani,' p. 80) that he is the William de Casneto who was a most active supporter of Stephen in 1141, and the William de Querceio who sallied forth from Oxford and was defeated by Henry in 1153 ('Robert de Torigni,' p. 174); he is also to be identified with the William de Chamai (read Chainai) "præses Oxenefordie" in 1145 ('Gesta Stephani,' p. 115). One of the Cartularies calls him also "alderman of the Guild of Oxford Merchants" in 1147, which seems a curious mixture of functions.

Hardly less interesting is a charter which purports to be the charter of Robert Doilly I. when he founded St. George's, Oxford. It is in a hand of *circa* 1240–70, and was possibly drawn up in 1267, when several charters were confirmed by the king. It is not genuine, nor even a copy of a genuine deed, for the witnesses given are quite impossible; yet it makes no improper claims such as would cause it to be a forgery, nor is there any attempt to deceive by imitating the writing of the eleventh century. Appended to it is the seal of Robert Doilly I. The abbey must have obtained permission to use the old matrix, and so we have on a thirteenth-century deed an impression of the "oldest lay baronial seal" (Ellis, 'Introduction to Domesday,' i. 41). As there are two similar deeds with the seal of Robert Doilly II., we can be sure that the other and more archaic seal is what it professes to be—viz., the seal of Robert Doilly I., who died in 1092.

There remain other Christ Church charters as yet unexamined. I doubt not that when the time comes they will yield equally interesting results. Meanwhile I desire to end by expressing my obligations to Christ Church, and in particular to the Dean, the Treasurer (Mr. Skene), and that good friend of all historical students, Prof. York-Powell. Oxford may or may not be indifferent to research; I at least have met the reverse of indifference at the House.

H. E. Salter.

THE NATIONAL HOME-READING UNION.

The late Dr. Creighton some time ago drew attention to the danger that lurks in our system of national education. "No nation," said he,

"can live on its assured capacity for governing other peoples. It must live on its power of supplying human needs, of improving the conditions of life, of liberating the energies of a constantly increasing number of intelligent men to work for the common good."

Striking confirmation of the writer's keen insight into affairs was given by Prof. Dewar at the Belfast meeting of the British Association. Comparing the progress of chemistry in Germany and England, the Professor says:—

"Putting the case as high as we can, and ignoring the more practical and thorough training of the German universities, which give their degrees for work done, and not for questions asked and answered on paper, we have only 31 per cent. of systematically trained chemists, against 84 per cent. in German works. These figures, which I suspect are much too favourable on the British side, unmistakably point to the prevalence among employers in this country of the antiquated adherence to rule of thumb which is at the root of much of the backwardness we have to deplore."

After giving this startling instance of a successful industry developed from the idea of an English brain by the practical industry and intelligence of Germans, the Professor asks:—

"What is the explanation of this extraordinary and disastrous phenomenon? I give it in a word—want of education. We had the material in abundance when other nations had comparatively little. We had the capital and we had the brains, for we originated the whole thing. But we did not possess the diffused education, without which the ideas of men of genius cannot fructify beyond the limited scope of an individual."

Sir William Anson, at the recent annual meeting of the N.H.R.U., showed conclusively that our Board of Education feels, and wishes to provide against, this crying educational need. It regards with friendly interest the endeavours of the Union to raise the standard of mental culture throughout the nation, and in seeking to help all classes towards the attainment of the high standard set up. If Sir William's suggestions are carried out, and the higher classes in our elementary schools are thus encouraged to acquire habits of thoughtful reading, and if those habits so fructify as to lead our young men and women to carry on their education at the free libraries now

* This was the trip to Bootle described in the 'Epistle to Sir George Howland Beaumont, Bart.'

† See Fenwick note to the 'Excursion.' Hackett lies at the southern extremity of the ridge which separates the two Langdales. The pair who lived there were Jonathan and Betty Yewdale. The house is the "sleeping sunbeam" of the 'Excursion,' v. 675.

‡ The youngest child.

so universally established, there must be a vast improvement in our national educational results and in our power of adapting knowledge to practical ends. Sir William Anson spoke of the N.H.R.U. and the University Extension Syndicate as the two agencies of the greatest importance in securing this increased popular culture, and promised to call the special attention of the new Educational Authorities to their propaganda. He furthermore pressed upon teachers of all classes the great importance of continuing their own culture in order to be thus able to teach with a constantly freshened mind. In this connexion he advised co-operation of pupil teachers' centres with the N.H.R.U.—an arrangement which can now be more readily made than formerly, owing to the liberalizing of the pupil teachers' education under the terms of the recently issued regulations.

EDWARD FITZGERALD.

Trinity College, Cambridge, February 1st, 1904.

I am unwilling that FitzGerald should suffer in reputation by being supposed to be the author of the 'Word Portraits,' and the verses contributed to the *Keepsake*, which are attributed to him in his 'Life' by Mr. Thomas Wright.

The 'Word Portraits' are plainly transcripts. Some time about the middle of the last century there was a person in London who professed to describe character from handwriting, and I have little doubt that these 'Word Portraits' are some of the descriptions of FitzGerald's friends which were derived from such evidence. There are references in some of FitzGerald's unpublished letters which convince me that my supposition is correct. It is impossible that he could have written such characters of Tennyson, Thackeray, Bernard Barton, and his own sister as are attributed to him.

The verses in the *Keepsake* are evidently by Edward Marlborough Fitzgerald, a writer of occasional verse, with whom Edward FitzGerald had no wish to be identified, and who caused him to avoid using his own surname. That they were signed in full is a sufficient indication that they are not by E. F. G.

William Aldis Wright.

THE ORIGINAL OF ADRIAN HARLEY.

St. John, N.B., Canada, January 21st, 1904.

It is stated by Sir F. C. Burnand in his recently published memoirs, among other more or less accurate recollections of my late cousin Maurice FitzGerald, that he was the "original of Adrian Harley" in 'Richard Feverel.' I have the authority of Mr. George Meredith to declare this statement entirely without foundation. It seems hard that one who lived a retired life should, a generation after his death, be gratuitously identified by one of his old friends with the typical character of a selfish and unprincipled epicure.

John de Soyres.

CURRICULUM OF STUDIES IN THE UNIVERSITIES OF THE MIDDLE AGES.

British Museum.

Among the thirty-one thousand documents belonging to the priceless collection of Westminster Chapter Muniments which I have as yet examined and calendared (a few of which are exhibited in the three new cases in the Chapter House), I think none is of greater interest than that which I found a short time ago and reproduce below. It is nothing more nor less than an acquittance for collecting moneys in the diocese of Lincoln for the expenses of readers in Hebrew, Greek, Arabic, and Chaldaic (*i.e.*, Syriac) in the University of Oxford at the end of the reign of Edward II. The term Readers, for professors, still obtains at Oxford. Mr. Rashdall, in his 'Universities of Europe in the Middle Ages,' quotes from the Register of Bishop Burghersh an extract showing that "money was collected for the stipend of a teacher in Hebrew and Greek at Oxford." Burghersh was Bishop of Lincoln *temp.* Edward II., and Oxford was then in Lincoln diocese. But this Westminster Chapter Muniment goes twice as far, including Arabic and Syriac, and it is quite impossible to suppose that this sum—seventeen pence halfpenny—was the only collection made for these readers; there must have been many more in all parts of the realm. I beg to subjoin an accurate transcript of the original :—

"Pateat vniuersis per presentes quod ego..... Decanus Roteland collector quadrantum libralium de beneficiatis dicti Decanatus pro expensis Magistrorum in lingua ebraica, greca, arabia et caldea in vniuersitate Oxon[iensi] legencium, per dominum.....Officialem domini.....Archidiaconi Northampton[iensis] dictorum quadrantum in Archidiaconatu Northampton[iensi] collectorem principalem per venerabilem patrem dominum Henricum Dei gracia Lincoln[iensem] Episcopum in hac parte constitutum deputatus recepi de preposito domini.....Abbatis Westm[onasterii] London' pro ecclesia sua de Ocham septemdecim denarios et obolum pro expensis dictorum Magistrorum. In cuius rei testimonium sigillum officii mei presentibus apposui. Dat[um] apud Ocham iiij Kalen[das] Octobr[is] Anno Domini Millesimo ccc° vicesimo Quinto."

Edward J. L. Scott, D.Litt.

SALE.

Messrs. Sotheby, Wilkinson & Hodge sold on Monday, the 1st inst., old English books and pamphlets from the library of the late Mr. H. Chandos Pole Gell, of Hopton Hall, Derbyshire. The following high prices were realized: Austen's Mansfield Park, first edition, 3 vols., uncut, 1814, 18*l.* 10*s.* Bacon's Essays, 1612, 15*l.* 5*s.*; Essays, 1620, 16*l.* 5*s.* N. Breton's A Poste with a Packet of Madde Letters, 1609, 19*l.* Castilio's The Courtyer, by Thos. Hoby, 1561, 19*l.* Cervantes's Don Quixote, by Shelton, Part 2, first edition, 1620, 27*l.* 5*s.* Milton's Eiconoclastes, uncut, 1649, 12*l.* 5*s.* Newspapers 1631-49(98), 28*l.* 10*s.* Mercurius Rusticus, 138 numbers, 1660-3, 20*l.* 10*s.* Pamphlets on the Long Parliament, Civil War, Commonwealth, Protectorate, and Restoration, a collection of 1220, in 40 vols., 135*l.* Smith's New England, 1614, and others (11), 104*l.* Turberville's Noble Art of Venerie, 1611, 14*l.* Hasted's Kent, 1778-99, 21*l.* 10*s.* Holinshed's Chronicles, 1577, 30*l.* Manning and Bray's Surrey, 1804-14, 15*l.* Parkinson's Paradisi in Sole, 1629, 14*l.* Statutes Edw. III.-IV. [W. Machlinia, 1482], 223*l.*; Statutes Henrici VI., Pynson and Redman, 1510, &c., 46*l.*; Statutes Henrici VI., n.d., 35*l.* 10*s.* The 203 lots realized 1,372*l.* 14*s.* 6*d.*

Literary Gossip.

Dr. Reich, whose historical lectures to the "Extension" students at the London University have attracted much attention, will shortly publish the first series, delivered in the early part of last year under the title 'The Foundations of Modern Europe.' The subject has been slightly expanded and rearranged since the lectures were delivered. The volume will be issued by Messrs. G. Bell & Sons.

The same firm have in the press, and will publish in the course of a few weeks, two volumes of 'Economic Inquiries and Studies,' by Sir Robert Giffen. These essays consist largely of papers written within the last thirty years, some of which have been printed before in the author's 'Essays on Finance,' which has been long out of print. Others have appeared more recently in the pages of the *Contemporary Review*, the *Nineteenth Century*, &c. They deal with such subjects as 'The Cost of the Franco-German War,' 'Foreign Competition,' 'Some Economic Aspects of the South African War,' and 'The Dream of a British Zollverein.'

The colossal Index, or rather Calendar, of State Papers relating to the War of Independence (1763–83) preserved in European archives, which engaged the attention of the late Mr. B. F. Stevens for nearly thirty years, has now been completed by his trained staff, and bound in 180 volumes. The calendar, which is a beautiful example of calligraphy, represents the contents of the chief archives of England and the Continent dealing with the subject and period. It may be regarded as an unequalled feat of historical research, and its importance to American students must be almost incalculable.

An interesting gathering is expected to take place on Tuesday on the occasion of the dinner in honour of the first public appearance of the "League of the Empire." This movement, as previously noticed by us, aims at promoting "reciprocal education" in the shape of the exchange of information concerning methods of study, and also a common plan of study, in British and colonial schools. The scheme has been warmly supported by a number of prominent officials and scholars, and the educational committees are advised by several distinguished university professors.

Our paragraph of last week concerning the MS. of Byron's 'Corsair' reported to have been purchased by Mr. Pierpont Morgan needs modification. Whatever the MS. in question may be (and no details as to its former possessors are to hand), it certainly is *not* "the 'copy' set up by the printer." That "copy" is preserved by Mr. John Murray, and has never been out of the possession of his family since Byron gave it to his grandfather. It is all in Byron's handwriting, and comprises a letter from him to "my Murray," indicating the MS. "as that which I placed in your hands a few days ago," or words to that effect. In fact, the evidence of its identity is unusually strong, to say nothing of its having been in the hands of the family since 1814.

The University of Oxford has received 2,500*l.* as the result of subscriptions to the "Max Müller Memorial Fund," which is to be applied in order to further research concerning the history, archæology, and religion of ancient India. Prof. Herkomer has presented a personal memorial in the shape of a portrait he painted of Max Müller, which is now in the hall of All Souls'.

Mr. Ralph Thomas writes from 13, Clifford's Inn :—

"Will you kindly allow me to say in the *Athenæum* that on the 27th ult. I left the whole of the printers' proofs of my 'Literature of Swimming' on an omnibus? I have made every inquiry for it since without avail. The proofs have been going through the press during the last two years, and there were in the parcel over 450 octavo pages. Not only was my address inside, but also that of Messrs. Sampson Low, Marston & Co., the publishers, and Messrs. Spottiswoode, the printers. The loss is a real calamity to me. It is surprising that any person can be so dishonest or so grossly ignorant as to keep an article which must appear to be of the utmost use to the loser, though quite useless to the finder."

Another lost MS. is wanted. It is that copy of the Turki text of the Emperor Babar's memoirs which the Hon. Mount-

stuart Elphinstone lent to Dr. Leyden and to Mr. W. Erskine for their translations. There can be no doubt that it was in the Advocates' Library of Edinburgh in 1848. No trace of it can now be found there. If any of our readers have knowledge of the existence of a copy of the 'Babar-nama' (which is variously entitled also the 'Tuzuk-i-babari' and the 'Waqiat-i-babari'), they will confer a real service by giving news of it to Annette S. Beveridge, at Pitfold, Shottermill, Haslemere, R.S.O.

At a meeting of the American Publishers' Association held on the 13th ult. a resolution in favour of selling all books at net prices received forty-three votes. The majority of 103 which negatived the request of the Booksellers' Association being insufficient to represent a decision of all those entitled to vote, the remaining suffrages were sent through the post, with what result we have not heard. All books other than novels are already sold at net prices in America.

The annual meeting of the Newsvendors' Benevolent Institution is to be held at the Memorial Hall on Wednesday, the 17th inst., when Mr. Charles Awdry will preside.

M. Léon Lavedan, the well-known French literary man, who died on Wednesday week, was born at Tours in 1826. At Orleans he started the *Moniteur du Loiret*, a Legitimist journal. He settled in Paris, and contributed to the *Gazette de France* and to the *Correspondant*, of which latter he was editor for a long period. During the Franco-German War he edited *Le Français* at Tours, and was appointed Préfet of La Vienne, and afterwards acted as Préfet of the Loire-Inférieure. For a time he was Assistant-Administrateur-Général of the Bibliothèque Nationale. He retired from public life at MacMahon's downfall. To the *Figaro*, under the signature of Philippe de Grandlieu, he contributed some powerful articles. His son, M. Henri Lavedan, is the well-known playwright and member of the Academy.

Mr. Lucien Pissarro has been fortunate enough to recover about forty copies of the 'Areopagitica' from the recent fire. They will be sent to such of the original subscribers as desire to have them.

A correspondent points out that 'The Forerunners of Dante,' noticed by us last week, is not by Dr. Marcus Dods, but by a son of his, whom we congratulate on inheriting literary accomplishment.

Viscount Goschen has promised to preside at the Jubilee Dinner of the London Association of Correctors of the Press, which will take place at the Hotel Cecil on Saturday, March 19th. It is hoped to establish a special pension in commemoration of the fiftieth year of the Association, which was founded in 1854.

A Société des Études Rousseauistes has just been set on foot at Geneva, where Jean Jacques was born in 1712, although his connexion with the city after his childhood was of the slightest. Its object is to collect and preserve at Geneva archives and information of every description concerning Rousseau. The administrative Council of the city has promised monetary assistance to the society, which, it is hoped, will be also supported by private generosity; it has also offered the use of a room in the public library in which papers may be stored and rendered accessible for research.

Hermann Eduard Holst, who was Professor of History at the University of Freiburg, and whose death, in his sixty-fourth year, is announced from Freiburg, was born in Livonia. After completing his studies in Dorpat and Heidelberg, he accepted a post as tutor in St. Petersburg, but subsequently resigned it, as he feared the publication of a pamphlet he had written on Russian affairs might be followed by unpleasant consequences. He spent some years at New York as a journalist, but returned in 1872, to accept a call to the University of Strasburg, and two years later went to Freiburg, where he remained till 1892, when he accepted an invitation to join the newly founded University of Chicago. Here he remained till 1900, when he once more took up his post at Freiburg. He was a man of uncompromising political views, as he proved by his attitude on the Venezuelan question. Of his historical works the most important are 'Verfassung und Demokratie der Vereinigten Staaten,' 'Das Staatsrecht der Vereinigten Staaten,' 'The French Revolution tested by Mirabeau's Career,' &c.

We also notice the death, in his fifty-second year, of the distinguished jurist Prof. Heinrich Otto Lehmann. Besides being the author of a number of important legal works, he assisted in drawing up the 'Bürgerliche Gesetzbuch,' and published a manual of civil law.

Recent Parliamentary Papers include Reports from University Colleges, such as the University of Birmingham, University College, King's College, and Bedford College, London, Owens College, and the University Colleges of Wales; Returns of Public Elementary Schools Warned (1*d.*); Report of the Medical Officer of the Local Government Board on Lead-Poisoning and Water Supplies—an important record of scientific research as to the effect of peat acid in moorland water (3*s.* 6*d.*); Memoranda by Prof. Church concerning the treatment of decayed stonework in the Chapter House, Westminster Abbey (1*d.*); and Appendix to the Report of the Commissioners of National Education in Ireland, 1902, Section II., Inspectors, Training Colleges, &c. (11½*d.*).

SCIENCE

Bacteriology of Milk. By Harold Swithinbank and George Newman. (Murray.)

The subject of milk involves one of the widest and the most productive fields of bacteriological research, and facts and problems of extreme importance and considerable urgency in public health. The present work appears to us to supply a serious need in this direction. It furnishes a complete handbook, equally valuable to the bacteriologist and to the specialist in sanitary science, and represents the first attempt, we believe, to deal with the relation of bacteria to milk and its derivatives in a systematic and scientific manner. The magnitude of the task will be realized only by those acquainted with the extraordinary extent of the literature upon the subject which has accumulated in the past decade. But the success attained more than justifies the expectations which the expert knowledge of the authors led us to entertain.

Not only have they enjoyed exceptional opportunities of study, but they have used those opportunities with exceptional skill and industry. And the fact that they have found it necessary to devote five years to the production of this book is in itself an evidence of the care and thoroughness with which they have verified the facts recorded, as well as of the extent of their independent observations. They do not overstate the case in saying that the work is one which every medical officer of health who is alive to the importance of a proper milk supply ought to possess.

The first chapter is concerned with the general properties and composition of normal milk under varying conditions. It describes the common sources of its bacterial contamination from the time of milking till it reaches the consumer, and outlines briefly its pathology. In the immediately succeeding chapters the authors explain in detail the methods and technique which they adopt and recommend in the routine bacteriological examination of milk, both qualitatively and quantitatively, and in the bacterial analysis of air and water in relation to the milk supply. In common with all accurate workers in bacteriology, they recognize the absolute necessity in experimental work of using media properly standardized, and of a definite and known reaction.

As regards their remarks upon choice of peptone in preparing media, we are inclined to doubt whether peptone prepared as recommended is more "uniform" in composition than the best brands of commercial peptones. And certainly the liquid obtained by their process is not "a true solution of peptone" any more than the so-called peptones on the market, being composed, like them, for the most part, of a series of albumoses. But that it gives superior results in culture media to those obtained with the commercial preparations may be readily admitted.

We mention a few further points which are suggested by our own preferences. In the preparation of dextrose-free bouillon it is of advantage to restandardize the liquid after fermentation of the dextrose. With agar-agar media it saves time to conduct the process of filtration in the heated sterilizer. This process is much more rapid than the use of the hot-water funnel recommended by the authors.

The reference to the use of the Conradi-Drigalski medium for the isolation of the bacillus typhosus is important. The method is one of exceptional value, but has been as yet insufficiently recognized in this country. In staining films for microscopic work we prefer to use the methyl-violet 6.B. as a violet stain in place of gentian violet, which is a somewhat variable product of inconstant composition. These, however, are only minor points, and as a whole the technical portion of the book is excellently done.

After the description of methods and technique comes a discussion of the bacterial content of milk, with the important con-

clusion, based upon a review of all the evidence, and confirmed by the authors' own experiments, that mere estimations of numbers of bacteria in milk are scarcely worth the labour they involve. What an enormous figure the total number of bacteria in an ordinary milk kept at the body-temperature for twenty-four hours may reach is shown in a series of observations quoted from Park, in which no less a total that twenty-five billions is the maximum recorded.

A most interesting section on the fermentations of milk follows, with some account of the history of the subject, and a description of the method of preparing koumiss and kephir. Milk anomalies, as they are called, are discussed, and useful measures are suggested for their prevention and eradication. We note with pleasure the recognition repeatedly accorded to the important observations of Von Freudenreich, and the reference to the work of St. Barbe Harrison on bitter milk.

The account of economic bacteria in relation to milk-products is somewhat meagre. This is the more unfortunate since we are already far behind our neighbours in the scientific use of artificial starters in the preparation of dairy produce. Next follow three important chapters on pathogenetic bacteria in milk and their relation to tuberculosis and epidemic disease. The evidence on the relationship of human and bovine tuberculosis is lucidly discussed, and the position summed up provisionally in a sense adverse to Koch's contention. The implication of contaminated milk in the spread of scarlatina, typhoid fever, and diphtheria is fully dealt with, and a mass of invaluable information has been made readily available in the numerous and well-arranged abstracts of milk-carried epidemics.

In the eleventh chapter the authors discuss the investigation and prevention of milk-borne disease, illustrating the value of the graphic method of tracing the distribution of infection by the milk-supply by introducing two charts taken from the published observations of Dr. Davies. To this succeeds a systematic description of the species of bacteria found in milk, which of itself would suffice to make the book invaluable as a practical guide, and which has evidently been compiled with great exactness.

The book concludes with three chapters, from the pen of Dr. Newman, on the control of the milk supply by the State, by private enterprise, and by the trade respectively, in which the necessity for a larger measure of control and regulation is emphatically urged. Stress is repeatedly laid on the desirability of pure rather than purified milk; and on the importance from this aspect of immediate cooling of the milk when it is drawn, and of maintaining it continuously at a low temperature during its transit from the dairy to the consumer. This is undoubtedly the best means available for its preservation in a sound condition, and legislation on the subject is a pressing need.

The serious objections to the use of preservatives in milk are clearly defined. Such added substances are probably deleterious in a high degree in the case of invalids and young children; and salicylic acid, which, unfortunately, is growing in favour in certain quarters, has recently been shown by the health authorities of New York State to be definitely injurious, even to healthy adults, when employed as a preservative for foods.

The volume concludes with a series of very useful appendixes dealing with the State control of milk, and other matters of importance to those who protect the public health. It is furnished with numerous excellent illustrations and original plates. We congratulate the authors on their conspicuous success in treating a subject which is as complex as it is important.

Precious Stones: a Popular Account of their Characters, Occurrence, and Applications, with an Introduction to their Determination, for Mineralogists, Lapidaries, Jewellers, &c., with an Appendix on Pearls and Coral. By Dr. Max Bauer. Translated, with Additions, by L. J. Spencer. (Griffin & Co.)

It is no wonder that Prof. Bauer's sumptuous volume on 'Edelsteinkunde,' with its beautiful coloured plates, should be presented to the English reader: the wonder is rather that it was not translated long ago. The work was originally issued in parts, and more than seven years have passed since it was completed. Yet it has not, during that interval, been deposed from the position which it took immediately on its appearance. It was then, and is still, the standard work on gem stones.

Although Dr. Bauer's book appeals primarily to collectors, workers, and dealers, who want scientific information about the things which they collect, or cut, or sell, it is yet a book which can be consulted with advantage, and read with interest, by any educated reader. For it is not too technical. Its pages are not sprinkled, after the manner of most mineralogical works, with crystallographic symbols and chemical formulæ, though the latter are not altogether wanting. The reader whom the author had in view was that intelligent man who, without being specially scientific, has had the rudiments of science drilled into him when young, and retains a scientific taste through life—a type more common, perhaps, in Germany than here. It may be objected that for such a person the book is rather too bulky. The reader who is not a specialist, but wants a little information about precious stones, may find it too big, but will probably become reconciled to its bulk by the beauty of its plates.

The rendering of such a treatise into English needed a skilled mineralogist, for an ordinary translator is certain to go wrong over technical terms, and the language of mineralogy is intensely technical. Mr. Spencer has fortunately brought to his task qualifications of no mean order. As an officer in the Mineral Department of the British Museum he has a thorough practical acquaintance with his subject. The actual rendering into English is the work, we understand, of Mrs. Spencer, but her husband is responsible for its scientific accuracy; and they undoubtedly deserve congratulation on the result of their joint labour.

During the time that has passed since the original work appeared, advance has been made in our knowledge of many precious stones, and the translator's additions have brought the information in most cases well abreast of recent research. Even since the translation has been printed we have not stood still; witness, for instance, the recent announcement of a new gem-stone, a pretty pink spodumene, to be called Kunzite, after the famous American expert.

With regard to the diamond Mr. Spencer has introduced much new matter; but perhaps the section on the South African mines, though very full in the original, might have claimed still more attention. An excellent figure is added, showing the "Excelsior" or "Jubilee" in the rough, a diamond found at Jagersfontein, in the Orange River Colony, in 1893, and believed to be the largest specimen of the kind that the world has ever seen. It weighed as much as 971¾ carats, and had a peculiar shape which was but ill represented in the original work.

It seems a pity that a work of such magnitude as Prof. Bauer's should not include copious references to original authorities. It is true that, notwithstanding its size, it is of a semi-popular character, hardly intended for the profound mineralogist; still it is of such sterling value that it will certainly attract many real students, who will wish, in certain cases, for references to sources of further information.

No one will deny that this translation of Prof. Bauer's fine work forms a welcome addition to our scientific literature, and in view of the fascination surrounding precious stones and the magnitude of the trade in such things in Hatton Garden and Bond Street, it seems strange that there have hitherto been but few works on the subject accessible to English readers. Prof. Church's admirable little 'South Kensington Handbook' and Mr. Streeter's well-known volume are the only works of recent date worth mention. Prof. Miers's Cantor Lectures, excellent as they are, form only a pamphlet. In Germany men of the high scientific standing of Prof. Groth have not disdained to write popular works on precious stones. In America, again, Dr. Kunz, with his characteristic energy, published, many years ago, an admirable work on the gem-stones of North America. Dr. Bauer admits that it was this book that led him to write his 'Edelsteinkunde.' In the style of illustration, too, Berlin followed Boston.

The plates, of which there are twenty, form a most attractive feature of the work. Opaque stones, like agate, may be easily represented with fidelity; but it is far from easy to produce the effect of a transparent coloured stone, especially when it is faceted. The opal, too, with its subtle flashes of fire, is the despair of a colour-printer. On the whole, however, the plates are remarkable for their beauty, delicacy, and truthfulness. A glance at them alone is a lesson on precious stones, whilst the perusal of the work itself should add new interest to any casket of jewels or cabinet of gems, or even to a jeweller's window.

When we noticed 'Butterflies and Moths of the Country-Side,' a volume of the "Woburn Library" series, the statement by the Duke of

Bedford, that each subject will be treated by a writer who has made it his special study, was challenged (*Athenæum*, No. 3969, November 21st, 1903). Similarly it is open to question whether Sir Harry Johnston, who has contrived to be busy and successful in many pursuits, would claim to be an expert or specialist in a subject so extensive as that covered by the title *British Mammals* (Hutchinson & Co.). Still he has evidently given his topic considerable attention, observed much, and freely consulted well-known authorities; with the result that his book may, so far as we have noticed, be accepted as a reasonable guide by persons who desire to have some acquaintance with "the mammalian fauna of the British Islands from the commencement of the Pleistocene period down to the present day." Naturally a great deal of the book is occupied by descriptions of extinct animals, for, as the author says, if existing mammals alone were dealt with the book would not have been worth compiling. That this is so may be true, but the cause of disappearance is rather to be looked for in the increase of population and consequent deforesting of land than in any special destructiveness on the part of its inhabitants, whether sportsmen or not. They are probably in this respect neither better nor worse than those of other countries of democratic tendencies in which laws for the preservation of species either do not exist or are laxly enforced. Sir H. Johnston's zeal for "the importance of Mammalia to the landscape aspects of Britain" sometimes outruns discretion, as when he asserts that roast beef and potatoes cannot wholly atone for the extirpation of the aurochs and the Osmunda fern, and that the weasel is quite as beautiful and half again as interesting as the pheasant. We wonder whether he had his editor in view when he declared absence of

"sympathy with those well-meaning but misdirected persons who, loving the Mammalia, and feeling starved in their affections as British residents, introduce into their parks and domains kangaroos, African antelopes, ostriches, or Indian humped cattle."

Or is the Duke one of those great landowners who are reinforcing and protecting "dwindling British species," and reintroducing

"those lost forms which were co-existent with man in prehistoric times, and which may still be found lingering in holes and corners of Europe, Asia, and North America"?

Many of the articles, specially perhaps those on deer and the bovines, will be found interesting, and considerable praise is deserved by the numerous illustrations, chiefly from the author's drawings. Sixteen are coloured, but though they are not without merit, we like them less than the black-and-white work, of which the polecat (p. 154) and the weasel (p. 162) are good specimens. The volume is a handsome quarto, well printed and well bound, and it has an index.

GEOGRAPHICAL NOTES.

The route along which the British Mission to Tibet is slowly making its way is not new ground and unexplored, as has been represented more than once in telegrams from Chumbi. It was traversed in 1783 by Capt. S. Turner, Warren Hastings's second envoy to the Grand Lama of Tibet, and very interesting particulars will be found in Turner's 'Account of an Embassy to the Court of the Teshoo Lama,' dedicated to the Court of the East India Company, and published in 1806. The fortress of Phari, where our troops are at present stationed, was not visited by Turner, who halted at Chassa Goombah (the Chatsa of our maps), a few miles further north, and lying under the crest of the great watershed of the streams draining north and south respectively. Turner was accommodated at the monastery of this place, in a low, square, dark room where the Lama performed his devotions, and here the Englishman reposed "amidst gods and whirligigs" (*i.e.*, prayer-wheels). His host the Lama treated him to

"a preparation of mutton, minutely incorporated with milk and spices, of which we ate heartily, and thought it excellent cookery. There were also abundance of dates and dried apricots, with the infusion of rice by way of liquor for the table."

But attempts to warm the chilly apartment—it was then the middle of September—were disastrous owing to the pungent and stifling smoke emitted. Beyond the Chumbi and Phari valleys lie the plains of Tibet draining into the Sanpu or Tibetan Brahmaputra. This part of the British Mission's route, if we assume that they are bound for Gyangtse, has been covered by Mr. Bogle (Warren Hastings's first emissary), Capt. Turner, and Sarat Chandra Das, who have all written descriptions. It will be particularly interesting if Col. Younghusband and his party are enabled to make their way to Lhasa and bring home the first impressions recorded by any Englishman since the time of Lamb's friend Manning at the beginning of last century. Huc and Gabet, the two French missionaries, and Sarat Chandra Das, have told us something, no doubt, about the capital. At the same time the political, scientific, and general observations of an accomplished traveller like Col. Younghusband will be of great importance in considering our future relations with Tibet.

An interesting communication to the *Times of India* has resuscitated the question of constructing a railway across the northern "neck" of Arabia from Port Said and the Gulf of Akabah to Koweit. This project formed the subject of a paper read by Mr. C. E. D. Black before the Society of Arts in 1897, and undoubtedly there is much to be said in favour of it. In the first place it provides an alternative to the way by the Mediterranean to the Persian Gulf, which, in case the Suez Canal were blocked, either by accident or design, would be of high strategic and political importance. Next, if supplemented by fast boats from the head of the Persian Gulf to Kurrachee, it would shorten the route to India by at least three days as compared with the slow and roundabout course down the Red Sea and across the Indian Ocean. There are other advantages in this railway scheme which it would take too much space here to dwell upon, but there is no doubt that if German or other concessionaires succeed in pushing their lines down the Euphrates valley to Koweit, England would be justified in insisting on permission to build a compensating line from Egypt to the Persian Gulf. This would dispose of the political difficulties and objections to such a project. Physical obstructions are non-existent, when the initial rise from the Gulf of Akabah and the 3,000 feet of the Arabian plateau have been once surmounted.

SOCIETIES.

Geological.—*Jan.* 20.—Sir Archibald Geikie, V.P., in the chair.—The Secretary announced that the Council had communicated the following resolution of sympathy to Mrs. Etheridge: "That the Council desire to place on record their great regret at the death of Mr. Robert Etheridge, F.R.S., formerly President of this Society, who did so much during his long life to advance geological science and to promote the interests of the Society."—The following communications were read: 'On the Jaws of Ptychodus from the Chalk,' by Dr. A. S. Woodward,—and 'On the Igneous Rocks at Spring Cove, near Weston-super-Mare,' by Mr. W. S. Boulton.

Linnean.—*Jan.* 21.—Prof. S. H. Vines, President, in the chair.—Mr. E. P. Stebbing was admitted a Fellow.—Mr. L. B. Hall and Mr. C. E. Walker were elected Fellows.—Dr. Eric Drabble exhibited a lantern-slide showing diagrams of bicarpellary fruits of the French bean. The specimens of *Phaseolus vulgaris*, Savi, were obtained from a garden on the Middle Coal-measures of North Derbyshire.—The Rev. R. Ashington Bullen exhibited a finely preserved female specimen of the Northern stone-crab, *Lithodes maia* (Linn.), from Aberdeen, and called attention to the various organisms securely settled upon its carapace.—A discussion followed on the characters, systematic position, and distribution of this anomalous macruran, Prof. Poulton, Mr. A. O. Walker, and the Zoological Secretary taking part.—The Rev. T. R. R. Stebbing communicated, on behalf of Dr. G. H. Fowler, a paper entitled 'Biscayan Plankton: Part I. Methods and Data.' This formed the introduction to a series of reports from different hands, dealing with the collections made by Dr. Fowler in the Bay of Biscay during a cruise of H.M.S. Research; and set out the objects of the cruise, the gear employed, and the records of weather, light, temperature, &c., kept in the naturalist's log. The hauls available for purposes of comparison were 83 with ordinary tow-nets in the Epiplankton, 37 with the closing net in the Mesoplankton, and 7 with serial open tow-nets in the Challenger method: in all 127 hauls, a number which would have been impossible without the help of Mr. L. A. Borradaile, of Cambridge. The deep-sea temperature observations made by the officers of the Research were thirty-nine in number, at depths from 100 to 2,340 fathoms, and, when plotted for comparison with the normal curve of the deep-sea temperatures, showed a re-entrant curve, due presumably to the warm water which flows out from the Straits of Gibraltar as an undercurrent.—A discussion followed, in which Mr. A. O. Walker, Prof. Poulton, and Mr. Stebbing took part, and Dr. Fowler replied.—The second paper was by Mr. Stebbing on the Crustacea obtained during the operations described in the preceding paper, entitled 'Biscayan Plankton collected on H.M.S. Research in July, 1900: Part II. The Amphipoda and Cladocera, with Notes on a Larval Thyrostracan'; to which were added Notes on their Distribution by Dr. Fowler. The collection contains twenty-eight species of small crustaceans, twenty-two of these being Amphipoda. Among them is a new genus and species of Gammarids, named *Eusirogenes dolichocarpus*, from its having the base of the "wrist" in the grasping limbs singularly elongate. Among the Hyperids, the family Scinidæ is represented by no fewer than eight species. Here *Archæoscina bonnieri*, n. g. et sp., affords the novelty of a mandibular palp, which the other sixteen species in this family have managed to lose. Also *Parascina fowleri*, n. g. et sp., presents a feature presumably archaic, in having the inner branches of the uropods articulated to their peduncles, instead of being coalesced with them. A general review of the family was contributed. M. Chevreux's new genus and species, *Hyperioides longipes*, only established in 1900, has since proved to be abundant. It has been independently discussed by Lo Bianco, Vosseler, and A. O. Walker. In the Bay of Biscay Dr. Fowler obtained it at thirty-one stations, and the fact now appears that, while the male possesses a mandibular palp, the female is without one. Another of the Hyperid captures, a very juvenile *Primno macropa*, Guérin, is interesting as showing that the uropods at this early stage greatly resemble those of the Scinidæ, from which they differ remarkably in later life. The curiously horned cypris-larva of *Lepas pectinata*, Spengler, was discussed and figured in the paper.—Dr. Fowler added some notes on the distribution of these Amphipoda, particularly in relation to the special points which the cruise was designed to study. No species, nor the Hyperiidea as a whole, showed any signs of the nocturnal rise and diurnal fall alleged to affect the Epiplankton. Evidence was adduced to show that *Cyphocaris anonyx* and *Scina borealis* were arctic and subarctic forms, seeking the deep cold water of the Mesoplankton at the lower latitudes of the Bay of Biscay.—The discussion was continued by Mr. A. O. Walker, Canon Fowler, the Rev. R. Ashington Bullen, and Mr. A. D. Michael.

Microscopical.—*Jan.* 20.—*Annual Meeting.*—Dr. H. Woodward, President, in the chair.—The Curator, Mr. C. Rousselet, exhibited an old microscope by Plössl, of Vienna, which had been sent on approval. It has a folding tripod foot which carries a short column surmounted by a compass joint for inclining the instrument. To a hinged attachment of the compass joint a triangular steel bar is fixed; on this bar slides a bracket having a curved arm, to which the body of the microscope is secured. A rack is sunk into the base or back of the triangular bar for the coarse adjustment, the pinion of which is contained in the sliding bracket. The stage, which is also carried by the triangular bar, has slow rectangular movements of very limited extent. There is also a micrometer movement, right and left, for measuring objects, and a fine adjustment for focussing. There are six object-glasses, which can be used separately or in various combinations of two or three glasses. Among the apparatus are a lenticular prism for illuminating opaque objects and two diaphragms for reducing the diameter of the reflecting surface of the mirror.—The ballot for officers and Council for the ensuing year was then taken, and Dr. Dukinfield H. Scott was elected President.—The other business of the Annual Meeting having been

disposed of, Dr. H. Woodward, the retiring President, proceeded to give his address, taking as his subject 'The Evolution of Vertebrate Animals in Time.' His paper was illustrated by diagrams, drawings, and slides shown upon the screen.

INSTITUTION OF CIVIL ENGINEERS.—*Feb.* 2.—Sir W. H. White, President, in the chair.—It was announced that nine Associate Members had been transferred to the class of Members, and that five candidates had been admitted as Students.—The monthly ballot resulted in the election of one Honorary Member, seven Members, and fifteen Associate Members.

SOCIETY OF ENGINEERS.—*Feb.* 1.—Mr. J. Patten Barber, President for 1903, first occupied the chair, and presented the premiums awarded for papers read during that year—viz.: The President's Gold Medal to Mr. D. Mackenzie for his paper on 'Motor Transport for Goods'; the Bessemer Premium of Books to Mr. R. J. Thomas for his paper on 'Road Maintenance and Administration'; and a Society's Premium of Books to Mr. A. Gay for his paper on 'Mechanical Stokers for Electricity Generating Stations.'—Mr. Barber introduced the President for the present year, Mr. D. B. Butler, and retired from the chair.—The President then delivered his inaugural address.

CHALLENGER.—*Jan.* 27.—Dr. E. J. Allen in the chair.—On behalf of the Marine Biological Association, Dr. Allen exhibited a chart showing the positions and dates of freeing and recapture of marked plaice in the North Sea, and their probable lines of migration.—The Secretary exhibited proofs of the North and South Atlantic sheets of the Society's new Blank Chart.—Dr. Fowler contributed notes on the vertical distribution of two Biscayan Chætognatha: *Sagitta serratodentata*, apparently seeking the surface by day, but deserting it for deeper water, down to 100 fathoms, by night or after rain; *Krohnia hamata*, represented merely by small and immature specimens between 50 and 500 fathoms, larger specimens occurring only between 500 and 2,000 fathoms, none being captured between the surface and 50 fathoms. This observation tends to strengthen the theory of the continuity of the subarctic and subantarctic Plankton by way of the Mesoplankton.—Prof. D'A. W. Thompson, Commander D. Wilson-Barker, and Mr. H. N. Dickson were elected Fellows.

MEETINGS NEXT WEEK.

MON. United Service Institution, 3.—'The New Pacific from a Strategic Point of View,' Dr. T. M. Miller Maguire.
— London Institution, 5.—'On the Fringe of the Balkans,' Prof. Grenville Cole.
— Institution of Mechanical Engineers, 8.—'The Work of the Alloys Research Committee,' Mr. W. H. Merrett.
— Society of Arts, 8.—'Oils and Fats: their Uses and Applications,' Lecture III., Dr. J. Lewkowitsch. (Cantor Lectures.)
— Surveyors' Institution, 8.—Discussion on 'The Garden City Scheme.'
— Geographical, 8½.—'Turkestan and a Corner of Tibet,' Mr. O. F. Crosby.
TUES. Asiatic, 4.—'In what Degree was Sanskrit a Spoken Language?' Prof. E. J. Rapson.
— Society of Arts, 4½.—'The Biology of Federation,' Sir J. A. Cockburn.
— Royal Institution, 5.—'The Development of Animals,' Lecture V., Prof. L. C. Miall.
— Colonial Institute, 8.—'Ceylon from 1896 to 1903,' Mr. J. Ferguson.
— Institution of Civil Engineers, 8.—'Tonnage Laws, and the Assessment of Harbour Dues and Charges,' Mr. H. H. West.
WED. Society of Arts, 8.—'Thermit: its Application to Metallurgical Engineering,' Dr. C. V. Boys.
— Dante, 8½.—'Dante and the Traveller,' Mr. Maurice Hewlett.
THURS. Royal, 4½.
— Society of Arts, 4½.—'Our Commercial Relations with Afghanistan,' Col. Sir T. H. Holdich.
— Royal Institution, 5.—'Recent Research in Agriculture,' Lecture II., Mr. A. D. Hall.
— London Institution, 6.—'Charles Dickens: his Novels and Methods, II.,' Mr. P. Fitzgerald.
— Institution of Electrical Engineers, 8.—'Transatlantic Engineering Schools and Engineering,' Prof. R. M. Walmsley.
— Society of Antiquaries, 8½.
FRI. Astronomical, 5.—Annual Meeting.
— Institution of Civil Engineers, 8.—'The Electricity and Destructor Station at Plumstead,' Mr. T. S. Nash. (Students' Meeting.)
— Physical, 8.—Annual Meeting; President's Address.
— Royal Institution, 9.—'Westminster Abbey in the Early Part of the Seventeenth Century,' Dean Robinson.
SAT. Royal Institution, 3.—'Culture and Sculpture,' Lecture II., Dr. C. Waldstein.

Science Gossip.

MR. T. FISHER UNWIN will publish before long a book entitled 'Nature's Story of the Year,' by Mr. C. A. Witchell, author of 'The Evolution of Bird Song.' The work depicts the aspect of the countryside through the different seasons of the year, and records the author's own observations concerning animal, bird, insect, and vegetable life. It will be illustrated from photographs and drawings.

MR. LYNN has in the press (Sampson Low & Co.) a new (eleventh) edition of his handy little work 'Remarkable Comets,' in which the information is again brought up to the date of publication (the present month). Winnecke's periodical comet, due to return last month, was unfavourably placed, and was not seen. Other periodical comets due this year (towards the end of it) are Encke's, which has never failed to be observed at every return since 1818, and Tempel's second periodical comet, which was discovered at Milan in 1873, and observed (the period being about 5¼ years) in 1878, 1894, and 1899, but not in 1883 or 1889, at both which returns it was unfavourably placed for perception.

MR. W. C. NASH, Superintendent of the Magnetical and Meteorological Department of the Royal Observatory, Greenwich, having completed his full term of service, has now resigned.

THE Astronomische Gesellschaft will meet this year at Lund from the 5th to the 8th of September: President, Prof. H. Seeliger; secretaries, Herr R. Lehmann-Filhés and Prof. G. Müller.

PROF. MAX WOLF announces another small planet discovered at Königstuhl, Heidelberg, on the 11th ult.

TWO new variable stars are announced: Var. 2, 1904, Tauri, by Prof. Millosevich at the Collegio Romano (he indicates the variability as "probable"), and Var. 3, 1904, Cancri, by Prof. Max Wolf, of Heidelberg.

FINE ARTS

ARCHITECTURE.

Architecture, Industry, and Wealth. Collected Papers by William Morris. (Longmans.)—We have received the second edition of these posthumously printed papers by William Morris on the various artistic and social questions concerning which he thought strongly, and expressed himself at divers times in his vigorous way. Some are on technical subjects, such as pottery, weaving, and pattern-designing, and show his wonderful power of getting at essentials in any craft which he took up. This is no doubt due to his firm grasp of the essential principle, apart from which there can be no enduring success in any art, "Think of your materials." Others are fiercer and more contentious in tone, dealing with social matters, the status of art under plutocracy, the distribution of wealth, and the tyranny of commerce. Of these the central thought may be found in the essay on 'Art and Socialism': "Nothing should be made by man's labour which is not worth making, or which must be made by labour degrading to the makers." It was this thought of the degrading and joyless conditions which the present constitution of society has forced upon many of the workers that Morris found so intolerable, that drove him into Socialism, and turned his mind to the reconstruction of his ideal England of the Middle Ages, free from the smoke and strife of commerce, where one man was as good as another, and where nothing was produced save what was either essential to the well-being of a simple community, or justified by its own beauty. It was a fair dream, and though the tithe of what he strove for has not been accomplished, one has but to read this book to feel how much this one man's efforts have done towards clearing away the rubbish of convention and discrediting the ostentation of riches.

English Interior Woodwork of the Sixteenth, Seventeenth, and Eighteenth Centuries. By Henry Tanner, Jun., A.R.I.B.A. (Batsford.)—This is a delightful, and, except in certain respects, a well-chosen collection of drawings in illustration of old woodwork. But Mr. Tanner's title-page is somewhat misleading when one bears in mind the store of examples he has to draw upon in the three centuries he has selected, from the sumptuous Italianate work at Cambridge in King's College Chapel to the sober Georgian proportions of Chambers, the more freakish inventiveness of the Adam brethren, and the chilly splendour of Greek Stuart in the chapel of Greenwich Hospital. He himself admits the superior strength and refinement of the early Cambridge work over that which immediately followed, and although this school was short-lived, it left its mark in places so widely separated as Carlisle and St. Cross. It is true that for one example of this style we have perhaps a hundred of the Elizabethan and Jacobean, but in a book intended for students the rare masterpiece should surely receive preference over what is widely diffused and of lower worth. What we actually find is that of fifty plates no fewer than thirty-four are devoted to the reigns of Elizabeth and James I., whereas the earlier work is but shortly referred to in the introduction, and altogether neglected among the illustrations. Indeed, the book is devoted to the study of two periods, the Elizabethan and Jacobean—for, in spite of Mr. Tanner, these two are one, and only separable by the most minute investigation—and that of Wren and Gibbons. Thus all the work shown, save a very few plates at beginning and end, comes from the hundred years between 1580 and 1680. But granting that this was Mr. Tanner's chosen period, instead of the three centuries set forth in the title, we still hold that a juster sense of proportion and the claims of quality over quantity would have led to the omission of several among the earlier plates. The strength of the Jacobeans lay in conception and disposition, not in detail, and therefore while we welcome any drawing that displays their delight in unexpected and interesting plan, the playful lighting of a room or the general arrangement of its panelled decoration, it is hard not to resent the elaborate analysis of fourteen chimney-pieces, with their wild profusion of swollen columns, monstrous caryatids, drops, pendants, cartouches, and strapwork. No man, master or student, can receive real pleasure or benefit from the study of these aberrations, and we grudge the room that is given up to at least ten of the fourteen, and hold that it would have been more profitably devoted to earlier and later styles, or even that the book would have gained had some of these subjects been left severely alone.

So much for what Mr. Tanner might have given us. What he has given is very good. His drawing, whether geometrical or perspective, in ink or in pencil, is delicate and rightly felt, and the varying breadth of his line is excellently adapted to the diversities of his subject. Only now and then, as in Plate 47, the Chapel of Chelsea Hospital, does he obscure the plates with a multiplicity of detail; and his rendering of the rich work of Gibbons, as in Plates 40 and 46, of St. Lawrence Jewry and Hampton Court, is especially sympathetic. And apart from his method, the book is a wonderful memorial of the inventiveness of those old joiners and carvers. How admirable and surprising is the little stair in the Strangers' Hall at Norwich (Plate 23), thrust out into a bay window, which serves for the landing! What can be bolder in idea than the Convocation Room at Oxford (Plate 32), where the throne stands directly before the great window, its dome and crowding pinnacles fretted against the light? The internal porch of the drawing-room at Broughton Castle (Plate 8) is a fine instance of the reverse treatment, where the pierced finials shoot up in light relief against the dark woodwork of the dark angle behind. Mr. Tanner mentions and approves a tradition that this was added after the Restoration, which appears most unlikely from the character of the work. Oxfordshire is not so remote that new ideas would have taken half a century to arrive there, nor should any

stress be laid on the argument that the leading lines of this porch do not coincide with those of the room. As many of the other illustrations show, the Jacobeans were not minutely anxious in matters of finish. Staircases are fully treated, and Mr. Tanner has collected various interesting forms. These range from the Elizabethan type, such as we find in the Charterhouse (Plate 5), where the effect, though rich, is often marred by the unpleasant distortion of the raking arcade, to the light and graceful eighteenth-century flights, as at Burford and Glastonbury (Plates 49 and 50), with twisted balusters and columnar newels, and include the noble work from Norwich and Thorpe Hall (Plates 34 and 36), where balustrades are formed by long panels of carved and pierced scrolls of strapwork, fruit and foliage. These represent the topmost achievements of English Renaissance wood-carving, and there is more of the sort in the country than is commonly supposed. But enough has been said to show that, if a searching criticism cannot accept as first-rate all that Mr. Tanner has presented, his book is a desirable possession for any who care for the art and craft of the worker in wood.

THE OLD MASTERS AT BURLINGTON HOUSE.

(Fourth Notice.)

Among the primitives of the first room a few remain to be mentioned. A little diptych, lent by Mr. Street (No. 19), and attributed to the Sienese School, should rather, we think, be ascribed to Bernardo Daddi, a painter whose importance in the art of the fourteenth century is only just beginning to be duly appreciated. The Marquess of Northampton sends a small landscape with figures (27), which was shown at the Venetian Exhibition in the New Gallery, and was then, as now, attributed to Giorgione. It is exceedingly Giorgionesque, and recalls the Giovanelli picture, but it can only be an adaptation by an inferior artist, perhaps Romanino; it has, moreover, suffered much from abrasion. Another so-called Giorgione from the same collection is the *Young Man with Hand on Skull* (32). This has long been recognized as the work of Bernardo Licinio. The Cassone piece (28), lent by the Marquess of Bath, and ascribed to Pinturicchio, is interesting as an example of the methods of furniture painting of the time, and shows that such works were sometimes manufactured by the collaboration of various hands. In the scene to the right, where some horsemen pursue fugitives, we can recognize at once the quaint types of an artist whom Mr. Berenson has nicknamed Alunno di Domenico. That he was called in for such minor work we know also from his share in the Nostagio degli Onesti pictures. It is not a little surprising to find this distinctly Florentine craftsman working with an artist of the Umbrian School, who executed the majority of the figures on the left-hand side of the panel. It is from his work, no doubt, that the attribution to Pinturicchio was deduced, but he is more influenced by Signorelli, and is, we believe, the same master who executed the charming decorative pieces in the National Gallery representing the story of Griselda. The panel once formed part of a marriage chest, and from the united coats of arms over the tent it should be possible to discover its date and place of execution. This might throw light on the history of some of the minor artists of the period; but the whole question is one rather of archæological than artistic interest.

We come next to the greatest masterpiece in the first room—Piero di Cosimo's magnificent tondo of the *Virgin and Child* (33), lent by Mr. Street. This picture makes us realize how great and how isolated an artist Piero di Cosimo was, for when it was painted the trend of Florentine art was in the direction of a slight and almost frivolous charm. Filippino Lippi's tondo on the opposite wall shows such a style at its best, and beside Piero di Cosimo's work looks positively pretty. While we look at the Filippino we are fascinated by the elegance of the design, the charm of the sentiment, and the sweetness of the colouring; but Piero's picture, with its noble simplicity of composition and, above all, the austere, dry beauty of its difficult and strange harmonies of colour, makes his contemporary's work look trickish and facile by comparison. It is perhaps the intense conviction and the perfect sincerity of this work which make it so impressive. Certainly no artist was ever more personal, more absolutely true to himself, than Piero di Cosimo, and his sincerity must have cost him an effort, for though in many ways he was actually in advance of most of his contemporaries, he had very little power of giving an air of verisimilitude to his pictures. Here, for instance, the relative position of the figures is somewhat problematical, the Virgin appearing to be in front of the Child rather than further back, as she is intended to be. But Piero shirked nothing, he drew things as he saw and felt them. Awkward and ungainly they often are, but always drawn with absolute conviction. The ox in this picture is typical; it is drawn with real understanding and keen observation, but it does not look nearly so right as it is, and nine out of ten visitors to Burlington House, catching sight of it, pass on at once with a smile of contempt, without noticing that the flowers in the foreground are painted with an intimate sympathy and understanding which has scarcely ever been surpassed. Piero's passionate curiosity about natural forms and his curiously naïve temper of mind are shown by the care with which he paints the tadpoles in the little pool. One would have supposed that the vagrant curiosity which could delight in rendering such details would be incompatible with the solemn and noble sentiment of the figures; but here all is harmonized by the sincerity of the artist's feeling and the direct simplicity of his expression. The picture is, like most of Piero's later works, painted in oil, and is in marvellous preservation. The voluminous drapery and the strong and consistently elaborated light and shade point to a comparatively late period of his career. It has many analogies with the Dresden tondo, but is, we think, immensely superior to that.

A very bad and repainted picture by Moretto, two saints attributed to Carlo Crivelli, but really by Vittorio, his son, and an interesting but puzzling portrait ascribed to the Venetian School are the only other noteworthy pictures in the first room.

In the Third Gallery are several later Italian pictures of interest. The Earl of Powis's Baroccio, *The Flight into Egypt* (63), is a frank adaptation of Correggio. Baroccio appears here as the Lawrence of his day. The Guardi, *Church of San Giorgio* (64), is unusually heavy and lifeless, but the large landscape of *Verona* (68), ascribed to Canaletto, is admirable. It is, in fact, a very fine and characteristic work of Bellotto, whose cold green-grey colour scheme is so distinct from Canaletto's warmer tone that it is surprising that any confusion should exist between the two artists. *The Holy Family* (72), ascribed to Titian, is a delightful composition, and so entirely Titianesque in every detail that it is difficult to know to which of his imitators to ascribe it. But it has nowhere the quality of Titian's own handiwork. There is, however, we believe, one genuine Titian in the Gallery, the *Little Girl with a Dog* (87), lent by the Marquess of Northampton. The little girl is no other than the daughter of Roberto Strozzi, whose full-length portrait by Titian is in the Royal Museum at Berlin. This, therefore, is a replica of part of that picture, and this is a *primâ facie* reason against supposing it to be also by the master. It is, however, in some ways actually superior to the Berlin picture, and it is scarcely possible to doubt the evidences of Titian's own handiwork in the marvellous modelling of the child's hand and arm, and the glow and vibration of the colour. If it be, as we think, then, a Titian, we may add a hitherto unrecognized piece to his *œuvre*. Of such Titianesque painters as Bonifazio and Polidoro there are several examples. The *Adoration of the Shepherds* (71) shows how bad they could be; on the other hand, the *Virgin and Child with SS. Peter and Mark* (80), lent by Mr. Kerr Lawson, shows such derivative work at its very best. The forms here are at least adequate to display the splendour of the colour scheme of deep greenish-blues, greens, and dull brown crimsons, suffused, not with Titian's gold, but with a peculiar bronze hue which gives it a sultry richness and warmth. It would be interesting to know the authority for attributing the rather unpleasant *Pomona* (81) to Girolamo Tiziano. It appears on the face of it a highly probable ascription, and if it can be authenticated might lead to the identification of other Titianesque pictures of the kind.

Two pictures are given to Parmigiano, one the *Lady* (75), from Hampton Court, in her sumptuous dress of black velvet knotwork. This and the white chemise and cap remind one of Isabella d'Este's original devices in dress, and it is possible that this may be one of those friends and relations who, like Eleonora da Correggio, obtained her permission to imitate her peculiar fashion. The picture is seen here better than at Hampton Court, and, in consequence, one notices the ugly repainting of the background with its half-effaced grinning figure. It would surely be well to have this removed. The other picture ascribed to Parmigiano, *A Portrait of a Young Man* (82), is undoubtedly in his manner, both as regards the composition and pose of the hands, but is hardly worthy of him.

Two Nicholas Poussins, *Confirmation* and *Extreme Unction* (84 and 86), are very learned compositions, interesting as showing thus early the typical characteristics of French Academic art. There is in these the germ not only of Le Sueur, but also of Ingres and David. They have the frigid perfection and intellectual precision which the French used to admire and may revert to at any time. *The Landscape*, by Gaspar Poussin (90), from Glasgow, is more sympathetic. It is, indeed, a fine picture, the masses largely planned, the shadowy landscape of a beautiful myrtle green, at once cool and transparent.

THE BURLINGTON FINE-ARTS CLUB.

The small private exhibition has been rearranged, and has brought to light one or two little-known works. The place of Whistler's portrait of Miss Alexander is taken by a superb Reynolds of Miss Nellie O'Brien, lent by Lieut.-Col. Cooper. This is less of a *tour de force* than the Hertford House portrait of the same lady, but it is scarcely less beautiful. In some ways its wonderful simplicity, the breadth and ease of its large, scarcely modulated surfaces, make it even more impressive. The contemporary mezzotint of this portrait is well known, but the portrait itself has scarcely received hitherto the fame it deserves, for it is not only a fine Reynolds, it is one of the very best, one in which his peculiar excellences as a designer and a colourist are fully seen.

Mr. Brinsley Marley contributes a characteristic Zurbaran, *A Virgin Martyr* (53), a careful, deliberate, and meagre work. He also sends a most beautiful Florentine *Madonna and Child* (59), by some to us unknown, but admirable imitator of Filippo Lippi. Mr. Darby's *View of Cowes* (52) is one of the best Patrick Nasmyths we have ever seen, with a sky handled like a Ruysdael; but in the middle distance the artist becomes fussy and misses that unity of atmospheric tone which his Dutch masters would have secured.

From Mr. Leatham's collection comes yet another curious portrait, the head and bust of a young man, signed by a scarcely known master, Francesco Gentile da Fabriano. If, as his name suggests, this artist was once a pupil of Gentile da Fabriano, he must have fallen later under the influence of Squarcione's school.

SAMUEL PHILLIPS JACKSON.

This distinguished member of the Society of Painters in Water Colours died on the 27th ult., after a very long and painful illness, at Trevone, Clifton, Bristol. Born September 4th, 1830, he was the son of Samuel Jackson, one of the leading artists of that excellent Bristol School which included W. J. Müller, F. Danby, J. B. Pyne, J. S. Prout, W. Evans, and the brothers Fripp. Mr. Jackson, by assiduous and prolonged practice in the Life School of the Bristol Academy, gained unusual firmness of touch and analytical power, which appeared in his landscapes. His earlier works were remarkable, although he was never otherwise than a painter of landscapes proper, in which, especially in his later days, he showed the charms of poetic impulses of a rare order, and fresh ideas of the sentiment of nature, embodied in sober harmonies of colour and tone. There was no playing to the gallery in what he did, but the majestic solemnity of many of his Cornish sombre and serene twilight coast scenes was noteworthy. In his earlier days his skill was employed in depicting, in oil for the most part, coast views in South Wales from the shores of Gower and Glamorgan. A large picture called 'Dismasted Ship off the Welsh Coast, Pennard Castle in the distance,' which was at the British Institution in 1851, produced in his twentieth year, was the first of his exhibited works. 'Coast of North Devon,' another example approaching the former in size and merit, followed in the same gallery in the next season, and was bought by the late Mr. Bicknell. Three South-Coast subjects, all in oil, succeeded the above in Pall Mall in 1853, and ensured the distinction of their author, who continued to exhibit there till 1857. In 1852 he sent to the Royal Academy examples entitled 'A Roadstead after a Gale, Twilight,' the first of his favourite themes in that effect of light, and 'Towing a Damaged Vessel into Port.' These were all in oil, though several drawings succeeded them in Trafalgar Square till 1880. After that date Jackson confined himself to the gallery of the "Old Society" in Pall Mall East. Of this body, being then the youngest of the class ever chosen, he had been elected an Associate Exhibitor in February, 1853, 'Wreck on the Coast, near the Mumbles,' being his maiden contribution; but it was not till 1876 that he became a full Member.

Jackson's output was very various, and, including studies sent to the Winter Exhibitions of his society during a long period, very numerous. For many years he chose serene sunlit and daylight effects and placid aspects of the atmosphere. In 1858, in company with his father, he travelled into Switzerland, and in 1859 exhibited 'Lake of Thun, Evening.' Several of his works have been cleverly chromo-lithographed. He also engaged in the study of music, and practised successfully upon several instruments, being perhaps assisted in that direction by the fact that one of his sisters married Mr. Roeckel, the composer, now of Clifton, and at one time well known in what were on the Continent called "revolutionary" circles. Another sister of Jackson's is Mrs. Ada Villiers, a distinguished musician.

ROMAN BRITAIN IN 1903.

Rain is held to hinder outdoor activity. But the heavy rains of 1903 coincided with unusually numerous discoveries of Romano-British remains. Excavations were continued with special success at Silchester, Caerwent, and the two Walls; a new excavation was well initiated at Brough in Derbyshire, and finds due to search or chance were many and valuable. I may begin with Silchester and other sites of civil life.

At Silchester the systematic uncovering of the ancient town was continued for the fourteenth successive season, and hardly a sixth of the intramural area now remains untouched. The chief contribution of 1903 was a fine suite of baths, 100 ft. wide by 200 ft. long, probably the public baths of Calleva. This structure, though doubtless altered at various periods, is in general a good, if somewhat formal instance of an ordinary Roman bathing establishment, while in respect of its formality it harmonizes with the ground plans of the Forum and of the whole town. It is a single suite. Either, as at Aljustrel, men and women used the same baths, the one in the morning and the other in the afternoon, or a second suite has yet to be unearthed.

At Caerwent the fourth year's work has produced some more houses; a small apsidal building near the north gate, thought (somewhat rashly perhaps) to be a Christian church; and the foundations of an amphitheatre, 150 ft. long. Further, the parish council wisely permitted the excavation of the village green, at the centre of the Roman town, and there emerged vestiges of some considerable erection, and in particular a very important inscription which illustrates the local administration of Roman Britain, as I have already stated in these columns (September 26th, 1903). The excavations owe much to Lord Tredegar's interest and generous help, and the results wholly justify such interest and generosity.

In London another large piece of the Roman town wall was found under Newgate, agreeing in character and position with previous finds, but also interesting in itself. It is described as 8½ ft. thick, faced on each side with dressed "Kentish rag," bonded with courses of tiles which run right through, and composed internally of concrete, rough "rag," a little chalk, &c. Its facing is weathered only on the outer side, so possibly there may have been an earthen ramp on the city side. Outside, it is completed by a "berme" of 10 ft. and a broad flat-bottomed ditch. One fragment of masonry was taken to belong to the Roman gateway (the first yet noted in London), and the ditch near it has in the middle a bank of earth (as at Silchester), as if to support a wooden bridge. I am indebted to Mr. Hope for details concerning it.

Some other finds in the South may be grouped briefly. At Croydon 3,800 copper coins of about 330–60 A.D. were found in two urns; they may be added to many other evidences showing that just about 350–60 the peace of Britain was becoming seriously disturbed by barbarian inroads. At Cirencester part of an altar was dug up just outside the Roman south gate; only enough is left to show that it honoured the Suleviæ, kin of the Mother Goddesses. At Bath an inscribed fragment, long overlooked, was detected in the baths by Mr. A. J. Taylor. It bears the letters VES · VII · CO, and if this denotes Vespasian's seventh consulship (compare 'C. I. L.,' iii. 6120; xii. 2602, &c.), it is the oldest dated stone in Bath. At Painswick, five miles south-east of Gloucester, Mr. Baddeley is recovering a "villa." In it are brick-stamps RPG, that is, *respublica Glevensium*. The "villa" was doubtless inside the "territory" of Glevum, and possibly it belonged to the town estates; or perhaps the town had its brickyards and, like some other ancient towns, did a little municipal trading.

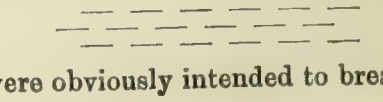
Further north, at Buxton (*Aquæ*) and Wigan (*Coccium*) slight but welcome evidence accrued that these are really Roman sites. At Wilderspool, on the edge of Warrington, Mr. May continued his search. Much in the results is puzzling, but we seem to have indications of a little town or village where men made glass and worked iron for local needs.

Military sites yielded still more. At Brough, between Buxton and Sheffield, Mr. Garstang, on behalf of the Derbyshire Archæological Society, "tapped" a known but unexamined fort (*Anavio*). The work was preliminary to complete excavation in 1904, and the results were necessarily limited. But they were of real value. The chief "plum" was a walled pit or cellar, possibly the usual cellar of the prætorium, in the walling of which were parts of a noteworthy inscription. This, if I read it correctly, records the presence of the First Cohort of Aquitani in the reign of Pius and the governorship of Julius V[erus]. The interpretation is supplied by another inscription which was dredged up, almost perfect, out of the Tyne at Newcastle, at almost the same moment that the Brough stone emerged. This records the presence at Newcastle of reinforcements from Germany for the three British legions (II., VI., and XX.) in the reign of Pius and governorship of Julius Verus. This Verus, though previously known to history, was not known as governor of Britain. The Newcastle slab enables us to restore his name not only to the Brough inscription, but also to two others found at Netherby and at Birrens, the latter dated A.D. 158. We may suppose that Verus governed Britain at that date (which suits the other facts known about him), and that his reinforcements and activities relate to campaigns against the Brigantes such as those which Pausanias casually mentions.

Another inscription was dredged out of the Tyne, an altar with the letters OCIANO LEG VI VI P F, "dedicated to Ocean by the Sixth Legion Victrix Pia Fidelis." It is the twin of an altar found at the same spot in 1875 and inscribed NEPTVNO LE VI VI P F. The pair may record, I think, some voyage of Sixth Legionaries from Rhine to Tyne, or even the first coming of the legion under Hadrian. The dedication to Oceanus (which is almost unique) is plainly Greek and literary; so, in this connexion, is the dedication to Neptune—for even in the imperial period the marine Neptune is Greek and not Italian—and these elements well suit the age of Hadrian.

On Hadrian's Wall two items were illustrated during the year. A new piece of the wall was found by chance at Wallsend, and its eastern termination was thus more nearly fixed. The probable line of the vallum was traced by excavation at Chesters; it appears to deviate slightly from its natural course, in order to coincide with the ditch along the south side of the fort. The mural problem itself remains as it was. It is pleasant to find a German scholar discussing it in detail, though I regret that I cannot regard Dr. Emil Krüger's article in the 'Bonner Jahrbücher' as bringing it nearer to solution.

The Wall of Pius yielded even better results. The Scottish Society of Antiquaries, having finished Castlecary in 1902, attacked Rough Castle, a fort on rising wooded ground, a little south-west of Falkirk. It is small; its interior area is barely an acre, but it has also an annexe on its eastern side. The wall forms its northern rampart. Its defences are partly of turf and partly of earth, and especially on the west side are remarkable for their massive size and complexity. Roman earthworks of this kind recur elsewhere in the north of Britain; on the Continent they seem unknown. Among these defences, or rather just outside them, one most interesting feature was discovered, to which the *Athenæum* has already referred. Along the western half of the north face of the fort, on the enemy's side of the ditch, the earth for a space some seventy yards long and seven yards wide was found to be honeycombed with small oblong pits, not unlike small graves, arranged in ten rows in *quincunx* fashion, thus:—



They were obviously intended to break a Celtic

charge, and they are the only known parallel to the *lilia* which Cæsar used in besieging Alesia ('Bell. Gall.,' vii. 73), though, as I understand, no vestige of stakes has yet been found in them. Inside the fort are traces of stone buildings, including one of the usual buttressed type. Another building next to this one has yielded a broken inscription, which states that in the reign of Pius the Sixth Cohort of Nervii erected the "headquarters" (*pri[nci]pia fecit*). When this building has been fully planned we may learn what the *principia* of a fort really were.

Another fort on the Wall of Pius has been examined with signal success. This is the fort on Barr Hill, ten miles north-east of Glasgow, one of the larger forts, covering nearly five acres, and notable (amongst other things) because it stands back a hundred yards or so from the wall. By the liberality of Mr. Whitelaw of Gartshore, owner of the site, and by the energy of his factor, Mr. Park, much of this fort was skilfully examined, and valuable results secured. The ramparts proved to be of turf; the ditches outside them to be double, except on the north, facing the vallum; the gates were plainly made twelve feet wide, fitted with stout oak posts, and curiously defended outside by special ditches. Inside the fort were buildings — "prætorium," storehouse, bath-house, latrine, of stone; barracks or sheds, of wood. From a well, which I take to be the usual well of the "prætorium," were extracted some worked stones likely to illustrate the development of Roman architecture; two inscriptions of the reign of Pius mentioning the presence of the First Cohort of the Bætasians, "cives Romani ob vi[rtutem et fi]dem" (compare 'C.I.L.,' vii. 344); and, amongst lesser things, a wooden barrel with the name Ianuarius scratched upon it, and some coins cast in pure tin (as Mr. George Macdonald tells me), presumably the tin forgeries noted in the 'Digest,' which I hope he will soon describe in full. The general evidence of inscriptions, coins, pottery, so far as datable, assigns the fort to the first half of the second century, and in particular to the reign of Pius. Of the later years of the century there is no trace, and in this Barr Hill agrees with the other Roman forts of the North. But there is perhaps a trace of earlier occupation. Within the rectangle of the fort the excavators discovered a smaller rectangle enclosed by a ditch, and apparently joined by a similar rectangle on the west side. The ditch round these two areas underlies various buildings of the fort, and is therefore older than it. Possibly it is the ditch of a small fort with an annexe, erected by Agricola, and destroyed before the generals of Pius erected the later larger fort. The ramparts of such a fort, presumably composed of earth or turf, would inevitably be obliterated; but the ditch, like that of the earlier Saalburg, would remain distinguishable for ever. The discovery of one or two coins suitable to the period of Agricola may add a slight support to this theory. If it be true, we have at Barr Hill the first definite trace of those forts which Agricola, according to Tacitus, erected between Tyne and Solway. Hitherto the only indications of such forts were to be found at Camelon, and those were not very clear. But the shape of the inner enclosure at Barr Hill at once raises the question whether Rough Castle also may not date in part from Agricola. Altogether, the prospects of research among Roman remains in Scotland are very cheering, if only the Scots will take some interest in this period of their country's history.

F. Haverfield.

PORTRAITS OF ALBRECHT DÜRER THE ELDER.

The portrait of Dürer's father at present exhibited at Burlington House (No. 10) is attracting so much attention that some notes on the various copies of this picture, originally compiled for the Dürer Society (1901, 1902), may probably interest a larger circle of readers than that for which they were at first intended. The portrait lately in the collection of Louisa, Lady Ashburton, now lent by the Marquess of Northampton, is so fine a picture that, regarded simply on its own merits, the readiness to accept it as the genuine work of Dürer, already displayed by some critics of authority, is easily intelligible. But a case of so much difficulty calls for caution; and the evidence supplied by the three pictures already known and universally recognized as copies points to the existence of certain features in their common original which this fourth example of the portrait does not possess.

The facts, set forth as briefly as accuracy permits, are as follows. Two portraits, of Dürer and his father, were presented to Charles I. by the city of Nuremberg through Lord Arundel. The first of these is the excellent and undoubted picture, dated 1498, now in the Prado. There is no reason to doubt that "the like fellow piece," as Van der Doort calls it, was a picture of equal authenticity. The two pictures were sold together for 100*l.* when the collection of Charles I. was dispersed, and the second picture has ever since been missing. The three copies hitherto known are at Munich (No. 252 in the Alte Pinakothek, said to be no longer exhibited), at Frankfort (No. 84 in the Städel Institute), and in the collection of the Duke of Northumberland at Syon House (No. 462 in the Exhibition of Art Treasures at Manchester, 1857). Photographs of the two former are published by Messrs. Bruckmann, while the third was reproduced in photogravure for the Dürer Society in 1901. The three reproductions can be compared in the British Museum.

The original picture was thus described by Van der Doort in his inventory of the limnings at Whitehall, compiled in 1637: "In the King's chair room, in the privy gallery.....No. 26. Done by the aforesaid Albert Durer. Item, another the like fellow piece, being Albert Durer his father, in a black antique old Hungarian fashioned black [*sic*] cap, in a dark yellow gowne, wherein his hands are hidden in the wide sleeves. Painted upon a reddish all cracked board; in the like aforesaid frame [*i.e.*, an old wooden frame, as that of No. 25] 1 ft. 8 in. length, 1 ft. 4 in. breadth." This quotation is from the Ashmole MS., which was inaccurately transcribed by Vertue; the text as published in 1757 (p. 157) has "green" erroneously instead of "gowne." No. 25 of the inventory is the portrait now at Madrid; No. 27, the portrait of a man unknown, dated 1506, at Hampton Court. Further on in the inventory we find, among "the number of the King's pictures and other things, which are kept in store, in several places, and are yet unplaced," "No. 28, Two copies of Albert Durer and his father, which are done by Mr. Greenbury, by the appointment of the Lord Marshal." (No dimensions given.)

Van der Doort does not mention a signature on either picture. The portrait at Madrid, however, has the following genuine inscription in Gothic letters: "1498 | Das malt Ich nach meiner gestalt | Ich was sex vnd zwenzig Jor alt | Albrecht Dürer," with the monogram below the last line. The portrait of Dürer the elder at Munich has a similar inscription with an equally genuine ring about it — such an inscription as we should expect to find on the original picture. It runs: "1497 | Das malt Ich nach meines vatters gestalt | Da Er war sibenzich Jar alt | Albrecht Dürer Der elter," with the monogram under the last line. Dr. Friedländer, in an article on the portraits of the elder Dürer (*Repertorium*, xix. 12), lays much stress on the characteristic style of this inscription; it is unlikely that a copyist would have composed it so skilfully if he had not had the words before him on the original painting. The inscription has doubtless predisposed critics in favour of the Munich copy. I regard it myself as more remote from Dürer, notwithstanding, than any of the others; the face is heavy, dark, and expressionless. I am inclined to attribute it to the painter of a bad copy of the "Imhof" portrait at Madrid, in the collection of Lord Northbrook.

The two other copies contain an abridgment of this inscription, in Roman capitals, which does not preserve what is, on my hypothesis, the original wording. The Syon House picture, which I studied carefully in 1901, is inscribed along the top "1497. ALBRECHT . THVRER . DER. ELTER . VI ID AET [*sic*, for VND ALT] 70 IOR." The Frankfort picture has the same inscription correctly spelt, but with the wrong date, 1494. The spelling "Th" for *D*, and the use at such a date of Roman capitals, are, of course, conclusive against the genuineness of either inscription. The reversed etching by Hollar (1644) was almost certainly made from the picture now at Syon House; the inscription on the latter is reproduced exactly, with the exception of one letter, VI ID ALT (not AET). Hollar does not mention where the picture was, but his etching of Dürer's own portrait (1645) is inscribed "Ex Collectione Arundeliana." We can hardly be wrong in supposing that both etchings were made from paintings belonging to Arundel, and as we know that Greenbury painted copies by Arundel's appointment, it is hardly rash to attribute the Syon House picture, which Hollar evidently reproduced, to Greenbury. The attribution was suggested to me by Mr. Lionel Cust. I have seen no copy of the portrait of Dürer except that in the Uffizi, which can hardly be by the same painter as the Syon House picture. The latter is loose in handling, and betrays its date, while the portrait at Florence is in a drier, colder style, and retains the wording of Dürer's inscription, like the Munich copy of the father's portrait.

The fourth portrait of Dürer the elder, which is now exhibited, so far as I am aware, for the first time, is not signed, and the difference of its dimensions from those of the original and of the Syon House copy is so slight that it cannot be supposed that any inscription has been cut off. The genuineness of the background is doubted; it differs in colour from the other versions. But surely no restorer would have painted out the inscription and monogram, if they had been there, without replacing them by a substitute. Judging by the dimensions of the surface visible, next to nothing is concealed by the frame, and the inscription, if present, should appear, by the analogy of the Munich copy, well within sight on the left. The picture is not in an old wooden frame, but one of far more recent date than 1638. An old inventory number in red paint can be seen indistinctly near the bottom; it is not 26. I attach little importance, however, for obvious reasons, to these two objections. The next one is more serious. The original was on "a reddish all cracked board." It is questionable whether a background of reddish paint, even if genuine, can be said to make a board reddish. The back of the panel is inaccessible. A close inspection of the front reveals no sign of a crack. Proof that Van der Doort used the words "cracked board" in the most obvious sense is afforded by No. 29 in the same section, the cracked panel now at Windsor, which contains the portrait of Hans of Antwerp by Holbein.

I have always expected the lost original to be found some day in England. I confess myself to be very exacting in my demand for a still more satisfactory picture than the present admirable version, but my belief in the possibilities of English private collections still continues, and I cannot think that Lord Northampton's picture meets all the requirements of the case. I am quite prepared to be told that all this insistence upon externals is mere trifling, and that the quality of the work is signature enough; but signatures, in Dürer's case, are, after all, a matter of some importance.

Campbell Dodgson.

SALES.

Messrs. Christie, Manson & Woods sold on the 30th ult. the following drawings: Turner, Edinburgh, 141*l*. Rosa Bonheur, A Stag in Fontainebleau Forest, 94*l*. B. Foster, A Cottage, with children and sheep, 89*l*. Pictures: J. B. Burgess, An Irresistible Appeal, 131*l*. T. S. Cooper, A Flock of Ewes and Lambs on the Slopes of Snowdon, 162*l*. H. Macallum, Prawning, 105*l*. Sir L. Alma Tadema, Who is it? 651*l*. E. Verboeckhoven, The Interior of a Shed, 105*l*. A. J. Elsley, Baby's Birthday, 105*l*.

On the 27th ult. a print called The Elephant and Castle on the Brighton Road was sold for 31*l*.

Fine-Art Gossip.

Mr. Baillie invites us to the private view next Wednesday of pictures and sketches by Clarance A. Bird, M. Lanchester, and the late O. Eckhardt.

At the Goupil Gallery to-day is the private view of paintings by G. Léon Little.

Miss Jessie MacGregor is delivering at Leighton House a course of nine lectures on 'The Italian Painters and the National Gallery.' Last Monday they began, and will continue on Mondays till March 28th.

Portraits of the King, Queen Alexandra, and others, by Mr. H. Jamyn Brooks, painted for the United Service Club, are on view at Messrs. Henry Graves & Co.'s Galleries.

A Ruskin Exhibition is to be held at the Manchester City Art Gallery, opening on March 23rd and closing on May 14th. It will include pictures and other works of art illustrating the life and work of Ruskin, as well as letters and manuscripts. The exhibition is being organized by Mr. W. G. Collingwood.

There is reasonable hope of securing to the public the collection of armour, weapons, and other objects of artistic value formed by the late Sir Noel Paton. Sir Noel's executors value the collection at 12,500*l*. It is understood that the Treasury will provide a sum of 4,500*l*. towards the purchase, and steps are being taken to raise the balance from private sources. The collection, which is now being exhibited in the Museum of Science and Art, Edinburgh, consists of between eight and nine hundred articles.

Messrs. Henry Sotheran & Co. will have ready in March the first volume of 'La Sainte Bible (Ancien Testament),' with 400 compositions by the celebrated Tissot, whose work on the Life of Christ was so widely appreciated. Tissot's work, which will be carefully reproduced in colour, deals only with the historical books, and the text will be in French. There will be several limited issues.

The new editors of the *Burlington Magazine*, Mr. C. J. Holmes and Mr. R. E. Dell, are to be congratulated on the all-round excellence of their number for this month. Beginning with a handsome Romney illustration and some valuable editorial matter on pressing questions, it includes many articles and notices of value by specialists. The most striking contribution is, perhaps, Mr. Claude Phillips's illustrated article on 'A Bronze Relief in the Wallace Collection,' but admirers of such different things as French miniatures, hunting knives, and English glass will all find something to please them. We hope that this attempt to publish expert work only on art will meet with due support. The magazine is now published at 17, Berners Street.

The collection of objects of art of the late M. Edmond Bonnaffé, dispersed at the Hôtel Drouot last week, represented chiefly his gatherings of recent years. His sale in May, 1897, comprised many important articles of all kinds. The sale last week consisted of nearly 500 items, and produced a total of 125,000 francs. One of the most important lots was a carved ivory group of the Virgin and Child, French work of the fourteenth century, 23 cent. high, and this sold for 3,400 francs. Some of the carved woodwork of the fifteenth and sixteenth centuries realized high prices. The library included a series of seventeenth and eighteenth century catalogues of art collections, in 13 vols., which only fetched 405 francs.

M. Achille Sirouy, whose death was announced last week, was born at Beauvais in 1834, and was one of the most prolific lithographic artists of his time. He has interpreted Ph. Rousseau, Jalabert, Harmon, Troyon, Mulready, Gérôme, Isabey, Ed. Frère, and many others among the moderns, and Ribera, Murillo, and Correggio among the ancients, as well as Descamps, Dubufe, Delacroix, and Prud'hon. His honours as a lithographer date back to 1859, when he received a medal at the Salon. At the Salons of 1900 and 1902 he was strongly represented; at that of the later date his original lithograph of 'La Fortune' was purchased by the State.

We regret also to announce the death of Dr. J. O. Mitchell, a noted Glasgow archæologist, who made several valuable contributions to the history of his native city. His 'Old Country Houses of the Glasgow Gentry' and 'One Hundred Glasgow Men' now command big prices in the saleroom. Almost on the day of his death, Messrs. MacLehose sent out a paper containing 'Some Notices of Old Glasgow,' the address prepared for delivery to the Glasgow Archæological Society, of which a few months ago he was elected president. Dr. Mitchell had been nearly three years in bed, but such was his interest in antiquarian literature that he said, almost at the last, "I have never once wearied."

A further volume embodying the results of the Danish Pamir Expedition under Lieut. Olufsen has just been published in Copenhagen, written in English, and entitled 'Old and New Architecture in Khiva, Bokhara, and Turkestan,' giving a number of illustrations of architectural and ethnographical interest. The last volume of the work will contain a full description of the inhabited valleys of the Southern Pamir.

MUSIC

THE WEEK.

Albert Hall.—Royal Choral Society.
St. James's Hall.—M. Ysaye's Orchestral Concert.
Queen's Hall.—Symphony Concert.
St. James's Hall.—Popular Concerts.
Queen's Hall.—Richter Concert.

Last Thursday week Sir Hubert Parry's Symphonic Ode 'War and Peace' was performed for the second time by the Royal Choral Society at the Albert Hall, and the work gains by a second hearing. There are some dry pages, and others which, if not dry, are of a conventional order. But in the dirge "All-conquering Death," and the final quartet and chorus "Grant us Thy peace," the skill is touched with emotion, while in the latter number the marked simplicity at first prevents one from appreciating the thought concealed beneath the notes. The excellent soloists were Miss Agnes Nicholls, Madame Kirkby Lunn, and Messrs. Ben Davies and Andrew Black. The chorus sang with fervour, and the composer, who conducted, was warmly received.

At the last Birmingham Festival we complained of the eulogistic character of Mr. A. Jaeger's programme-book of Dr. Elgar's 'The Apostles'; so far as the writer was concerned the praise was, no doubt, sincere enough, but it seemed to us ill-placed in an analysis, which surely should serve merely as a guide to the form and general characteristics of the music. The book in question attracted our notice on account of its size and many superlatives. The comments on 'War and Peace' in the programme-book at the Albert Hall, however, struck us the other evening as equally unsuitable. One quotation may serve as specimen. Of the Finale the writer, "H. W. D.," notes the "lofty mood of sustained nobility," and adds, "To attain this sublime height is given to few composers, and to them only at rare moments." We mention this matter out of fairness to Mr. Jaeger; he is not the only analyst in fault, but he erred on so large a scale that we were tempted to single him out for animadversion.

In the second part of the programme Sir Frederick Bridge conducted his dramatic cantata 'Callirhoë,' originally produced at the Birmingham Festival of 1888. The merits of the music were then fully recognized; and even now, after the lapse of many years, it appears to us not only interesting, but even one of the composer's best works. There is fresh lyrical charm in Part 1, while in Part 2 the mystic scene in the sacred grove of Dodona is dramatically depicted. The composer-conductor was well received.

On Friday evening M. Ysaye gave an orchestral concert at St. James's Hall, the programme consisting of three concertos. This custom is not altogether to be commended. We forgive him, especially as he played a beautiful and unfamiliar Concerto of Mozart's in E flat; but when his example is followed by less mature artists the result is not satisfactory. The Mozart music was delicately rendered, although the *tempo* of the Rondo was hurried. The Beethoven Concerto was interpreted with dignity and strong feeling, yet with restraint. His performance of the Saint-Saëns B Minor Concerto was clever, but we have heard M. Ysaye play the Andantino with greater charm. Mr. René Ortmans conducted the orchestra with good effect.

Herr Eugen d'Albert was pianist at the Symphony Concert, Queen's Hall, on Saturday afternoon, and his performance of Liszt's Concerto in E flat was exceedingly brilliant. He has not played in London for six years, but he still shows the same grand technique and intellectual and virile style. His reception was most enthusiastic. Mr. Henry J. Wood's reading of Brahms's Third Symphony in F was sympathetic and forcible. The vocalists were Herr and Frau Dulong, who pleased their audience greatly.

On Monday evening Herr d'Albert's Quartet in A minor, Op. 7, headed the programme of the Popular Concert. It contains plenty of clever writing, yet of strong individuality we find little or no trace. In the opening movement Brahms appears the leading influence, and later in the work Beethoven. The slow movement is certainly expressive, yet not truly emotional. The performance by Prof. Kruse and his associates was for the most part exceedingly good. Herr d'Albert played the 'Waldstein' Sonata; with the exception, however, of the short middle Adagio, his reading was cold and often pretentious, while the tone produced in very loud passages was unpleasantly hard. The pianist revealed the brio of the music, but not its beauty and grandeur. After his fine performance on Saturday he was disappointing. Great pianists, however, have been, and will continue to be, unequal; only those of the second order keep almost invariably on the same level.

There was a Richter Concert at Queen's Hall on Tuesday evening. When 'Also sprach Zarathustra' was performed at the Strauss Festival last year we felt puzzled; some movements, especially the opening and closing sections, impressed us. And, indeed, throughout the work the composer's strength and skill were undeniable. Much of it, nevertheless, appeared forced, ugly, often eccentric, and at times even trivial. Since that time we have heard the symphonic poem under Sir August Manns, under the composer, and now for the third time under Dr. Richter, and all that we disliked at first we dislike still more now. There seems to us an attempt on the part of the composer, by means of noise and eccentricity, to persuade the public that he is more original and bolder than his predecessors. He has undeniably great gifts, but uses them to strange purpose. The battle has raged about this work, and may do so for some time yet; in the end, however, the public will probably tire of having its ears tortured by uncouth harmonies and uncanny, if clever orchestration, and rest content with the earlier, saner productions of the composer. Some critics hold a very different opinion, and they might say that Beethoven and Wagner, now held in highest honour, were once looked upon in much the same light as we now look upon Strauss. That is so, yet it does not prove that the latter is even their equal, much less their superior. We have described him as a strong and skilful composer; of that he has given many proofs. But we cannot believe that his later works will ever be recognized as masterpieces on a higher stage in the development of the art. Dr. Richter gave a powerful performance of the music. 'Also sprach Zarathustra' was followed by Beethoven's 'Eroica,' and the fierce syncopated chords and the premature entry of the horn before the recapitulation section in the first movement reminded us of some of the criticisms of early days levelled at the master. These things undoubtedly troubled men's minds; but the majestic music, though in a sense elaborate, is clear and simple in outline.

Fräulein Elvira Schmuckler, a young and talented violinist, played the B Minor Concerto of Saint-Saëns. She has a fine technique and temperament. The reading of the music showed thought and feeling, but the sentiment was exaggerated, and the intonation at times not quite true, the result possibly of excitement or nervousness. She was afterwards heard to advantage in an effective, daintily scored 'Perpetuum Mobile' by Ottokar Novácèk. Show pieces of this kind, by the way, are seldom to be found in a Richter programme.

Musical Gossip.

Madame Kalliwoda gave a concert at St. James's Hall on Thursday evening of last week. Her voice, a soprano, is of agreeable quality, though the upper tones seem somewhat worn and lacking in freshness. The best-rendered of her songs were Martini's 'Plaisir d'Amour' and Schubert's 'Auf dem Wasser zu Singen.' With pieces calling for dramatic treatment the artist was less successful. Among the artists who assisted the concert-giver was Mr. John Prouse, a baritone from New Zealand, who possesses a well-trained and useful voice.

Four 'Forest Scenes,' musical sketches for voice and piano, by Signor Vittorio Ricci, poems by Alice Chambers Bunten, were produced at the Barns-Phillips Chamber Concert on February 2nd. The music is fresh, refined, and picturesque. Mr. Charles Phillips, who sang well, was accompanied by the composer.

Prof. Johann Kruse announces his second musical festival, which will take place at the Queen's Hall on the following dates: April 9th, 11th, 13th, 16th, 18th, 19th (extra Wagner concert), and 20th, the first, third, and fourth being afternoon, the rest evening concerts. Herr Felix Weingartner will again be conductor. At the first concert Dr. Henry Coward's Sheffield chorus makes its first appearance in London, taking part in Dr. Elgar's 'Dream of Gerontius' and the 'Choral' Symphony; and it will appear again on April 20th in Beethoven's 'Missa Solemnis' and Sir Hubert Parry's 'Blest Pair of Sirens.' The other programmes consist almost entirely of familiar works, Weingartner's 'Orchesterlieder' and Hugo Wolf's 'Italian Capriccio' being the only novelties. The vocalists will be Miss Agnes Nicholls, Mrs. Harriet Foster, Miss Edna Thornton, and MM. Gervase Elwes, Ffrangcon-Davies, and Frederic Austin. Fräulein Therese Malten, from the Dresden Opera, will sing at the Wagner concert. Prof. Kruse is announced as solo violinist, and Mr. Mark Hambourg as pianist.

The Royal Opera season at Covent Garden will commence on May 2nd with 'Roméo et Juliette,' under the direction of Signor Mancinelli. On May 21st the Moody-Manners English Opera opens at Drury Lane with 'Faust.'

Miss Paula Szalit, whose pianoforte recitals last month we were unfortunately unable to attend, returns to London in May to give a further series.

M. Renaud, the distinguished French baritone, is engaged for the whole season at Covent Garden.

M. Achille Rivarde will perform Strauss's Violin Concerto in D minor, Op. 8, at his recital on February 18th.

A new opera, 'The King's Prize,' by Mr. Alick Maclean, will shortly be produced under the direction of Mr. Henry Beauchamp.

Madame Emma Calvé made her *rentrée* in 'Carmen' at the Metropolitan Opera-House, New York, last week.

M. Alfred Bruneau has asked to be released from his duties as conductor of the Paris Opéra Comique orchestra at the end of the season. His new opera, libretto by Zola, is to be produced there next season.

The date of Miss Adela Verne's first historical recital has been fixed for February 24th.

When Bizet, after gaining the Prix de Rome, went to the Eternal City, he sent to the Académie des Beaux-Arts in 1858, as proof of his diligence, a two-act comic opera, which he named 'Don Procopio.' The secretary of that institution, in a public sitting, spoke of it thus: "Cet ouvrage se distingue par une touche aisée et brillante, un style jeune et hardi, qualités précieuses pour le genre comique." The work has been ferreted out from the archives of the Paris Conservatoire de Musique, and it is to be produced. "Let us hope," says a writer in the *Signale*, "that the unwilling repose of half a century will not prove too harmful to it."

According to a St. Petersburg paper, A. S. Lwow, former Director of the Petersburg Court Chapel, did not, as generally supposed, compose the Russian natural hymn, but merely took the melody of the Trio of No. 96, 'Geschwindmarsch,' from the second set of the 'Sammlung königlich preussischer Armeemärsche.' This march was composed by Haas. The notes are identical; the only change made was in the time. The Lwow hymn dates from 1833; the 'Geschwindmarsch' was published before 1822. Ferdinand Bogdanowitsch Haas (1787–1851) was bandmaster of the Petersburg regiment of the Guards.

The first number of a monthly musical paper, *Revista Musical Catalana*, has been produced by the "Orfeo Catala" Society at Barcelona. The object is to promote the interests of Spanish, and more especially Catalonian, music. The first number contains an article by Felipe Pedrell on the sixteenth-century Catalonian composer Albert Vila, who in 1561 published some odes "quas vulgo madricales appellamus," with a facsimile of the title-page of the 'Altus.'

The Rosé Quartet, from Vienna, recently gave a concert at Bonn, the programme of which contained a Suite by Johann Bernard Bach (1676–1749), a cousin of Johann Sebastian, and a String Quartet by Michael, younger brother of Josef Haydn. Spitta only mentions four orchestral suites by J. B. Bach; surely the work performed at Bonn must be a transcription of one of them.

The death is announced of Édouard Calabrési at the age of seventy-nine; for many years he was leader of the orchestra of La Monnaie at Brussels, and afterwards director. It was he who achieved success with 'Hérodiade,' 'Sigurd,' and 'Salammbô.'

Le Ménestrel states that Puccini's new opera, 'Madame Butterfly,' is being actively rehearsed at Milan, and will be produced early this month.

PERFORMANCES NEXT WEEK.

Sun.	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League, 7, Queen's Hall.
Mon.	Popular Concert, 8, St James's Hall.
—	Herr Dohnányi's Pianoforte Recital, 3, Æolian Hall.
Tues.	Madame Susanne Dessoir's Vocal Recital, 3, Bechstein Hall.
—	Madame Rosa Bird's Concert, 8, Steinway Hall.
—	Miss Muriel Foster's Vocal Recital, 8.30, St. James's Hall.
Wed.	Mr Charles W. Clark's Vocal Recital, 3, Æolian Hall.
—	Wessely String Quartet, 8.30, Bechstein Hall.
Thurs.	Miss Ethel Hirschbein's Vocal Recital, 8.30, Bechstein Hall.
—	Broadwood Concert, 8.30, St James's Hall.
Sat.	Popular Concert, 3, St. James's Hall.
—	Symphony Concert, 3, Queen's Hall.

DRAMA

THE WEEK.

Terry's.—'Love in a Cottage,' a Comedy in Three Acts. By Basil Hood.

King's Hall, Covent Garden.—Stage Society Performance: 'The Philanthropists,' a Comedy in Four Acts. Translated from the French of Brieux.

Among those who contribute to the amusement and delight of a public easily pleased, and, so long as it is gratified, wholly careless of all questions of art, must be counted Capt. Hood. He is indeed the sunniest and most optimistic of those supplying work which the modern playgoer accepts as dramatic. Compared with him Capt. Marshall is stern in teaching, and Mr. Barrie robust in method. No apparent purpose of satire underlies Capt. Hood's idyllic descriptions. He shows us a roseate world in which there is no hint of wickedness or trouble. In some so-called tragedies of the eighteenth century of which we hear the heroine, if she died at all—and a swoon was not held sufficient to justify the employment of the word "tragic"—might be said to

Die of a rose in aromatic pain.

Equally delicate and invertebrate are the characters in Capt. Hood's comedies. They have humours and eccentricities, but no vices. Very far from discontented are we with the *marivaudage* given us, though we decline to accept it as drama. In 'Love in a Cottage' the question, settled in the affirmative, is whether an officer, with no evident resources except his pay, may marry the daughter of an impecunious and irresponsible Irish earl. The lover shows some natural hesitation in choosing a gently nurtured girl to share his poverty, but the

young gentlewoman takes the matter into her own hand and herself proposes to him. This, with some sketches of military life in an Irish cottage, hastily converted into officers' quarters, constitutes what is set before us as a play. Not a word have we to urge against it. It is simple and "silly sooth," and, with Viola's song,

Dallies with the innocence of love,
Like the old age.

With a good interpretation such as is afforded, it keeps the audience pleasantly titillated, and is written in a vein of agreeable humour. More may not be said.

At the King's Hall, King Street, Covent Garden—an edifice, so far as we know, with no previous theatrical record—an anonymous translation of 'Les Bienfaiteurs' of M. Eugène Brieux has been twice given under the title of 'The Philanthropists.' It is a special object with this gentleman to supply a dramatic setting to social problems more generally discussed in thesis or essay. In its way his work may be regarded as brilliant. It is also almost necessarily inconclusive. 'Les Bienfaiteurs,' when produced at the Théâtre de la Porte Saint Martin on October 22nd, 1896, won admiration by the brilliant powers of observation it displayed, and by the clever pictures of French artisan life it afforded. Against the thesis maintained it can only be urged that it is banal. That promiscuously accorded charity is inoperative or deleterious in influence has long been the view of those claiming to be entitled to speak, and that the great problems of capital and labour cannot be settled by benevolent dreamers is no less certain. There is no need to dwell upon the plot of a play already consigned to the limbo of the vanities. A well-meaning couple—the husband to some extent an inventor, the wife a visionary—find themselves, through the return from South Africa of a millionaire brother of the lady, in a position to put in practice long-meditated schemes for the regeneration of the workman and the dissemination of general happiness. The result is defeat all along the line. The work is, however, redeemed by the fine pictures it furnishes of sham workers and the subtle satire of human effort. It quotes from English thinkers from Robert Owen to Mill.

Dramatic Gossip.

The movement in favour of a subsidized theatre, which is advocated in the *Fortnightly Review*, must necessarily commend itself to all who are interested in the future of the stage. The establishment of an institution such as the Comédie Française, with its indispensable supplement in the shape of a conservatoire, presided over by competent teachers, has long been advocated in these columns and elsewhere. Now that the question is taken up by an actor with the knowledge and experience of Mr. John Hare, and that his project wins the support of the most enlightened patrons of the drama, it is possible that something may be done. It is difficult, however, to be very sanguine as to the result. Between the inception of a scheme and its execution there is a wide gap, and not a few of those who lend their adherence to the proposal are but pledging themselves to vague generalities. Very far from ripe are the times for concerted and effective action, and the stable that is to be cleansed will need a Hercules. That improvement is necessary all concerned with the conduct of theatrical affairs will grant. The moment, however, that any definite movement is proposed, vested interests will be roused to opposition, and action will, it is to be feared, prove next to impossible. Before dealing with any scheme of reform, it is necessary to have some suggestion of its nature. In too many of our theatres the very significance of acting is forgotten, and the primary function of interpretation is ignored. It is, of course, possible to point to existing houses which are, to a certain extent, schools of art, and the influence of a dominant personality over a company is constantly recognizable. It is not, however, in the case of the best-organized companies that the sense of shortcoming is habitually felt, and the worst influences to which our stage is subject are not obtrusive in the best-managed theatres. All are, nevertheless, subject to the difficulty which presents itself in the shape of an inadequate supply of intelligent and highly trained labour. In earlier days the complaint was that there were few actors who could speak blank verse. It may now be said that there are few who can speak correctly anything at all. Within a few weeks we have listened to intolerable grammatic solecisms on the stage, while misplaced accent is of constant occurrence. To remedy this a much higher standard of education is requisite, since there are those trusted with responsibilities of practical tuition who have yet to acquire rudimentary knowledge. In any steps that are taken, the subsidized conservatory should go before the subsidized theatre. In this respect, even, the difficulties are formidable, since a staff of teachers has to be found. Many are doubtless willing to undertake the task, but what is needed is not the willing, but the competent.

'Wie die Alten Sungen,' a four-act comedy of Herr Carl Niemann, produced on January 29th at the Royalty, has for central figure the famous Alte-Dessauer (Prince Leopold of Anhalt-Dessau). This noted warrior and friend of Frederick the Great married in youth the daughter of an apothecary, and never regretted his choice. History in this case repeats itself, since his son Gustav also contracts marriage with a woman of bourgeois origin, pleading his father's example as a precedent for so doing. That he triumphs over the opposition of his own unruly and passably brutal father and over that of his bride's rather pragmatic sire is largely due to the influence exercised by Anne Lise, his mother.

It is stated that Sir Henry Irving has, with a view to producing next autumn a series of Shakspearean comedies, entered into negotiations with Miss Ada Rehan.

Thirty-nine so-called theatres have been closed in Chicago by the authorities, and the actors without employment are said to number many thousands.

After one hundred and twenty-three performances 'Letty' was withdrawn last night from the Duke of York's Theatre.

Sir Charles Wyndham will undertake during the present year a tour in Australia, which he will reach by way of San Francisco.

English and French advertisement agents make sad havoc of names. We have before us an announcement of 'La Joie fait puer,' instead of *peur*, not the first time this flagrant mistake has been made; while we hear of an announcement in Paris of 'La Féconde Madame Tanqueray,' which is scarcely less droll.

Miss Mabel Love is playing in the Drury Lane pantomime the part of the heroine Blossom, which Miss Marie George has been compelled to resign.

To Correspondents.—G. H. S.—G. Le G. N.—W. A. S.—received.
H. H.—Already allotted.
H. N. H.—A. F. S.—Many thanks.
H. B.—Not expected, and not used.
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THE FOLK-LORE SOCIETY.—A MEETING of the SOCIETY will be held at 22, ALBEMARLE STREET, PICCADILLY, on WEDNESDAY, February 17, at 8 P.M., when a Paper, entitled 'The PLACE of TRADITION in HISTORICAL EVIDENCE,' will be read by Mr. G. LAURENCE GOMME.
F. A. MILNE, Secretary.
11, Old Square, Lincoln's Inn, W.C., February 5, 1904.

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LITERATURE

The Letters of Horace Walpole. Vols. I.–IV. Edited by Mrs. Paget Toynbee. (Oxford, Clarendon Press.)

The zeal, diligence, and discretion of Mrs. Paget Toynbee are beyond praise. She has brought to the task of collecting Walpole's letters a whole-hearted enthusiasm and a knowledge that bid fair to render her work the final edition of the famous letters. The present edition contains 407 letters more than were included in Cunningham's edition published in 1891, and considerably more than those included in his original edition of 1857. Of these 407 letters 111 are printed for the first time, and the remainder have only been privately printed before. Mrs. Toynbee has been thorough in her work; and that so late in the day, and after such a sequence of editors, she has succeeded in scraping together so large an addition to the correspondence testifies to the pains she has taken. Her care is shown also in other ways, for the chronology of the letters has been carefully revised, and many mistakes have been corrected. Moreover, the editor has collated almost half the letters with the original MSS., in the possession of Lord Waldegrave, the Duke of Manchester, and others, with the result that numerous errors have been eliminated from the text. Of the letters to Hannah More only a few were available in the original MSS., which Mrs. Toynbee regrets the more as "Holy Hannah" seems to have taken liberties with the text:—

> "Several of those which have passed through my hands have been tampered with and disfigured by the cancelling of passages, the erasure of proper names, and, worse than all, by the insertion (apparently in the handwriting of Hannah More herself) of words and phrases which Walpole never wrote."

By way of example it is mentioned that Hannah, or another, has carefully deleted from one of the letters a passage depreciatory of Mrs. Barbauld. Naturally, after this lapse of time, advertisements and inquiries failed to unearth, either in England or in America, all the originals, of which many must have perished. That was the fate of the letters to Madame du Deffand, which were destroyed, at his own request, after Walpole's death, either by that lady herself or by Miss Berry. Mrs. Toynbee suggests that these were destroyed because they were written in "very bad French," and certainly there must have been some strong motive in Walpole's mind, seeing that he took so much care to keep his other correspondence in existence. It is good hearing that Madame du Deffand's letters to Walpole, hitherto unpublished, are to follow this edition under the auspices of the same editor and publishers. It is interesting to note that a number of original letters, which have never been published, are in the possession of Lord Ilchester, but Mrs. Toynbee was unable to obtain permission to print them. One wonders for what reason.

It will be seen that this edition will have strong claims to be considered definitive, unless Lord Ilchester relents. Among its features is a terse and illuminating annotation which, in its way, is a model to editors. These notes are contributed by Mrs. Toynbee when they are not by Walpole himself. His vanity led him not only to retain copies of his correspondence, but also to add memoranda in explanation of points in his domestic and familiar references which the public might otherwise miss! When it is added that the editor contributes a comprehensive index, and has secured some fifty illustrations in portraiture, it will be seen how much she has laid us under obligations. These obligations the publishers have increased by the admirable format and type of the volumes. Readers of Walpole should at last be content. This makes the fourteenth separate publication of the Walpole correspondence, and it is indubitably the best and handsomest. The first collection of the private correspondence was in four volumes in 1820; the voluminous correspondence with Mann followed in three volumes in 1833; but the full scope of the correspondence was not visible until Cunningham published his eight volumes in 1857. Mrs. Toynbee makes it easy to follow the differences in her edition by comparing the letters column by column with Cunningham's. She has, however, omitted passages when it seemed desirable; and it is not for those who are unacquainted with the originals to challenge this exercise of her discretion. Mr. Wheatley reserved to himself the same right in his edition of Pepys, but then Walpole was not Pepys, and possibly his indelicacies would be more pardonable than the diarist's. We regret that it is not found possible to issue the remainder of the volumes earlier. Six more are advertised for the autumn of 1904, and the last six for autumn 1905. But perhaps this rate of issue may be accelerated.

Walpole's fame as a letter-writer has very properly overshadowed his repute as a writer of fiction. He was, indeed, a pure dilettante in letters, as in art, and though he was genuinely affected by both, it was well said of him that "though he loved fame, his aristocracy feared to be remembered as a poet, an historian, or an antiquary, and not as the Hon. Horace Walpole, who had written on these subjects." He wished to perform, and to be lauded, as is evident everywhere in his correspondence, but he was afraid of publicity. So he cultivated a press and an audience of his own. He respected his own order too greatly—one might say too grossly—to be a real author. He abstained, and circulated his works in private. Yet it is pathetic, or perhaps humorous, to note that in his own sketch of his life Walpole fills the dates with his accomplishments in literature. Days are marked as responsible for this composition or that. A prig he was undoubtedly, but a precious prig. At fifteen he could write to Charles Lyttelton a letter first printed here:—

> "I can reflect with great joy on the moments we passed together at Eton, and long to talk 'em over, as I think we could recollect a thousand passages which were something above the common rate of schoolboy's diversions."

But those were the days when children were taught to be little men and little women, and garbed as such; and we can all recall a modern "sedulous ape" who was equally artificial and equally charming. It is known that Walpole rated the art of letter-writing highly, and there is no reason why he should not have done so. His gift of style is pretty, and his talents of humour, observation, and wit are marked. He can hit off a scene more neatly than any one else of his time, as in this vivid description of his new house, purchased from the "toy woman" at Strawberry Hill:—

> "It is set in enamelled meadows, with philligree hedges;
>
> A small Euphrates through the piece is rolled,
> And little finches wave their wings in gold.
>
> The delightful roads, that you would call dusty, supply one continually with coaches and chairs; barges as solemn as barons of the exchequer move under my window; Richmond Hill and Ham walks bound my prospect; but, thank God! the Thames is between me and the Duchess of Queensbury. Dowagers as plenty as flounders inhabit all around, and Pope's ghost is just now skimming under my window by a most poetical moonlight."

If this is not good literature, what is? And it has the touch of his delightfully flippant humour, which is always in evidence. Walpole has suffered in his reputation as a man more than any literary character, unless, perhaps, Cicero be excepted. The trouble began almost immediately after his death—indeed, he was criticized unmercifully before his death, particularly in regard to his relations with Chatterton. It is preposterous, however, to blame Walpole for his dealings in this case. It has been said that the author of the 'Castle of Otranto' was not in a position to be hard upon the inventor of Rowley; but Walpole wrote the 'Castle of Otranto' under a feigned personality, as did Scott, Defoe, and many others both earlier and later, and as innumerable writers do in our own times. Chatterton humbugged his public and cheated his patrons by manufacturing history and inventing pedigrees. It was only Walpole's astuteness that pre-

vented the miserable boy from a wider and more ambitious career of deceit. In 1817 Walpole's biographer could write of his "insincerity and of his extreme vanity and duplicity towards those whom he most lavishly flattered," and could sum up that "these degrading meannesses belonged to him in no common degree." He was accused of petulance, which it is likely he exhibited; of quarrelsomeness, of which there seems little evidence; and of shallowness of feeling, which undoubtedly characterized him. But what appears to have turned the tide against him was the discovery that his published letters were not altogether consistent with other letters not written for publication. That, however, has been the case before and since with eminent men: who will say, for instance, that the letters of Stevenson, as edited and issued, represent the whole of Stevenson's personal sentiments? Walpole quarrelled with Gray—on what grounds is not clear—but he made it up handsomely, and it was Gray who showed himself ungracious on their reconciliation by informing his old friend that he was only being civil, and declining to return to their former terms of intimacy. Yet on Gray's death Walpole wrote, thirty years after their youthful difference:—

"Our long, very long friendship, and his genius must endear to me everything that relates to him. What writings has he left? Who are his executors? I should earnestly wish, if he has destined anything to the public, to print it at my press—it would do me honour, and would give me an opportunity of expressing what I feel for him. Methinks, as we grow old, our only business here is to adorn the graves of our friends or dig our own."

Walpole is also alleged to have broken, for some trumpery reason, with his old friend George Montagu, who had been his constant correspondent for over thirty years. It is true that Montagu passed out of his elderly life, but on what excuse we know not, nor if it were "Dear George" himself that was at fault. Walpole, who took the blame for the quarrel with Gray, remarks of Montagu that

"he had dropped me, partly from politics and partly from caprice, for we never had any quarrel: but he was grown an excessive humourist, and had shed almost all his friends as well as me.....it grieved me much that he had changed towards me, after a friendship of between thirty and forty years."

This sounds sincere, and at least leaves the question in doubt. And there is, as evidence of his capacity for sincere affection, his offer to his friend Conway, who contemplated a match that was not generally approved. The letter, written when Walpole was twenty-six, is admirable in manner and style, and concludes with the expression of his desire to share his small fortune with his "dearest Harry," in order that Harry might marry a woman of whom his friend disapproved!

That the man had a spice of malice in him is beyond question; but what gossip has not if he have a sense of humour? It quickened his style, if it did not enlighten his judgment. As a man he lacked some force of blood, yet sometimes it ran pleasantly warm, as thus:—

"As for Miss Anne and her love, *as far as it is decent* [which had been thus dispatched to him], tell her decency is out of the question between us, but I love her without any restriction."

It is very prettily done. There was no better hand at paying a delicate compliment or proffering an equally delicate gibe. Yet there was something niggling in his conduct of his own life. Broadly, he needed virility of a deeper kind than he possessed to give him his true value. If he had possessed wilder or richer blood there is no doubt that he would have stood foremost in the ranks of writers in his century. He wrote more chastely than Steele, and with more freedom than Addison, but he had not the humanity of either. There was refinement in his mind and in his work, which might appear to verge on debility. And yet it did not. It was always balanced, on the contrary, kept its own level of sobriety, culture, and common sense, and, above all, was polished with a tolerant and agreeable cynicism. He was vain, and took criticism ill. He was not a little touchy. When his 'Historic Doubts' was answered by other members of the Society of Antiquarians he withdrew in disgust from that body. He shrank from unpleasantnesses. He desired nothing to disturb the still waters of his life. His soul in some respects was as that of a maiden lady who has formed convictions, rules, and habits of her own, and winces from the rude touch of publicity. He was in essence a dilettante, not a man of affairs; a very witty, very pleasant, very astute observer, but no man of his hands, and before the real problems of life a veritable dunce. As he grew old he did not lose his delicacy of touch or taste, but there is no doubt that he grew garrulous. It was his last enjoyment to correspond with rising literary people, more especially if those, like Hannah More, were admirers of my Lord Orford. He had little else to occupy him, as witness his last letter to the Countess some six weeks before he died, which is not, of course, in these four volumes:—

"At home I see only a few charitable elders, except about four score nephews and nieces of various ages, who are each brought to me once a year to stare at me as the Methusalem of the family; and they can only speak of their own contemporaries, which interest me no more than if they talked of their dolls or bats and balls."

This letter was written professedly to dissuade his correspondent from showing his letters. "I shall be content," he wrote to his countess, "with a sprig of rosemary thrown after me when the parson of the parish commits my dust to dust." Yet he must have kept a copy of this very rebuke! It was like him. He died Earl of Orford, but he was still Horace Walpole, and rosemary, as he wished, holds him still in remembrance.

Korea. By Angus Hamilton. With Map and Illustrations. (Heinemann.)

Mr. Hamilton, as he tells us in his preface, has been long a resident in the Far East, and this fact gives his book a value lacking to the vast majority of books published of late years upon the Sinesian countries of Eastern Asia — those which owed their emergence from barbarism and many centuries of fairly regular government and social order to the civilizing influences, unaided by the sword, of the great Middle Kingdom. The volume is lucidly written and well illustrated, and though, perhaps, it does not add very much to what Mrs. Bishop (Miss Bird) told us a few years ago about Korea and her neighbours, it supplements the information contained in those attractive volumes, and enables the reader to form a fairly adequate notion of the exact condition and position of the unfortunate country which is the main "bone of contention" between Russia and Japan at the present moment. "Unfortunate" In truth Korea is, for nothing is further from the thoughts of either party to the quarrel than the happiness or interests of the people of Chôsen, the Japano-Chinese name of the land which has found no name for itself. It is well here to observe that the name is probably nothing but a Chinese phonetic rendering of some lost Korean designation, and to translate it into Land of Morning Calm is as absurd as it would be to call England the Land of Blossoms because the Chinese character used to represent the first syllable of the name means blossoms. It is odd, we may add *en passant*, that neither Mrs. Bishop nor Mr. Hamilton appears to have heard of the Dutchman Hamel, supercargo of the Jacht Sperber (Sparrowhawk), who was wrecked on Quelpaert Island in 1653, and wrote a most interesting account of the captivity of himself and the crew (thirty-six in all), which includes a very lively and accurate portraiture of the land, its folk, and their civilization. They met another Dutchman, Weltervree, who had been wrecked on the coast some twenty years earlier, and had lost the use of his mother-tongue. Hamel, whose narrative may be compared with that of Golownin, who was much more rigorously treated by the Japanese when prisoner amongst them in the earlier years of the nineteenth century, supplies a very favourable account of the Koreans, and an Englishman who was wrecked in 1851 on Quelpaert Island found them "simple and obliging," and the officials "a decent, grave, and reverend body." On the whole, Mr. Hamilton also is favourably impressed by them, and declares that they "have taken much greater strides upon the path of progress than" China, and that the "Koreans in Seoul live under conditions superior to those prevailing in Peking."

If Mr. Hamilton's strictures be warranted by the facts, there would seem to be little doubt that, as far as the Koreans themselves are concerned, the worst fate that could befall them would be to come under the domination of Japan. It is hardly necessary to state that from the days of the appropriately named Empress Jingo, Japan has been the *fléau* of Korea, as she was of the whole Chinese coast up to the time of the issue of the famous edicts of Iyeyasu. Mr. Hamilton's language is extremely strong, and it would be well if some authoritative reply could be made to his diatribe:—

"Puffed up with conceit [the Japanese] now permit themselves to commit social and administrative excesses of the most detestable character .....making manifest the fact that their gloss of civilization is the merest veneer. Their con-

duct.....shows them to be destitute of moral and intellectual fibre. They are debauched in business, and the prevalence of dishonourable practices in public life makes them indifferent to private virtue. Might is right; the sense of power is tempered neither by reason, justice, nor generosity. Their existence from day to day, their habits and their manners, their commercial and social degradation, complete an abominable travesty of the civilization they profess to have studied. It is intolerable that a government aspiring to the dignity of a first-class power should allow its settlements in a friendly and foreign country to be a blot upon its own prestige, and a disgrace to the land that harbours them."

Yet on p. 12 Mr. Hamilton had written:—

"The contact [of Japan] has been wholly beneficial. Its continuation forms the strongest guarantee of the continued development of the resources of the kingdom."

It is certain that most of the progress Korea has made is due to the initiative of Japan, but not probably to Japanese immigrants, now numbering some 25,000, who consist largely of the scum of the Dawnland. Mrs. Bishop says:—

"At Chasan, as elsewhere, the people expressed intense hatred of the Japanese, going so far as to say they would not leave one of them alive."

But the Koreans admitted the good conduct of the Japanese soldiers, and the regularity of payment for supplies.

The truth of the matter probably is that the Government of Japan is far, very far, above the people, and is not itself sufficiently aware or appreciative of the fact. The only religion of any value in Korea is Buddhism, and of the famous monastery of Changansa Mr. Hamilton gives a delightful picture drawn from his own observation. Concurrently with this—with, but after, one might say—ranks a form of Shamanism not greatly differing in essence from the Shinto of Japan, but both are overlaid by Confucianism, a largely misunderstood Confucianism of the Chuhsi variety.

To missionaries Mr. Hamilton is not complimentary. Toleration is now the rule, "the Korean finding in the profession of Christianity an easy means of evading the exactions of the officials." But "it may be doubted whether the methods of the various missionary bodies bear the impress of that spirit of charity which should illustrate their teaching." The French priests live in absolute poverty throughout the Far East, and rather court martyrdom. Their Government, which treats them with contumely at home, uses them adroitly, one may even say shamelessly, for political purposes in the East, and the priests themselves appear perfectly willing to accept this position. No one who has any lengthy experience of the Far East will controvert this assertion. At the other extreme stand the American missionaries:—

"The American missionary is a curious creature. He represents a union of devices which have made him a factor of considerable commercial importance.....He has a salary which frequently exceeds 200*l.* a year, and is invariably pleasantly supplemented by additional allowances. Houses and servants are provided free.....there is a provision for the education of the children, and an annual capitation grant for each child.....they have large families, who live in comparative idleness and luxury.....they own the most commodious and attractive houses .....and appear to extract.....the maximum of profit for the minimum of labour."

Mrs. Bishop, however, writes:—

"More intimate acquaintance only confirmed the high opinion I early formed of the large body of missionaries in Seoul, of their earnestness and devotion to their work.....of the harmony prevailing among the different denominations and their.....sympathetic feeling towards the Koreans."

As to Anglican missions, Mr. Hamilton says the expenditure is about 70*l.* per head; the chief centre is the island of Kanghwa (in the bay north of Chemulpo), full of Buddhist monasteries, of which a most attractive account, based on a visit made to the island, is given on p. 284.

To Mr. McLeavy Brown and his work a sympathetic chapter is devoted, which explains the curious combined policy of France and Russia, and is well worth attention. Neither country has any real interest in Korea, except of a political character. Great Britain, which has no political interests to safeguard, occupies a commercial position altogether inferior to what it ought to be, the truth being that the British commercial communities in the Far East are intensely conservative, commercially aristocratic, lacking in intelligent perception, foresight, and enterprise, and in bondage to the banks.

There is a good index, and useful tables of statistics are appended. Altogether, the volume may be read with as much profit as pleasure, though many of its conclusions, we do not doubt, will be found unacceptable in some quarters.

Savonarola: a City's Tragedy. By Newman Howard. (Dent & Co.)

"There is a budding morrow in midnight," even in the midnight of contemporary verse, and this noble tragedy should give heart to those who despair of the poetic republic. In the first flush of exaltation, fresh from its clashing ardours, our only fear is that underpraise, counselled by timidity, which is the canker of criticism. How hard it is to have the courage of your emotion and the valour of your imagination! How easy to make your delight pace with slower wits! But this is a play which banishes pusillanimity, and compels the critic to remember that the wind of genius blows as it lists, and that poetry bourgeons to-day as yesterday. If we know anything of that rare thing called poetry, this play is the true matter, great in theme, great in conception, and great in form. An assurance of style, a dignity without parade, a plain poignancy of thought and expression, are essential for lasting work, and all these gifts are Mr. Howard's.

There is probably no theme in history more augustly tragic than the tragedy of Savonarola, except, of course, the divine tragedy of all believers, the tragedy of Christ. Round Savonarola swirls the flood of the Renaissance—its cruelties and its crimes, its delicate lusts, its exquisite corruptions, its saintly vices, its holy concupiscence, beauty flowering on the dunghill, art nourished on putrefaction, the grace of God chambering with the spiritual leper, the harlot wearing the virgin's halo, and across the coloured skies the name that still exhales the whole hell of corruption, Borgia. There, surely, is a theme superb, pompous, ironic, piteous, terrible. It is strange that it has waited so long for a hand strong enough to shape it into the contours and sounds and hues of dramatic art. George Eliot wrestled vainly with it in 'Romola,' that astonishing amalgam of history, in which the Renaissance is "hatched over again and hatched different," hatched by an early Victorian hen in a Wardour Street wardrobe. There are rumours that a great living poet is engaged on a Borgian tragedy which affords ample scope for his spacious genius, and it will be interesting to compare his treatment of the period with Mr. Howard's.

There is nothing common in Mr. Howard's handling of his theme. He eschews the obvious and the melodramatic, rejecting such ready-made sensations as the Bonfire of the Vanities, and avoiding the facile triumphs of theological fustian. He makes Savonarola more than a preacher; he makes him an inspired seer, a great protagonist of the unconquerable human spirit, a herald of intellectual liberty, a forerunner of spiritual freedom, an Italian Prometheus. The conflict is a high spiritual conflict between two ideals—the empire of power and the empire of conscience. The Borgia is not the supreme embodiment of the evil against which Savonarola battles. Rather, it is Machiavelli, the true soul of the Renaissance. Neither Borgia nor Machiavelli is thrust crudely into the foreground. They are felt, not seen, impalpably malignant, invisibly vile, overshadowing the tragedy with a vast fatality of lithe iniquity and supple sin, and enveloping the various characters with a lambent irony which unveils the deeper vistas of spiritual disaster. This is the true temper of tragedy, for it fills us with pity and awe in regard to ourselves, as well as in regard to these dead men and women. It makes us partners in their dreams and the legatees of their desires. It unifies the drama of the human soul, showing us ourselves in that eternal dualism of life where every spectator acts and every actor looks on. The sense of choice disturbs our bosoms, the lure of motives, and the appeal of aims. We range overselves, we take sides, we wince, we rebel, in the delicious ecstasy of embraced or resisted temptation, for the angels and the imps have not yet settled the insoluble question as to whether it is more pleasant to conquer temptation by yielding to it, or to conquer it by refusing to yield to it. Even the cynic may take the side of the angels, on the ground that the pleasure of resisting temptation is more prolonged than the pleasure of yielding to it.

The ethical splendour of the play is based on a rapid story full of dramatic action. The five acts move forward swiftly, without the verbosity which kills most poetic plays. The dialogue is terse, pithy, poignant, and free from verbal anachronisms. There is a felicitous intermixture of Italian phrases, and the whole texture of the style is singularly appropriate. The play is free from the prevalent vice of using lyrical outbursts to cover the dramatic poverty of the verse. There is not much declamation, and the various characters are clearly seen. One point which emerges is that the author is no mere ascetic, who underrates the love of life and the joys which are, perhaps, as much a part of it as any kind of religion.

The story is this. Savonarola in his youth loved Laodamia Strozzi. But to save his life from a plot laid by Lapo, his rival, she plighted to this Lapo her troth. He thereupon dedicated his life to Italy, now, with the Pope at its head, given over to violence, hypocrisy, and vice. That is the first act, and it paints the period in a few bold strokes. Lapo, the master of Machiavelli, is the Iago of the play. He epitomizes the intellectual agility, the suave cruelty, and the supple chicanery of the age. 'Cecco Cei, on the other hand, typifies the gay, mocking irreverence, the insolent cynicism, the ironic wit of the time. His songs run through the play like a derisive chorus. He, his lute, and his lyrics stand for art the wanton, just as Michael Angelo (in a brief interlude) stands for art the archangel. "A wisp of song is worth a wain of Plato," he cries, as he sings:—

Lips demure of the damsel say,
"Safe are the woods; come walk this way!"
The roses blush, for the young men lie
In wait for the wench: "A kiss!" they cry,—
"A kiss on the mouth in the month of May!"

With Lapo and Cei the stern figure of the young Savonarola is sharply contrasted, for "God has made his soul a lonely harp, hung in a windy place, where all the woes of Italy blow through and wail upon it."

The second act shows Savonarola at the height of his power. Lapo is still spinning his plots. After their marriage Laodamia had repudiated him. She supposes him to be dead, but he returns to Florence with the army of King Charles, and plays the pander to his royal master, among the selected victims being his own wife. There is a fine scene in which Savonarola subdues the King by spiritual threats, enlisting him as the minister of vengeance against the Pope, and persuading him to spare Florence. The monk now learns what Laodamia has done for him:—

a great wind out of Heaven blows back
The pages of our book of life, to gloss
Dark hours with bright.

But the years are heaped up between them, and although Savonarola has trod all the way on her aching heart, he must go on alone. Then Lapo persuades Laodamia to tempt the monk with the offer of a cardinal's hat. The third act finds Savonarola abandoned by Charles, and pursued by the vengeance of the Pope. For Florence he can gain peace and restored commerce if he will accept the cardinal's hat and desert his cause. The citizens are weary of virtue, and are rebelling against their prophet, but he stands firm against the wiles of the Pope, heedless of his own danger:—

Safety, daughter?
For those who do the right no danger lives,—
No safety for the wrong.

The fourth act shows the trial by fire, ending in the downfall of Savonarola. The fifth act is the finest of all. It shows Savonarola, after torture, spending his last night on bare stones in the Hall of Mercy that he had built, with Laodamia, disguised as a monk, watching over him. Then comes the martyrdom, and Savonarola dies on a scaffold, which seems to be a cross, and rebukes his murderers. The impending doom which menaces Italy is finely suggested by many dramatic episodes, and even Cei, the jesting singer, strikes a stern note:

Madness and Death! O scent of blossoms flying!
Rank weeds and flowers of flame, dead roots and darnel!
Roses and rue! O city mad and dying,
Thou canst not numb our senses to this charnel!

When rebuked, he finely retorts:—

Nay, Mazzinghi, nay!
The gods have ne'er surprised thee in the dark.

The actual burning of the prophet and his fellow-martyrs is not seen from the Loggia. The curtain is not withdrawn until the three bodies have fallen from the three ropes into the flames. Thus the audience would see only the three empty ropes and the fire—a dramatic effect surely. The tragedy closes solemnly. The conspirators appeal to the venerable Strozzi for sanction. They declare that the Papal envoy sees in his white locks

The snow upon the peak of our esteem.

"Is it not well?" they cry:—

Strozzi [*hand to ear*]. Well? What is well?
Mazzinghi. You hear their shouts?
Strozzi. I hear
The rumour of the Avenging Furies' wings!
Mazzinghi. Truly a tragic vengeance on his crimes.
Strozzi. Our Tragedy, his Comedy Divine.
Mazzinghi. A comedy whereat all Florence smiles.
Strozzi. For this soul chose, not power, not wealth, but Right.
Above the reek of yonder pile he soars,
And, with the starry children of the sky,
Shines o'er our shame for ever!
Mazzinghi. Messer?
Strozzi. We too,
We had our choice, and prostituted Right
For Riches.—Jezebels, Iscariots, go!
Troop to your field of blood, you dogs of Jezreel!
Mazzinghi. Methinks, Monsignor, the old man hath the bile.
[*To Strozzi*] Natheless, my lord, to-morrow a thousand looms
With busy tongues shall sing aloud "Huzza!"
Deeming our work to-day the town's salvation,
And the Pope's writ the charter of our joy.
Strozzi. Lo, from the deep another voice shall sound!
Lo, on thy walls another writing gleam!
Mene! Mene! Thekel! Upharsin!
Finished is thy kingdom,—weighed in the balance,—
Weighed and found wanting,—given to the Medes and Persians!
Thou shalt explore alone, a lifeless gulf;
Ghosts of thy great shall haunt thee, and thy stones
Majestically mock a fallen pride;
Yea, as a king who buys ignoble peace,
Crouching, a slave, among ancestral vaults,
So shalt thou be, O Florence;—dead, thy Freedom,
Perished thy crafts; and if there yet endure
One voice, one seeing eye, one plastic brain,
The offspring of our honourable years,
Doomed to outlive the cataclysmal age,
Hardly his soul shall fashion, hardly sing,
Save but 'mid pillared loneliness to mourn,
Crooning in stone the swan-song of our Fate!
Dawn, Day and Dusk and Night one vasty tomb:
Dawn that saith "Wake me not"; Day tired of toil;
Dusk, glad because of sleep; and Night—ah night!
When shalt thou rise, my Italy, my land?
Grateful is slumber; happiest he, God wot,
Who sleeps in stone while shame and woe endure!
Who feel, who see, once rich, are now most poor!
Mazzinghi. A glib old man, Monsignor! Who comes here?
A corpse to dam a torrent. By St. Anna!
We are saved from drowning in a dithyramb!

There is a pause. Then Lapo's lifeless body is brought in by soldiers. His dead hand grasps a bag of money, and his roystering comrade, Dolfo, denounces his avarice and disloyalty to his fellows, while his epitaph is a verdict on that Italy which has wavered and finally chosen the part of him and his:—

Strozzi [*casting off his mantello of State and laying it on Lapo's body*]
Such was he? Then I pray you, citizens,
That nations, passing by, may gaze and learn
Bury him regal in this robe of art,
And on his tomb inscribe these words: "Here lies
A master brain: plots filled it once, now worms;
A master hand: the gold falls from its grasp;
A craven breast: a sword has pierced it through;
A faithless heart: for this man sold his friends.
Sumptuous he lies: art serves him for a pall;
God rest his bones! His name is ITALY!"

Thus the tragedy is the tragedy of a city, a country, a people, and Savonarola triumphs in his ashes:—

And Conscience, groping darkly through this sphere,
Fed with all freshets from the fount of Light,
Shapes and incarnadines the undying Rose.

It is, perhaps, bootless to hope to see this fine tragedy on the stage, but the author hints that it could be curtailed for that purpose; and assuredly it offers to a great actor a great opportunity. Yet the style is, possibly, too charged with tense meanings; too strong in the "fundamental brainwork" which makes a few words do the business of many, to be interpreted by a careless race of actors. We should like to see the experiment tried with proper study, for assuredly Mr. Howard need fear no competition with the makers of belauded modern masterpieces destined for early oblivion.

The Life of Horace Binney. By Charles Chauncey Binney. (Lippincott.)

Horace Binney was born in 1780 and died in 1875. He believed that he could remember being roused from sleep to hear the watchman call "Past twelve o'clock and Cornwallis is taken," and he lived to hear and comment on the result of the Alabama arbitration. For some years before the middle of the last century he was probably the leading lawyer of the United States; he sat in the twenty-third Congress, "on the Anti-Jackson ticket," and for nearly the last half of his long life he was, by common consent, regarded as the first citizen of Philadelphia. An anecdote, not contained in the present work, but we believe authentic, shows the rank he held in the opinion of his fellow-citizens. When the news arrived of the historic fire of Chicago, a party of friends in Philadelphia fell to discussing the probable effects of a similar catastrophe upon their own city. Various imaginary pictures were drawn, till at last one of the company summed up the situation by saying: "The last Philadelphian would be seen sitting on the last marble step, contemplating the conflagration of the last solid shutter, and murmuring to himself, 'What would Horace Binney have said?'" Not even the most familiar features of Philadelphian domestic architecture were more inseparable from the *idea* of the city than the memory of its eminent citizen.

Binney's character, as judged from his own writing, upon which his grandson has, in drawing his picture, most wisely relied, seems to have fully justified the estimate formed of him by his neighbours. He was not only an able and resourceful advocate, but also a man of well-balanced and temperate judgment, decided in his views, yet conciliatory in his expression of them. From the first he was a convinced Federalist:—

"Fidelity, obedience, and submission to the constitution and laws of a State were (he held) required of its citizens; but allegiance, in the proper sense of the term, was due to the nation alone."

Holding this view, it was natural that

"his admiration for Hamilton dated from boyhood; by the time he reached manhood it had only strengthened; and it never, throughout his long life, suffered the slightest diminution."

In 1864 he wrote to Sir J. D. Coleridge:

"I think, and for many years have thought, that Hamilton was and remains the first statesman in our country, perhaps not surpassed anywhere.....of extraordinary maturity in very early life, of singular finish in his accomplishments for such a post either in war or peace, and as honest as Pericles.....What would I not have given to have had him among us before and during our great troubles!"

A few years before he had published an 'Inquiry into the Formation of Washington's Farewell Address,' with the view of settling Hamilton's share in the composition of that famous document. His final verdict is expressed in terms borrowed from the doctrine of the "tripartite" nature of man:—

"We might, though not with full and exact propriety, allot the soul to Washington, and the spirit to Hamilton. The elementary body is Washington's also; but Hamilton has developed and fashioned it, and he has symmetrically formed and arranged the members, to give combined and appropriate action to the whole."

For Jefferson, as might be expected, he had a cordial dislike. In writing of the Democratic leader he allows himself almost the only departures from the moderation of language which otherwise he observed—we do not say they were not justified in a patriotic American who had opportunities such as few had enjoyed (if that be the appropriate word) of watching the gradual falling-away from the high ideals set before the nation by the founders of the republic.

"Jefferson," he once wrote, "was the Devil in our Paradise; with his nature and French revolutionary training, he could not help being so." After the Federalist downfall no administration commanded Mr. Binney's thorough confidence, and the more any party or any administration was infected with the Jeffersonian heresy, the more he distrusted it. Though ready to concede that "God fulfils Himself in many ways," he believed thoroughly in "the old order" of Federalism, and would scarcely have admitted that that particular "good custom" could under any conceivable circumstance "corrupt the world."

His political philosophy is set forth in a letter to Mr. J. C. Hamilton, written during the last year of the war. It opens with a characteristic deprecation of any public reference to some military feat of a grandson. "Neither he nor any of his family belongs to the vaunting, puffing, blatant self-praisers with which our world is already wearied and sickened." It is too long to quote in full, but a few lines will show the writer's position:—

"That the people are the final cause and Constitutional origin of all power among us is true. I acknowledge no other, for either a republic or a monarchy.....But.....virtue, reason, love for mankind, which come from the eternal source of all power.....are to be regarded as the qualifying elements of man for the exercise of power over himself as well as over others; and therefore with me the mere Demos is as little of an idol as the sheep or the sheaf he feeds upon.....Your father.....saw, and I think I see, that there may be more republicanism in a monarchy than there sometimes is in a democracy, which may be only another name for demagogracy [*sic*], the worst government and policy upon earth, growing by what it feeds on till it breaks down its support."

A few years before he had written to another correspondent:—

"You never wrote a more incontestable truth than that generally democracy has nothing to do with liberty.....From the time the Democratic party attained power, which it has held continuously since, notwithstanding occasional losses of the Presidency, its aspiration has been for power.....It is not power in the government, nor in the law, nor wholly in the party; but it is power in the individuals who form the party; power to partake of the party strength, to seize on personal profits and advantages, to suppress or supersede those who are their rivals with the better claims of integrity, knowledge, and deference for the principles of liberty. For sixty years I have seen this accursed love of power debauching the mature and the young, until a large portion of the anti-Democratic party has been more than half spoiled by it."

Nor are these remarks the aimless railings of a disappointed man; for Binney had, as has been said, achieved brilliant success in his profession, and had more than once refused high judicial office. He was, in truth, a Whig; not in the sense of the term as employed to designate a party in the United States some half a century ago—of them he speaks his mind very frankly—but an aristocratic, high-minded Whig of the eighteenth century, tempered by a positive dread (such as is not usually attributed to the Whigs of those days) of the effect produced on a party by the actual tenure of office. "My fixed faith," he writes,

"after forty years' observation, is that the most a pure and wise party can do for the country is to become a check and a counterpoise; and that if it must also have office and direct rule, it must part with half its virtue to obtain them."

A somewhat dangerous doctrine, in that, while savouring of self-denial, it has not uncommonly been made the cloak for self-indulgence, though the writer was not himself one of those who "rifiutan lo comune incarco."

In 1836 Mr. Binney paid his one visit to Europe. He had good introductions, and met various distinguished people. On the King's Accession Day he was one of the guests at the Duke of Wellington's dinner table, with the Prince of Orange, Prince Galitzin, the Earl of Aberdeen, and other great folks. Some of his impressions, which we must abstain from quoting, are noticeable. He was interested, and perhaps a little amused, to find the favour with which Jackson and Van Buren were regarded in the Tory circles of Europe, while

"the Opposition must be content to pass with Europeans generally as the same sort of faction which exists in all countries and endeavours to disturb the regular course of government."

His delight in English scenery, English churches, English monuments, was prettily expressed in the journal of his tour:—

"I am compelled to say that 'La belle France' is an expression that implies the admiration of the children rather than the beauty of the mother. I did not think her half so handsome as *my* mother, and she was no touch at all to my *grandmother*, who, by means of a fine taste in dress, looks something handsomer than her daughter."

We have said little of Mr. Binney's legal career, the chief events in which are narrated with full *connaissance de cause* by his biographer, himself a lawyer of considerable experience, both in the United States Courts and in those of his own State; still less of his comments on the subject which probably even now interests English people more than anything else in American history, the Civil War. For these, and for many other matters of interest, readers must go to the book itself. They will not be unrewarded; for not only does it present a type of character which, in these days of bosses and trusts, the average newspaper reader does not readily associate with America, and which is none too common on this side the Atlantic, but also it furnishes a clue to the complexities, as they sometimes appear, of United States politics during the greater part of the Republic's existence, such as no formal history can readily supply. It is, in short, a "document"; and if, like all documents, it presents the case from the standpoint of one school of thought, and that the one which hitherto, it may be feared, has least frequently (though with notable exceptions) made itself felt in the conduct of human affairs, this very fact renders its presentations of the contending forces all the clearer.

There is an adequate index, and the book is embellished with three well-executed portraits, in two of which the English reader will recognize a certain likeness to Stratford Canning. It would be interesting to know if the two ever met during the four years of Canning's residence as British Minister at Washington.

NEW NOVELS.

My Friend Prospero. By Henry Harland. (Lane.)

The dainty gaiety of Mr. Harland's imagination suffuses even his titles, so that they come to one almost like a gentle caress, or at least a friendly pat on the back. What should you look for in a novel that styles itself 'My Friend Prospero' save the elements and constituents proper to Mr. Harland's talents? It conjures up a vision of an enchanted island, the home of elf and fairy and princess; but the vision is, perhaps, too extravagant for the reality, if anything be too extravagantly romantic for Mr. Harland. At any rate, the island fades, and elf and fairy vanish, leaving but a pleasant hillside valley in sunny Italy, a real princess, it is true, and certainly a fairy godmother, if not an actual fairy with wings. Lady Blanchemain's high-swung barouche may possibly be her wings. Mr. Harland must despise plots, since he habitually makes use of the one which concerns the love of man and maiden in Arcady. For this is Arcady again, this Sant' Alessina up the beautiful Val Rampio, and no one expects to find real human beings in Arcady. Princesses and amiable poets may live there certainly, and even amiable and good-looking strangers who are not poets may wander astray there, provided they are peers or heirs to peers, as Mr. Harland's hero John was — even an American intruder—but that may be excused as he is a millionaire, is descended from Alfred the Great, and a baronet. But he makes a brief stay after all, as he is on his way to hurry into the Church in Rome. There seems a pretty waste of romantic material here. The story is only protracted over three hundred pages, which is the orthodox length of the six-shilling novel, by allowing the young man to suppose the lady is a

miller's daughter, and the young lady to suppose the man is a cobbler. When princess and peer apparent are discovered to each other in their fulness of rank, the air clears and the romance ends prettily enough. But one wonders how Mr. Harland will manage his next version of the story.

The Mark. By Aquila Kempster. (Hutchinson & Co.)

Mr. Kipling and other writers have shown us that when a young man of Western birth and upbringing allows himself to be really carried away by the fascination of the East, one of the outcomes is apt to be the production of highly interesting fiction. The globe-trotter has no possibilities in this direction; he never sees far enough into the East. The Anglo-Indian official is not much given to abandon of any sort; he knows too much of one rather sordid aspect of the East, and is necessarily too well hedged in by traditions, unwritten and written laws, and prejudices of the West. The author of this story certainly does not write as a globe-trotter or as an official, and he tells a very interesting story of English and native life in Bombay, and tells it well. He makes much use of such difficult and fascinating subjects as telepathy, mesmeric suggestion, and other matters, only the barest fringes of which are within our comprehension as yet. But he handles these things with great deftness, and makes them the more convincing by using a clever young doctor and nerve specialist as his *deus ex machinâ*. Thus we get a flavour of scientific impartiality and exact observation about the wonder-working that makes it all seem real. And indeed the man who is really seized by the glamour of the East can make many strange things real, for he actually finds reality in many things of surpassing strangeness:—

"He drove slowly through the bazaar, drinking in the busy bustling life with its endless motley of race and colour.....Hindus, Mussulmans, fierce, hairy Baluchs, negroes, and Chinese, cheek by jowl with lordly Rajputs, big Afghans from the North, Jews, Lascars, Fakirs, and Sahibs, and beggars—beggars innumerable, sitting in the dust, squatting in every shady nook, and rocking themselves drowsily to and fro to their everlasting monotone of 'Dhurrum—Dhurrum.'.....All this keen, pungent life was the very breath of Dr. Nicholas's nostrils, as it has come to be that of other men than he. It was so curiously suggestive. Of what? Ah, that 's where the charm lies, and if you are capable of much analysis, the charm has vanished."

That also is a sad truth known to many. Our Western cities are like an open book:—

"But in the East the veil still hangs and is guarded with jealous care. You may draw nigh to it; see curious shadows passing and repassing, perhaps coyly beckoning; catch a soothing, wistful, melody running like a golden thread between the drums and tom-toms, and the screaming of the viols, and perchance, if you are young and strong, and fearless—that is to say if the gods love you and are kind—you may lift a tiny corner of the veil, and catch the pulse and shimmer of things ineffable. And after that, you will never see the squalor and the dirt."

In just this way have the gods been kind to the author of this vivid story of Eastern life, and he has sought to pass their revelation on to English readers—and sought with marked success. If, later, he could give us a more serious study of the life he depicts with such colour and success, relying solely upon life's ordinary events, and seeking no supernatural aids, the result should be a real achievement in fiction. The present book is a very interesting performance and a generous promise.

Four Red Roses. By Sarah Tytler. (Long.)

A pleasant optimism pervades this brightly written chronicle of the adventures befalling four country-bred damsels, who, under the pressure of sudden poverty, decide on seeking their fortunes in London, and there find rest, each one of them, in the house of an eligible husband. The marvellous speed with which this desirable consummation, in spite of various grave obstacles, is attained, taxes our powers of belief rather severely; but the author has never laid claim to the remorseless realism of a George Gissing, and after all, even in real life, "happy endings," or what may pass as such, are not entirely unknown.

Love's Ghost and "Le Glaive." By Edith Escombe. (Duckworth & Co.)

There is no ethical reason why the cover of a work of fiction should be less truthful than the title-page, which in the book before us discloses two stories. Each embodies a matrimonial problem of which the solution propounded by the author does not seem sound in either case, being possibly in too high a dimension for our philistine intelligence. Any respectably moral person between whom and an old love has been raised the barrier of a marriage tie will avoid the society of the object of the old love, unless well assured that all amatory feelings are absolutely extinct on both sides; and the same, *mutatis mutandis*, must be said of a wife who finds a male acquaintance becoming inordinately interesting. The characters in this volume which are meant especially to attract our sympathies are rendered repulsive, either by inexcusable immorality or by hysterical irresponsibility.

Delphine. By Curtis Yorke. (Long.)

The Delphine of this story is, at first especially, an exasperating, charming sprite rather than a heroine of human sort. She gives her friends and admirers and a few other less well-disposed persons a good many anxious, as well as amusing, quarters of hours. The reader generally enjoys her, in spite of her preposterous ways and her broken English, which is neither clever nor successful. The little girl manages to keep everything and every one alive in a dull corner of England with true French vivacity, and even *malice*, in the Gallic sense of that word. The interest slackens a little when, chastened by loss and misfortune (of the well-known three-volume kind), the youthful creature is found alone, on very short commons indeed, in the conventional London lodging. There she discovers her soul, and at length yields to the persuasions of the "lover true," who seeks her out in her poverty and humiliation.

RUSSIAN BOOKS.

The Doukhobors: their History in Russia, their Migration to Canada. By Joseph Elkinton. (Philadelphia, Ferris & Leach.)—It has been said, with a good deal of truth, by M. Anatole Leroy-Beaulieu that the Russian, although he endures despotic government with supreme patience, always goes his own way in religious matters. What he thinks the true faith he will maintain unto the end, frequently amidst the most cruel persecutions. Hence the great number of religious sects in the country. The "Raskolniki"—or Dissenters, as we should say—amount to about ten millions, according to a very interesting article which appeared a few years ago in the magazine *Drevnaia i Novaia Rossia* (*Old and New Russia*). There are many accounts of these sectarians to be found in histories and literary journals published in Russia, but the Western reader will find the fullest information in the third volume of 'L'Empire des Tsars et les Russes,' by M. Leroy-Beaulieu, which is devoted entirely to the religious question in Russia. Some terrible forms of fanaticism have developed themselves, *e.g.*, the sectaries who burnt themselves to death, and have been described by Sapozhnikov in his 'Samosozhenie v'russkom Raskolie' ('Self-burning of Russian Dissenters'), which deals with the period from the second half of the seventeenth century to the end of the eighteenth. There are also curious accounts in Yesipov's 'People of the Olden Time' ('Liudi Starago Vieka'). But the sectaries with whom we have to deal on the present occasion are of a more gentle temperament. They are noted for their kindness to their fellow-creatures and to animals; for their unselfishness, and their dislike of war. They have thus much in common with the Quakers, and it is very proper that Mr. Elkinton, himself a Quaker, should write about them. One of the chief points in which these kind-hearted enthusiasts came into collision with the Russian Government was their refusal to undergo military service. They deliberately burnt all the weapons in their possession. Those familiar with the life of Peter the Great will remember that when he was in England he repeatedly went to the Quaker place of worship in London, and seems to have had a liking for them. He put, however, the question to them, How could they be of any service to their country if they would not take up arms in its defence? Mr. Elkinton, who was present on the occasion, has described with true eloquence the scene of the arrival in Canada of the exiles in 1898 on board the Huron to the number of 2,073 pilgrims (p. 188). To the shouts of welcome from the Americans they sang a pathetic hymn in Russian, which was interpreted by Prince Hilkov, formerly a Russian officer, but one who has quitted the military profession from disgust. He would have no more to do with the taking of human life. It was thus that the Doukhobors came, like the pilgrims, to the Bermudas of Marvell's beautiful poem:

So sang they in the English boat
A cheerful and a holy note.

They have now been settled in Manitoba and Saskatchewan, and appear to be in a prosperous condition. It will be remembered that about a year ago a strange fanaticism seized some of the colonists, and the men abandoned their homes for a kind of religious pilgrimage, and also turned their horses and cattle loose. With some effort the fugitives were brought back, and the animals were recaptured. There has been lately a recrudescence of this fanaticism. We are willing, however, to take the opinion of their excellent friend Mr. Elkinton, who considers that they will gradually sober down and give up this foolish conduct. They have undergone such vicissitudes that if we take into consideration the new forms of life presented to them, we cannot

wonder that they are somewhat unhinged. They are, however, in disagreement with the Canadian Government on two vital points: (1) They do not like holding any property in severalty; and in their expostulations with the Canadian authorities they say they cannot conceive how a man can claim as private property any portion of the earth, which God gave to all. (2) They refuse to allow any official registration of themselves, their wives and children. Perhaps in time these difficulties may be tided over. No doubt the first opinion has been ingrafted in them by the Russian *mir*. The book is copiously illustrated with photographs of Doukhobors; and a very honest, simple folk they seem to be. Our sympathies are at once with them; there must always be something attractive in people who are willing to undergo so much for the sake of their convictions. The latter part of the volume is occupied with a short sketch of Russian sects. Not much can be said of the early history of the Doukhobors. We take it that their sect developed rather late. There is no reason to think that the visit of two Quakers to Russia in 1818—Allen and Grellet—had any influence. We cannot, by the way, make out the name of the Minister, General Djunkolesky. We can only say that it is an impossible form in Russian as it stands. Robert Pinkerton, the English missionary who visited Russia in the earlier part of the nineteenth century, and has left an interesting account of the country, distributed some Bibles among them.

The short historical sketch given at the end of the book is, on the whole, fair. We take Nicholas I. to have been a very shrewd and capable man, but his ambition overreached itself. The document which Alexander II. had just signed before his murder, giving Russia the rudiments of a constitution, meets with full notice. The character of that unfortunate monarch is sketched very favourably, and deservedly so. Russia has yet to learn a more complete lesson of toleration, and let us remember that we ourselves have not learnt it so very long. In the memory of men living Jews were first admitted to many civil rights, and religious tests were abolished at the universities.

We close the book, hoping that it will create an interest in the Doukhobors in this country; the more so as an English Quaker, the late worthy John Bellows, of Gloucester, was one of the prime movers in the emigration of these virtuous enthusiasts to Canada. Wherever Mr. Elkinton sketches individual characters he makes us take a direct interest in them. Thus, how touching are his descriptions of the good old "grandmother" Verigin and the patriarch Ivan Mahortov! The latter has some strange stories to tell of his campaigns against the English in the Crimea; how the Russian and English common soldiers frequently fraternized; and one would say to the other, "Don't be afraid, we won't harm you; it is only Victoria and Nicholas who are guilty in this business" (p. 61). We must remember that a Russian generally speaks in this way of his emperor, using his Christian name with a patronymic only. Thus Nikolai Alexandrovich would be the ordinary appellation of the present emperor. The story of the supposed enemies fraternizing may be paralleled by another in Borrow's 'Bible in Spain.' In one of the Peninsular battles a gipsy in the French ranks and another in the Spanish found each other out, and contrived to abstain from inflicting injuries one on the other. Mahortov told Mr. Elkinton that he had always served in arms under a silent protest, having a conviction that all war was wrong; he never aimed directly at the enemy. There is something gospel-like in this conduct; but what will our military heroes say? There are some very just remarks on this subject in 'Tolstoy and his Problems,' by Mr. Aylmer Maude, reviewed some time ago in these columns.

The Black Monk, and other Stories. By Anton Tchekhoff. Translated from the Russian by R. E. C. Long. (Duckworth & Co.)—We are glad that Mr. Long has produced these translations of some short tales and sketches. The author of them began to be popular in England a little time ago, but was soon eclipsed, as far as this country is concerned, by Gorki. He does not deal with misery so entirely as Gorki, but all his tales are pathetic. The best known in this volume is probably 'Ward No. 6.' 'Rothschild's Fiddle,' 'A Father,' and 'Sleepyhead' give sad pictures of Russian domestic life; they exhibit the brutal husband and the selfish father with exaggerated ideas of his *patria potestas* while he is inflicting misery upon his family all round. He reminds us of the drunken father of the poet Nikitin, who tormented his son on his deathbed by repeatedly asking him what he was going to leave him. The story of the stupid nurse who kills the child she is supposed to take care of is terribly realistic. 'At the Manor' enables the author to laugh at some of the aristocratic prejudices of his countrymen. Besides the bold sketches in which he outlines character, he shows great skill in his descriptions of nature, as in the night drive in his 'Two Tragedies': "After that they drove through intense darkness. There was a smell of mushroom dampness and a lisping of trees." Here and there we have a characteristic touch; thus, Rashevitch (p. 200) gazes sadly "at his long, veined, old man's legs," reminding us of Coppée's "jambe horrible de vieillard" ('Poèmes et Récits'). Mr. Long has performed his work well. He evidently is a good Russian scholar. Sometimes we think matters might have been made clearer for readers unfamiliar with Russia by a few notes. Thus *feldsher*, the Russian for district surgeon, occurs three times unexplained. Who would know the meaning of an *acathistus*, or even *vint*? Something, too, might have been said of Pirogof, who, by a misprint, is called "Pigorof," especially as his name is known to English anatomists who employ his method. The author of this book is in the prime of life, having been born in 1860, and much more work may be expected from him.

La Pensée Russe Contemporaine. By Ivan Strannik. (Paris, Armand Colin.)—As typical exponents of modern Russian thought, Ivan Strannik, or the Pilgrim (to translate the *nom de guerre* of the hidden author), chooses Tchekhov, Gorki, Korolenko, and Tolstoy. The book concludes with a slight sketch of some of the leading sects in Russia, so fertile in sects, and especially of the Doukhobors. Our author shows how the peasantry of Russia were a mystery till they were revealed by the emancipation of the serfs in the early sixties. Since that time a large portion of Russian literature has been devoted to them. Tolstoy, Gorki, and Tchekhov are well known in this country, and many of their writings have been translated. Gorki burst upon the world like a revelation, and at once attained a great popularity. He investigated even a lower stratum of the population than Tchekhov; he dealt with the outcasts, the men and women whom Burns described so genially in his 'Jolly Beggars.' The pictures drawn by the Russian novelist are pessimistic and depressing. Gorki has not the belief in the possibility of the improvement of the peasant which Tchekhov wishes one to feel. He looks upon him as listless and subject to no influences which can draw him out of his vagabondism. Unfortunately, materialism is dominant throughout the world, and perhaps the over-cultured West has no great ideals to point to. The pictures which Gorki draws of his vagabonds, lost to moral sense, on the whole, but occasionally waking to a higher natural impulse, such as the love of wife or child, remind us of Bret Harte's accounts of the Californian miners. Oaths and murder are rife everywhere, but sometimes the ruffian is made tender by the cry of an infant. Korolenko, who is not so well known as the others, has some good pictures of life in Siberia. The religious opinions of Tolstoy are discussed at considerable length, and the various sects in Russia. But the great book on these sectarians is, as we have previously indicated, that of M. Leroy-Beaulieu. He speaks more favourably of the Russian parish priest than some have done. Of course his social position is a very humble one; but, after all, he is the poor man's friend, and is often like the "soggarth aroon" of the Irish ballad, his help in his sufferings. Many of the sects in Russia are, no doubt, grotesque.

A curious part of the book presents Korolenko's account of the antipathy felt by the peasants to the astronomers when they went to Siberia to observe the transit of Venus. We must remember that the rebel Pugachev, a peasant, in the reign of Catherine, hanged an astronomer on very high gallows, in derision, that he might be nearer the heavens to conduct his observations. Ivan Strannik dwells with truth upon the mysticism so eminently characteristic of the Slavonic mind. We are much interested in the account of the Doukhobors, of whom we have just spoken. Our author says that some have gone to South America to get greater liberty, and, strangest thing of all, others have sent a petition to the Sultan of Turkey, in hopes to find a shelter in his dominions.

CLASSICAL BOOKS.

Prof. Postgate's *Selections from Tibullus and Others* (Macmillan) is a good specimen of thorough and cautious scholarship combined with correct literary feeling. The poems here printed are admirably annotated and well illustrated; but though this is professedly only a slight sketch, the second chapter of the introduction contains somewhat important and, if we mistake not, original matter. In chap. i. we have the character of Tibullus represented to us as an attractive one: "A simple, gentle, affectionate nature, singularly free from egotism and personal vanity," with a leaning to the delights of the quiet and shady country. In estimating the characteristics of his poetry our editor advances surely to what we believe must be the inevitable conclusion. While inferior to Propertius in imagination, and lacking his fancy and humour, Tibullus, *tersus atque elegans*, pours out his verse in an unruffled limpid flow, if with some monotony, without turgidity, without obscurity. Ovid's description of Accius, *Quamvis ingenio non valet, arte valet*, might aptly be applied to Tibullus, whose merit is neither creative force nor art of words. Prof. Postgate happily phrases the value and charm of Tibullus's elegiacs as their "domestic" quality. His love for simple country life and country religion stamps him in this respect at least as a *Maro alter*. On the other hand, he has some irritating tricks of style, frequent examples of a mechanical repetition of words, an insistent displacement of *que*, an unintelligent use of *nam*. The fascination for Tibullus of the third trochaic cæsura, noticed by our editor, may be traceable to the influence of the Virgilian hexameter.

Chap. ii., a skilful piece of literary reconstruction, gives us the *entrée* to the literary circle in which Tibullus was a principal figure. To the various poems which go to make up the so-called third book of his, a German historian has recently given the name of the Messalla collection. The

division of this book into two, which obtains among most modern editors, is erroneous. Prof. Postgate argues strongly for a six-fold arrangement: 'Poems by Lygdamus,' 'The Panegyric of Messalla' (hexameters), 'The Garland of Sulpicia,' as he calls it, 'Sulpicia's Little Letters,' a poem attributed to Tibullus, and an epigram. None of these can be by Tibullus. We have not space here to follow our editor's arguments, but what he seeks to establish is, first, that, apart from the poems of Lygdamus, the rest have a common bond in Messalla. "A panegyric on himself is followed by poems written for or by his kinswoman, and then follows a poem either written or professing to be written by the most distinguished poet of his circle." And, second, who is Lygdamus, and why do his poems precede the others, though not apparently connected with them? With all his feeling for the poetry of others and his ear for metre, Lygdamus was a poor poet and poor Latinist, and his peculiarities of diction seem to indicate for him a foreign origin. However, a contemporary of no meaner repute than Ovid himself did not disdain to borrow —certainly to improve—several couplets from the collection of poems edited by Lygdamus between B.C. 15 and B.C. 2. Our editor's conclusion as to the genesis of the Messalla collection is best given in his own words:—

"Not very long after the death of Tibullus, a freedman called Lygdamus, who had some connexion with the Messalla family and whose own poetical activity suggested him as a proper person to be editor, was authorized to publish a number of poems which concerned the statesman himself or members of his family. These pieces he arranged on the plan already set forth, and prefixed to the small volume a few poetical compositions of his own."

From this it appears we may discard the fanciful suggestion that Lygdamus was a young relative of Tibullus, who used a Greek adaptation of the gentile name Albius (λύγδος=white marble); and we must revise our ideas about the presence in his work of reminiscences of Ovid.

The Life of the Ancient Greeks. ("Twentieth Century Text-Books": Classical Section.) By C. B. Gulick. (Appleton & Co.)—The best method of annotation is still a vexed question among editors and teachers of classics. With too few notes a text may be difficult and wearisome, with too many it may lose its continuity and its inspiration. Some help the student undoubtedly needs in regard both to the matter and to the manner of the authors on whom he is at work; and there is much to be said for the collection of information connected with subject-matter into a series of volumes such as this one.

The arrangement of the subject does credit to the desire of the author to assist more than one class of readers. In his twenty-one chapters the main aspects of Greek life, public and private, are concisely and comprehensively described; and as the Greek terms are for the most part given in parentheses, the reader who knows little or nothing of the language is not at a hopeless disadvantage in seeking an answer to his inquiry, "Who were the Greeks after all, and how did they live?"

But it must not be supposed that the book lacks value for the Greek scholar. In one of the supplements is to be found a careful list of references to Xenophon's 'Anabasis' arranged twice over: first, according to the books of Xenophon, and secondly, according to the pages of the present work. Further, the bibliography of the subject is most conveniently ordered; a general list of the principal authorities is followed by a special list for each chapter. The illustrations, which number over 250, are well chosen, well printed, and well indexed; the paper is of that glossy kind which pleases the eye, but provokes the critic at first smell, *naso suspendere adunco.*

M. Tulli Ciceronis Rhetorica. Recognovit A. S. Wilkins. Tomus II. (Oxford, Clarendon Press.)—The new volume of Cicero's rhetorical writings, edited by Prof. Wilkins for the Oxford series of "Classical Texts," deserves the same commendation which we were able to bestow on its predecessor. It comprises the 'Brutus,' 'Orator,' 'De Optimo Genere Oratorum,' 'Partitiones Oratoriæ,' and 'Topica.' The treatment of the evidence for the text is able and sound, and any competent critic must discern in it the hand of a scholar familiar with all the necessary material, and well qualified to exercise judgment upon it. The resultant text perhaps approximates as nearly to the author's autograph as a moderately conservative estimate of the value of the MSS. will permit. That there are many things here presented to us (as in other texts) which have not come from Cicero's pen is probable in a high degree, as regards the substance of some passages, and as regards the form of others. To take examples of the first kind, it is hardly conceivable that Cicero described Athens as having been "enlivened" by the oratory of Pericles (*hilaratæ*, 'Brutus,' § 44), or the oratorical style of Lysias as "full of colour to the highest degree" (*quo nihil potest esse pictius*, *ib.*, § 293), or the same orator as "having fulfilled all the duties of a citizen at Athens" (*ib.*, § 63). On the side of language not a few instances might be mentioned of expressions on which, regard being paid to the general custom of the author and of his time, suspicion must rest. But this edition presents, perhaps, fewer examples of the kind than most others. As is the case with some other volumes of the "Oxford Classical Series," it would have been an improvement if the limits assigned to the critical notes had been somewhat enlarged, so that more emendations proposed by scholars of eminence could have been quoted. By this means all points at which suspicion of the text may fairly be entertained might have been indicated to the reader.

The lost codex of Lodi, of course, plays a great part in the constitution of the text of the 'Brutus' and the 'Orator.' In the case of the former, it is without a rival; in that of the latter, it partly competes with the codex of Avranches. The history of the traditions represented by these two authorities is notoriously hard to make out. Prof. Wilkins has used the evidence with discernment, favouring perhaps a little too much the "Laudensis," which appears to have been deliberately corrected oftener than the "Abrincensis." Of matters which seem questionable we will quote a few, scattered over the volume. In the 'Brutus,' § 123, Prof. Wilkins writes *et ego [inquam]: intellego, Brute, quem dicas*, no doubt because *ego inquam* is not of Ciceronian usage; but if *inquam* be made parenthetic and *ego* regarded as subject of *intellego*, the text is in order. The substitution of *et vero* for *at vero* (*ib.*, § 80, with Lambinus) seems not merely unnecessary, but questionable Latin. *Ibid.*, § 140: *illa quæ proprie laus oratoris est;* here (after Lambinus) *proprie* is changed to *propria*, but may be defended by parallels, such as 'Ad Fam.,' 9, 15, 'Pro Flacco,' § 5, 'Philipp.,' 2, § 18. *Ibid.*, § 157: *Hic, Atticus: Dixeram, inquit, a principio de re publica ut sileremus;* here the dependence of the *ut*-clause on *dixeram* is hardly possible, and some words such as *nos eo animo venisse* may have disappeared after *re publica*. In 'Orator,' § 59, *brachii* for *brachi* does not accord with the editor's general practice in orthography, and *ibid.*, § 79, *ac* should scarcely be introduced by conjecture before a guttural. In 'Part. Or.,' § 17, *haut propria* should apparently be read for *aut propria*, which makes no sense; and *ibid.*, § 23, *nec aqua* seems to be erroneous for *ne aqua quidem*. In the same work, §§ 125–7, there are things which are unintelligible in this, as in other texts; also in 'Topica,' § 44, and elsewhere.

Misprints and small oversights have been carefully avoided as a rule; we have only noticed the following. 'Brutus,' § 66 (note), "effecit" for *offecit; ib.*, § 23, for "*fuerit* Madvig, *fuit* L.," read "*fuit* Madvig, *fuerit* L."; *ib.*, § 107 (note), "Tallemand" for Lallemand; *ib.*, § 110, the reading *at uterque est* belongs to Ernesti, not to Martha; *ib.*, § 131, for "Sanctis" read *Sauelio; ib.*, § 213, *atque innatam* should be given to Cujacius, not to Schütz; *ib.*, § 233, "locos" (in text) should be *locus; ib.*, § 298, "nam in hoc" should be *nec in hoc*. In 'Orator,' § 118, "officiis" for *officio; ib.*, § 223, "non" for *nos; ib.*, § 237, "indicium" (in text) for *iudicium*.

ENGLISH CLASSICS IN GERMAN.

Shakespeare's Sonnette. Übersetzt von Max J. Wolff. (Berlin, Behr.) — Shakspeare's Sonnets have been pretty frequently translated into German, and a new rendering of them must therefore reach a fairly high standard of excellence to justify its existence. Herr Wolff sets forth in a preface the claims he wishes to make for his work; he has endeavoured to unite, so far as is possible, the accuracy of Gildemeister's version—to which, by the way, we think he hardly does justice—and the spirit of Bodenstedt's, and he discourses at some length on the method which he has followed. "Es war meine Absicht," he says, "*deutsche* Gedichte zu schreiben und zwar Gedichte die der moderne Leser als Gedichte empfindet. Dazu war es nötig den Ausdruck des Originals so weit zu vereinfachen als ohne direkte Abweichungen möglich war. Alle die witzigen Antithesen, Wortspiele, An- und Gleichklänge die den Angehörigen des 16ten Jahrhunderts als der Gipfel des Poetischen erschienen, habe ich getilgt, so weit sie nicht durch den dichterischen Gehalt selbst geboten schienen." It is, of course, difficult for the English reader to judge these translations merely as German poems; for our own part, if we had to express an opinion, we should say that they are good enough, but nothing out of the common. But surely the method of translation is open to criticism. It altogether destroys much that is distinctive in the original, and it weakens the force of much more. We do not feel that the German adequately represents the English; the magic of Shakspeare is gone, and in its place we merely have more or less pleasant and polished verse. We may illustrate this by quoting a few lines, sufficiently typical of Herr Wolff's rendering, from the sixty-fifth Sonnet:—

Wenn Erz und Stein dem Todeswerk der Zeit,
Das Land und selbst das weite Meer erliegt,
Wie trotzte Schönheit der Vergänglichkeit
Die leise sich wie eine Blume wiegt?
Wie hätte in der Tage Sturm und Wettern
Der süsse Hauch des Sommers wohl Bestand?

That is by no means without merit, but one sees at once how thin and subdued it is compared with the passion and intensity of the original—with the "sad mortality o'ersways its power," and all the other marvellous phrases. We may add that there are a number of cases in which the meaning of the English is not given with sufficient strictness. "Verachtet schon wenn eben erst begehrt," for example, is not a true rendering of "Enjoy'd no sooner but despised straight," and spoils the sense of the passage.

John Ruskin: Moderne Maler. Bd. I.–II. Im Auszug übersetzt und zusammengefasst von Charlotte Broicher. (Leipsic, Diedrichs; London, Williams & Norgate.)—*John Ruskin und sein Werk, Puritaner, Künstler, Kritiker: Essays.* Erste Reihe. Von Charlotte Broicher. (Same publishers.)—Ruskin is certainly beginning to make way in Germany. The last few

years have seen numerous translations from his works, and the value and suggestiveness of his æsthetic teaching have now gained wide recognition. The present version of 'Modern Painters' forms part of a meritorious edition of his chief works which has been appearing for the last year or two, and the volume of essays is meant to serve as an introduction to the study of these. Of the translation we need only say that it is carefully done and reads well, but is not, and does not pretend to be, complete, for much has been condensed and much omitted as of small importance for German readers. Perhaps there is sufficient excuse for this procedure in the case of these particular volumes, and as the suppressions have been made with judgment, and a sensible commentary is provided throughout the book, the result is on the whole satisfactory.

Of much greater interest to English readers are the essays, which deal with Ruskin's personality, and are partly biographical and partly critical; they give a pleasant and sympathetic account of his early life, and bring out the main points of his æsthetic and moral teaching successfully. The first few chapters, which are occupied with his childhood and university life, naturally draw very largely on the delightful pages of 'Præterita'; indeed, illustrative quotations from the works generally form a considerable portion of the volume. We may single out the chapter entitled 'Liebe und Leidenschaft' for special praise; it handles with much insight a difficult subject, about which misconceptions are common. Occasionally Frau Broicher displays rather unhappily the German mania for minute analysis, as when she endeavours to get at the secret of the charm of Ruskin's prose by an elaborate examination of vowel-schemes, assonances, alliteration, and so on; but such vagaries do not occur often. Altogether her book shows wide culture, sympathy, and industry, even if it is not remarkably brilliant or original, and one can read it without great enthusiasm, indeed, but with much satisfaction in its sound qualities. A second series of essays is promised, dealing with Ruskin's later life, and his work as a social reformer. We may note that, though the volume is laudably free from misprints, Lockhart's name is misspelt on several occasions.

OUR LIBRARY TABLE.

The fame of James Outram as soldier, administrator, and sportsman is well known. There are among us still those who can recall his great success in taming and enlisting the confidence of the wild Bhíl tribes, gained partly by kind and judicious treatment, but cemented by outdaring in the jungle their most courageous hunters. Moreover, in 1880, seventeen years after Outram's death, his biography in two volumes was written by Sir Frederic Goldsmid, consequently the appearance now of *The Bayard of India: a Life of General Sir James Outram, Bart., G.C.B. &c.*, by Capt. Lionel J. Trotter (Blackwood & Sons), is unexpected, though welcome. The author, whose excellent lives of Hodson and John Nicholson have attracted attention, explains that he has tried to compress his story within moderate compass, but claims that his volume is

"something more than a mere abridgment of Sir Frederick Goldsmid's valuable work. Through the unfailing kindness of Sir Francis Outram, I have been enabled to extract some interesting details from the mass of documents which passed through Sir Frederick's hands. Some further information has been derived from sources which will be found duly acknowledged in the footnotes or the text of the present volume."

The claim may be allowed, abridgment and quotation being judicious and well selected; but if borrowed matter were eliminated, how much would remain? Quotations and sources are honestly acknowledged, a course which is by no means always followed by compilers. Capt. Trotter's volume is, in fact, a favourable specimen of its class. As an account of Outram's services it seems sufficient, and if the author is a little blind to the weak side of his hero's character, may not that be excused to the love of a biographer? The volume is in all respects agreeable to read: it is not too heavy, and the type is distinct; misprints or errors are few, and may in cases be Outram's, and not the author's. There is a sufficient index.

Twelve *Real Conversations* Mr. William Archer has had with eminent persons, whose photographs are all reproduced, have been republished as a book. An imaginary conversation with a "Courteous Reader" is prefixed, explaining that these records are not interviews, but an actual exchange of ideas between two persons equally interested in the subject discussed. They were good journalism, and doubtless Mr. Archer knows the value to the popular mind of the facts that Mr. Pinero keeps a dog, and Mr. Gilbert a ring-tailed lemur, while Mr. Alexander likes golf and Mr. George Moore a low ceiling. Such personalia hardly seem to deserve the permanency of book form any more than Mr. Phillips's doubts about the performance of 'Paolo and Francesca,' and other matters which were done with a while ago.

Real conversations, like the actual words, even of good speakers, do not make good reading. Further, *on cause mieux quand on ne dit pas, Causons*, and Mr. Archer's interrogative gifts remind us somewhat of the questions in Mrs. Markham's juvenile history, which were always tediously to the point. His solid merits and endowments constitute a safeguard in letters, but his lightness is not (may we say it?) one of our conspicuous delights. He has not in fact, to our thinking, special aptitude for the difficult and charming art of dialogue, which is, so to speak, not photography, but portrait-painting.

This said, we may add that there is, besides some obsolete matter, a good deal of interest in the book. The veteran Prof. Masson exclaims, with unabated optimism:—

"Think what wonderful matter there is in our daily papers! I have not the least doubt that there appears every day, in anonymous leading articles, writing superior not in tone but in actual literary faculty, to the Letters of Junius."

Somehow we have missed these brilliant articles, or we overrate Junius. Lucas Malet thinks that a book, "really a work of art, must be written three times over in three different forms," and says excellently of Mr. Hardy:—

"Is not his exquisite eye for nature an integral part of his genius? It is more than an 'eye' for nature, it is an instinctive, intimate sympathy, like that of some sylvan creature of the old mythology."

Mr. Pinero discusses German and English acting; Mr. Moore finds (on the eve of his Irish crusade) the moral atmosphere of London unbearable; and Mr. Heinemann, who publishes this book, talks of the book trade in general, describing the sixpenny edition as "simply the publishers' measure of self-defence against the cheap magazine," and thinks that reviewing is improving in quality and decaying in influence, which seems a pity.

We have received together *Debrett's House of Commons and the Judicial Bench*, published by Messrs. Dean & Son, and *Dod's Parliamentary Companion*, published by Messrs. Whittaker & Co., of which the former is the usual table-book of the House of Commons, and the latter the handy reference volume which is carried about by those who desire more than the mere list which "Vacher" gives. In each we found a few errors last year, but all these are now corrected. We think that in chronicling the succession to the Abinger peerage of Capt. Shelley-Scarlett the Shelley Place at Boscombe, Bournemouth, has been omitted, and should have been retained in Dod and some other new books of reference.

We have also before us *Kelly's Handbook to the Titled, Landed, and Official Classes for 1904* (Kelly's Directories). We found a few errors last year, and as they have not been corrected we note them. For instance, the address of Sir George Birdwood is omitted. The address of Col. Alan Gardner is not "Clowerwall Castle," but Clearwell Castle; and Mr. Arthur Chamberlain is once more omitted from the book. In spite of these trifling mistakes we still think the volume is the best of its kind. The point we allude to above about Capt. Shelley-Scarlett is right here.

Through some hundred pages foolscap octavo, adorned with wide margins and type of the kind technically known as thick-leaded old-style pica, Mr. John Rogers discourses pleasant gossip concerning sundry rare or otherwise covetable volumes in his library. These, for the most part, are linked with the name of Charles Lamb; hence the title, *With Elia and his Friends*, bestowed on the gossip aforesaid. Mr. Rogers possesses the copy of the 'Specimens' presented by Lamb to Godwin, a circumstance which affords the author an opening for the thrice-told tale of Godwin's hunting through the Elizabethan dramatists for the famous description of forest life in Lamb's own play 'John Woodvil.' He also counts amongst his treasures a book with Izaak Walton's name, in the master's own handwriting, on the title-page, followed by the price (2*s.* 4*d.*) paid by Walton for the book, and a copy of the 'Angler,' which may well be that referred to by Lamb in an early letter to Coleridge (1796) as being then in his possession. This copy, Mr. Rogers thinks, may have been given by Lamb to Thomas Westwood the younger, whose book-plate appears in it. Lamb made over many of his books to Westwood, but these were chiefly presentation copies of their works from his contemporaries. One interesting gift-book from Lamb to Westwood Mr. Rogers owns—a copy in two volumes of Keightley's 'Fairy Mythology' (William Harrison Ainsworth, 1828), with the twofold inscription in Vol. I.—"Miss Lamb, Enfield, with W. H. Ainsworth's best compts.," and "T. Westwood from C. Lamb." For the story of Mr. Rogers's library, and of his victories and defeats in the auction-room, we must be content to refer the reader to his modest, unpretending pages, which may be read through in half an hour. In the last chapter there are some sensible remarks addressed to those who persist in wishing that the conditions of Lamb's life had been other than they were, more particularly in respect to his official "drudgery." The little book is a trifle, but it leaves behind it a pleasant impression of the writer, and a refreshing sense of quiet joy in fine literature. It is published by Mr. Elkin Mathews.

In a slim pamphlet, entitled *From Ottery to Highgate* (Ottery St. Mary, Coleberd & Co.), Mr. Wilfrid Brown professes to relate the history of the childhood and later years of Samuel Taylor Coleridge. Nothing, we fear, but a presumption of the author's unacquaintedness with the recent literature of the subject can explain the publication of these six-and-thirty pages. For his facts Mr. Brown would seem to have relied mainly on Gillman and Joseph Cottle; his reflections and animadversions, moral and critical, are also such as the platitudinarian Joseph might have signed—had the pen with which that shabby fellow wrote of his deceased friend been dipped in the milk of human kindness, and not in the "pestilent gall" of wounded self-love and Pharisaic self-righteousness. Only, so far as we can discover, with two modern volumes relating to the poet—that is to say, with

Mr. Stopford Brooke's 'Golden Book of Coleridge' and the late Mr. R. B. Litchfield's 'Tom Wedgwood'—does Mr. Brown here exhibit any acquaintance; of the 'Lives' by Traill, Dykes Campbell, and Mr. Hall Caine, and of the edition of the 'Poetical Works' which we owe to the indefatigable industry of the second scholar named, he seems to know nothing. The one redeeming quality of the sketch is its tone of pious reverence towards the memory of the "much-maligned poet"—though even here the force of the apology is weakened, if not utterly lost, by the writer's patent ignorance of the facts. The semi-mythical character of Mr. Brown's narrative may be inferred from his describing at length, and seemingly with implicit faith, the romance of the poet's youthful escapade in the Strand—when, fancying himself Leander crossing the Hellespont, and "thrusting his hands before him, as is the manner of swimmers," he was seized—so the story goes—as a would-be pickpocket by an angry old gentleman passing by, and forced to explain his compromising form of manual exercise. Mr. Brown's account of the enlistment reproduces as history the long-exploded embellishments embroidered on the facts by Miss Mitford and others. If Coleridge's *nom de guerrier* was to be given, why not give it correctly—*i.e.*, not as "Silas Tomken Cumberbatch," but as Silas Tomkyn Comberbacke, a form certified by the poet's familiar jest on his clumsy horsemanship? The second part of 'Christabel' was written not, as Mr. Brown states, "some years later" than 1800, but in that very year. Mr. Brown writes:—

"Upon his return to England in 1800 [he returned on or about July 1st, 1799] Coleridge remained in London for a time, and his translation of Schiller's .....'Wallenstein' was issued by the Longmans—Coleridge's translation was much admired. [It fell stillborn from the press, received dilatory and discouraging notice from the reviews, and involved the publishers in a loss of 250*l.*].....*Coleridge had indeed gathered many impressions in Germany*, and the English version of 'Wallenstein' was a revelation."

The foregoing may serve as a sample of Mr. Brown's critical quality. Here is another: "'The Ancient Mariner,' in its purity, its melodious simplicity, *and its excursions into realms of thought*, stands alone." The italics are ours. In a prefatory note Mr. Brown apologizes for the existence of what he calls the Corrigend in his pages, and promises that "should a favourable and gratifying combination of tolerance and appreciation call for a second issue of this Brochure, the imperfections will be removed." We may add an item or two to the seventeen *errata*. Coleridge's patron was Tom Wedgwood, not "Wedgood," as he is here called seven times over (pp. 19, 20). On p. 23 we find the words "far reading and permanent effect." This is probably a mistake for "*far-reaching* and," &c. On p. 30 we read: "As the flashing strains of the nightingale to the yearling murmurs of the dove," &c. "Yearling," we take it, should be *yearning*. It is right to add that Mr. Brown's letterpress is copiously illustrated with portraits and views of persons and places connected with Coleridge, and with facsimiles of the poet's autograph.

Mr. George Bolen, an American writer, publishes, under the somewhat ridiculous title *Getting a Living*, an important book, which is described as being on "the problem of wealth and poverty—of profits, wages, and trade-unionism," and which is, in fact, a valuable compilation on the subject of trade-unionism. It is issued by the Macmillan Company. The writer's sympathies are, on the whole, in favour of trade-unionism and opposed to Socialism, but he admits, with regard to the latter, that the Socialist idea both in the United States and in Great Britain has

"proved useful by inspiring dull or passive men with hope and purpose of attaining better things in life.....When thus awakened from their lethargy by this over-coloured picture of future possibilities, men have learned to organize."

The volume contains a considerable mass of useful information, American and British, but is weak in its European Continental side, and the author does not sufficiently edit his compilation to prevent a good deal of contradiction. Although, for example, a trade-unionist, he supports the extraordinary action of the Courts in the United States which have at various recent times pronounced almost every necessary act of trade-unionism to be unconstitutional and therefore illegal. At the same time he expresses satisfaction with the judgments of the Supreme Court, which have in a good many cases overruled these decisions. He says, with justice, that

"the main cause of the recent falling of British industry behind the American and the German was the dependence of British owners on reputations built up by self-reliant grandfathers."

His continental information is not only short in quality, but often misleading, owing to its being out of date. For example, he tells us that a compulsory system of accident insurance, "at least for dangerous trades," will probably be soon established in France, although he thinks that in France compulsion may be limited to only a few trades. Now France has had for some time at work the most complete system of compulsory insurance for all trades that exists anywhere in the world, although the Belgian law, which is passed, but not yet in operation, may ultimately prove superior.

The house of Calmann-Lévy now publishes those *Notes et Souvenirs, 1870-73*, by M. Thiers, which have long been known in the form of a privately printed document. There is nothing new in them to the public, as they have been used by recent writers, but the book is interesting from its gossipy style and from the fact that it is concerned with negotiations of importance. The visit of M. Thiers to London is omitted from the list of his 1870 journeyings on behalf of intervention; and there is little in the volume which is of special interest to British as apart from general readers. It is a striking fact that M. Thiers seems to have been in total ignorance, not only at the moment but when he wrote, of the whole story of the negotiations between France and Austria which led up to the military arrangements for a joint campaign against Prussia. It is, of course, the case that M. Thiers must have seen the documents, in the French Foreign Office, which contained the dispatches of the French ambassador at Vienna subsequently made public. He makes no reference to these, except that he states in vague terms that M. de Grammont had been a little sanguine. There is not the faintest reference to the journeys of the Archduke Albert or to that of General Lebrun. M. Thiers says that the Emperor of Austria wanted a military revenge on Prussia, but would not have it at once. Our readers, of course, know that the Emperor stipulated, for reasons connected with Austrian mobilization, that the war should not be begun before May, 1871. M. Thiers says that the Hungarians were almost absolutely opposed to such a war. This is so, and although there is no proof, it follows with almost mathematical certainty that it was a wilful Hungarian indiscretion, intended to stop the war, which informed Bismarck of the arrangement concluded for 1871, and led him to revive the Hohenzollern candidature and to force on war at a moment when he knew that Austria could not engage in it. The dispatch published by the Duc de Grammont, of course, begins with the words "Faithful to our engagements," but appears to relate only to a different engagement from the military and imperial undertaking to join if the war was postponed to May, 1871. The engagement to which Austria said she was faithful, but proved unfaithful, was probably to mobilize a force with a view not to armed intervention, but to mediation.

We have received from the Librairie Plon the new volume of that now prolific writer the Vicomte d'Avenel. It is called *Les Français de mon Temps*, and is full of most interesting reflections on things as they are, about which, however, there is nothing else to be said unless we were to quote them at length. We can highly commend the little volume.

In *Turnpike Travellers* (Constable) Miss Hayden has brought together some charming sketches of the South-Country peasant, whom she portrays with her customary sympathy and humour. Where there is so much to praise, it is all the more to be regretted that the author's artistic sense lags a step behind these good qualities, thus causing us to miss the full charm of the Dutch picture in her laudably faithful presentments of village life. Her pages provide much pleasant information for those interested in the quaint customs and vanishing superstitions of the countryside, while the old-world recipes generously disclosed may tempt others, as they have tempted us, to make toothsome experiments. Of less general interest are the narrative tales that form a part of Miss Hayden's volume; but the sayings and doings of the peasant, with whom they are chiefly concerned, will recommend them to many readers, and the kindly humour of the atmosphere will go far to redeem any improbabilities of plot or circumstance.

From the Religious Tract Society we have a shilling Bunyan's *Pilgrim's Progress*. It contains eight coloured pictures from a set specially drawn by Harold Copping. The 'Pilgrim's Progress' has been published by the Society in no fewer than 104 languages and dialects.

We have also received from the Society a cheap edition of *Among the Tibetans*, by Isabella L. Bishop, the well-known traveller.

We are glad to see that *Dickens and his Illustrators*, by F. G. Kitton, has reached a second edition. Issued at the nominal price of twopence, this paper booklet gives an excellent account of the artists who illustrated Boz, with ample illustrations of their work and a text by an acknowledged master of the subject.

Vickers's Newspaper Gazetteer for 1904, published by James William Vickers (5, Nicholas Lane), shows careful editing. The population of each town is given, in most cases according to the census of 1901. The book is well arranged and easy for reference.

The *Rapid Review* (Pearson) offers an epitome of "nearly 4,500 newspapers, magazines, and periodicals issued in the British Islands to-day." The idea of such a summary is not novel, but it is capably done, and the illustrations present a good idea of prominent things and personalities of to-day. Such Liebigs of literature and journalism make for the encouragement of the popular ideal of intelligence, which is "Non multum, sed multa," and which is not ours.

We have on our table *Rapallo Past and Present*, by P. I. A. (Philip),—*Dante, La Vita Nuova: The New Life*, translated by Dante Gabriel Rossetti, with a Prefatory Note by W. M. Rossetti (Ellis & Elvey),—*The True History of the Civil War*, by G. C. Lee (Lippincott),—*London University Guide and Calendar, 1904* (Clive),—*The Guide to South Africa, 1903-4*, edited by A. S. Brown and G. G. Brown (Low),—*New Conceptions in Science*, by C. Snyder (Harper),—*The Zoological Record*, Vol. XXXIX., *1902*, edited by D. Sharp (Zoological Society),—*A Short History of Education*, by G. B. Clough (Ralph Holland),—*Education as Adjustment*, by M. V. O'Shea (Longmans),—*Countess Ida*, by Fred Whishaw

(J. Long),—*The Pomps of Satan*, by E. Saltus (Greening),—*On Satan's Mount*, by D. Tilton (Ward & Lock),—*Nurse Charlotte*, by L. T. Meade (J. Long),—and *The Reciter's Treasury of Verse*, edited by E. Pertwee (Routledge).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Biggs (H. Yeatman-), Lay Work and the Office of Reader, cr. 8vo, 2/6 net
Eaton (C. H.), A Message from the Past, cr. 8vo, 5/ net.
Ritualism in the English Church, compiled by the Right Hon. W. E. Bowen, folio, sewed, 5/ net.

Fine Art and Archæology.

Brown (E. Burton-), Recent Excavations in the Roman Forum, 12mo, 3/6 net.
Dickens (C.). Works, Vols. 4, 5, and 6, each 120/ net.
Laking (G. F.), The Armoury of Windsor Castle, 105/ net.
Petrie (W. M. F.), Methods and Aims in Archæology, 6/ net.

Poetry and the Drama.

Adams (B. M.), Songs of a Seaman, cr. 8vo, 3/6 net.
Anacreon, Odes, translated by Moore, Designs by G. de Rousey, 12mo, 10/6 net.
Collins (J. C.), Studies in Shakespeare, cr. 8vo, 7/6
Maeterlinck (M.), Monna Vanna, translated by A. Sutro, cr. 8vo, 3/6 net.
Mimes of Herodas, edited by J. A. Nairn, 8vo, 12/6 net.
Shakespeare's Books, by H. R. D. Anders, 8vo, 8/6 net.
Woodberry (G. E.), Poems, cr. 8vo, 6/6 net.

Bibliography.

Catalogue of a Collection of Original MSS. of the Inquisition in the Canary Islands, edited by W. de G. Birch, 2 vols. 8vo, 63/ net.

Philosophy.

Leland (C. G.), The Alternate Sex, cr. 8vo, 3/6 net.

Political Economy.

Bolen (G. L.), Getting a Living, 8vo, 8/6 net.

History and Biography.

Chronicle of Morea, edited by J. Schmidt, 8vo, 15/ net.
Corbett (J. S.), England in the Mediterranean, 1603–1713, 2 vols. roy. 8vo, 24/ net.
Ellis (R.), The Correspondence of Fronto and M. Aurelius, 8vo, sewed, 1/ net.
Kelly's Handbook to the Titled, Landed, and Official Classes for 1904, cr. 8vo, 16/

Geography and Travel.

Hakluyt's Voyages, Vols. 3 and 4, 8vo (Sets only), 150/ net.
Jack (R. L.), The Back Blocks of China, 8vo, 10/6 net.
Lucas (E. V.), Highways and Byways in Sussex, cr. 8vo, 6/
Watson (W. Petrie), Japan, 8vo, 12/6 net.

Education.

Clarke (J.), Short Studies in Education in Scotland, 3/6 net.

Philology.

Onions (C. T.), An Advanced English Syntax, cr. 8vo, 2/6

Science.

Hall (W.), Modern Navigation, cr. 8vo, 6/6
Osmond (F.), Microscopic Analysis of Metals, 7/6 net.
Raupert (J. G.), Modern Spiritism, cr. 8vo, 5/
Schwartz (Dr. von), Fire and Explosion Risks, translated by C. T. C. Salter, roy. 8vo, 16/ net.
Wagstaffe (C. J. L.) and Bloomer (G. C.), Electricity and Magnetism, 4to, boards, 2/6
Wiggins (W. D.), Midwifery for Midwives, cr. 8vo, 3/6 net.
Zimmermann (H.), Calculating Tables and Collection of Frequently Used Numerals, roy. 8vo, 6/ net.

General Literature.

Arnold (M.), A Pitiful Part, cr. 8vo, 6/
Barmby (B. H.), The Gods are Just, cr. 8vo, 6/
Blake (J. P.), The Money God, cr. 8vo, 6/
Burnham (C. L.), Jewel: a Chapter in her Life, cr. 8vo, 6/
Clergy List, 1904, 8vo, 12/6
Courlander (A.), The Taskmaster, cr. 8vo, 6/
Durland (K.), Among Fife Miners, cr. 8vo, 2/6
Fletcher (J. S.), The Diamonds, cr. 8vo, 6/
Graham (W.), Angels and Devils and Man, cr. 8vo, 6/
Haggard (H. R.), Stella Fregelius, cr. 8vo, 6/
Hamilton (Alexander), Works, Vols. 1 to 4, 8vo, each 21/ net.
Hart's Annual Army List, 1904, 8vo, 21/
House of Quiet: an Autobiography, edited by J. T., 8/ net.
Hudson (W. H.), Green Mansions, cr. 8vo, 6/
Kitchin (G. W.), Ruskin in Oxford, and other Studies, 8vo, 12/ net.
Marsh (R.), Garnered, cr. 8vo, 6/
Middlemass (J.), Ruth Anstey, cr. 8vo, 6/
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Shipping World Year-Book, 1904, cr. 8vo, 5/
Swan (H.), English Dictionary of Contemporary Quotations, 8vo, 7/6
Tytler (S.), Major Singleton's Daughter, cr. 8vo, 6/
Williams (A. M.), Our Early Female Novelists, and other Essays, cr. 8vo, 2/6 net.

FOREIGN.

Fine Art and Archæology.

Ballu (A.), Les Ruines de Timgad: Nouvelles Découvertes, 15fr.
Collignon (M.) et Couve (L.), Catalogue des Vases Peints du Musée National d'Athènes, 25fr.
Crönert (G.), Memoria Græca Herculanensis, 12m.
Hitzig (H.), Pausaniæ Græciæ Descriptio, Vol. 2, Part 2, 18m.
Svoronos (J. N.), Das Athener Nationalmuseum, Part 2, 9m. 20.

History and Biography.

Baldensperger (F.), Goethe en France, 7fr. 50.
Bissing (F. W. v.), Geschichte Aegyptens im Umriss von den ältesten Zeiten bis auf die Eroberung durch die Araber, 3m.
Boor (C. de), Georgii Monachi Chronicon, Vol. 1, 8m.
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CANON AINGER.

THE death of the Master of the Temple on Monday, February 8th, after a comparatively short illness, withdraws from the Church, from literature, and from a wide circle of devoted friends a personality as winning as it was unique.

Born in London on February 9th, 1837, Alfred Ainger died on the very eve of completing his sixty-sixth year, but his hair had so long been pure white, his frail figure so bowed, that even his intimate friends hardly realized, so youthful was he still in mind and spirits when health allowed, that he was on the threshold of old age. The son of an architect, he was educated first at King's College, London, and afterwards at Trinity Hall, Cambridge, of which he lived to become an honorary fellow. After taking his degree in 1860, he was ordained, and for four years, 1860–4, held a curacy at Alrewas, in the diocese of Lichfield. He then for two years, on which he never looked back with much pleasure, served as an assistant master at Sheffield Collegiate School. In 1866, a vacancy occurring in the Readership of the Temple Church, Ainger in a happy moment applied for the post, and, though he was quite unknown, his beautiful reading secured him the election among a large field of candidates. It was with the Temple Church that he was to be intimately associated for the remainder of his life, with the break of scarcely a single year; for he resigned the readership in 1893, only to be appointed the following year to the coveted post of Master of the Temple, left vacant by the death of his revered colleague and chief, Dr. Vaughan. In 1887 Ainger was presented by the Lord Chancellor to a canonry in Bristol Cathedral, which he resigned only within a few months of his death. He had been also first an honorary chaplain, and then a chaplain in ordinary to Queen Victoria, and was retained in the latter capacity by the present King.

Such is the brief outline of Ainger's public career, in the course of which he gained steadily, if slowly, in reputation and esteem. In the course of his long tenure of the Readership of the Temple he attracted a constantly increasing congregation to the afternoon services by his thoughtful and intellectual discourses, and not less by his exquisite reading of the service and the lessons. By the time he had reached the dignity of Master, which gave him the privilege of addressing the morning congregations, his preaching had gained enormously in maturity both of thought and expression, and held the close attention of one of the most critical audiences in the country. Scorning all the arts of the popular preacher, his fine literary sense, his wide reading, his spiritual perception, and his gift of humour, kept ever in strict subordination to the proprieties of the pulpit, but playing with lambent light over the gravity of his theme, enabled him to produce an impression not less deep, though more subtle, than is achieved by eloquence of the more obvious kind. At times his sermons had all the charm and point of the most highly finished essay. On other occasions, when his feelings were stirred by some great public event, or by the death of some master in Israel whose memory he delighted to honour, his earnestness and his happy choice of words carried him to a very high level of pulpit oratory. Always the beautiful modulation of his voice and his exquisite elocution enhanced the pleasure of his hearers.

From his earliest days Alfred Ainger was a devoted lover of the finest literature, and his interests ranged over a wide field. His occasional lectures on Shakspeare and Chaucer introduced many delighted hearers to the beauties of the greatest masters of English song. It was at one time his dream to write a book on Shakspeare, but unhappily the wish was never fulfilled. Among modern writers his prime favourites were Tennyson, Browning, Dickens, Thackeray, Jane Austen, and no one who had the privilege of hearing him read the choicest passages from these and other great writers will ever forget it. Some of Mr. Kipling's short stories found also in him a keen admirer and interpreter. With two of our greatest English humourists, Charles Lamb and Tom Hood, Alfred Ainger has permanently associated himself as editor and biographer. It is curious to note that a little paper on 'Books and their Uses,' contributed to the second number of *Macmillan's Magazine* as long ago as December, 1859, when Ainger was still an undergraduate, opens with the name of Charles Lamb, while the last work on which he was engaged was a thorough revision of his edition of Lamb's 'Letters.' There can be no question in this case as to the perfect affinity between writer and critic. It was in 1882 that the volume on Lamb, written for the "English Men of Letters" series, first established Ainger's reputation as a critic of a high order. This was followed in 1883 by an annotated edition of the 'Essays of Elia' for Messrs. Macmillan & Co.'s "Eversley Series," and the other works, including the 'Letters,' were added in due course. In 1897 Ainger carried out a long-cherished idea by editing for the same series, with a long biographical introduction, the poems, both comic and serious, of Tom Hood. His last published work was the memoir of Crabbe in the "English Men of Letters" series, which appeared only a few months before his death. Special mention is due to his admirable memoir of Tennyson in the 'Dictionary of National Biography.' To *Macmillan's Magazine* he was an occasional contributor, as has been indicated, from its earliest days, though not always under his own name, which was sometimes withheld, sometimes veiled under initials or the quaint pseudonym "Doubleday." He contributed also literary articles to the *Guardian* when edited by his friend Mr. Lathbury, and continued to write for him occasionally in the *Pilot*.

Ainger, as all his friends know well, was a born humourist. His puns were as daring as Hood's own, his wit sparkled in epigram, and, if the mood was on him, in many a merry "quip and crank," to "set the table in a roar." There was another gift which in later years he was shy of exercising, even among his intimates, from the not unnatural feeling that it might be thought out of keeping with his dignity and profession; but it was nevertheless part of his very being. Those who knew him in earlier years will recall with keen delight Ainger's inimitable imitations of the actors of his youth, of Rob-

son, and Kean, and Charles Mathews, and others whose very names are almost forgotten. His powers of mimicry were extraordinary, and his command of facial expression, of voice, and of gesture, was not less remarkable. This dramatic gift was shown, of course, also unmistakably in the more formal readings from Shakspeare and other masters of drama or fiction, which he would sometimes give among his friends. It had even in earlier life found vent in private theatricals, as will be seen from a diverting account of Dickens's Christmas performances at Gadshill, contributed by Ainger, anonymously, to *Macmillan's Magazine* for January, 1871.

No account of Alfred Ainger would be complete without reference to his keen appreciation and love of music. He was in the seventies one of the most regular attendants at the Crystal Palace Concerts, which owed so much to the enthusiasm of his friend George Grove. Years afterwards, when he was living at Hampstead, he took an active part in establishing a series of Popular Concerts of classical music, which still flourish. In private his singing, though his pure tenor voice was far from strong, was always thoroughly musical, and therefore gave more pleasure, even to critical hearers, than many a more highly trained, but mechanical performance. Indeed, it was a perfect delight to see and hear him go through one after another of his favourite Schubert, Schumann, or Mendelssohn songs, his hand, body, or head (or all three) swaying in time to the music, and a look of rapture on his expressive face. Many must have noticed how, even when he was standing within the altar rails at the Temple Church, his musical soul could not wholly resist the temptation to beat time with his hand. It is needless to add with what zeal and enthusiasm he supported the efforts of Dr. E. J. Hopkins, and more recently of Dr. Walford Davies, to raise the music of the Temple services to so high a standard.

I have tried in these few paragraphs to record the main features of Ainger's life and work, and to indicate his special qualities and characteristics. But, after all, how impossible to convey on paper one-tenth part of the charm and fascination of a personality so rare, of a being so utterly unlike to the common run of mortals! Grave, tender, *spirituel*, childlike, boyish, humorous, frolic, Puck, Ariel—such are some of the epithets or characters that come in turn into one's mind as one looks back over the familiar intercourse of more than forty years; but how to combine them into a picture that shall do him any sort of justice with those who did not know him, or shall satisfy those who did? He had his weaknesses, of course—his prejudices and limitations; with his sensitive temperament and delicate organization he was necessarily a creature of moods, and did not always shine when it was expected of him. But at his best what more charming companion ever lived? His talk was enriched by allusion and reminiscence from the stores of a memory steeped in the best literature. No one could tell a good story with more point and enjoyment. His playful sallies, his epigrams and riddles, gained always from the sly humour which lurked in his eyes or in his extraordinarily mobile mouth. Again, who among his intimate friends cannot recall times alike of joy and sorrow when Ainger's presence and words had the rarest value of sympathy? It was no doubt this quality in him that led not a few families among his friends to regard him as the indispensable ministrant on all occasions of festival or solemnity. In all these households, and in a far wider circle, where his presence was ever welcome, there is to-day a sense of deep and irreparable loss, as of a friend whose place cannot be filled, but whose memory will always be cherished with gratitude and affection. Γ.

KEATS: SOME READINGS AND NOTES.

I.

The poem with which Keats opened his little volume of 1817—that is to say, the body of the volume, for the dedicatory sonnet to Leigh Hunt, of course, comes first of all—is of a biographical interest exceeding, perhaps, even its charm of freshness and genuine feeling for the beauties of nature. It was to have been called 'Endymion' at one time; and there is a transcript in George Keats's handwriting headed with that title. When Keats decided to treat the theme at large, he let his little sketch appear without a title, but with a motto from Hunt's 'Story of Rimini' above it, namely, the line—

> Places of nestling green for Poets made.

The deserved popularity of this untitled early poem, and the fact that people go more and more to Hampstead to visit the "little hill" of its first line upon which Keats "stood tip-toe," justify a recurrence to the statement incidentally made in the *Athenæum* of December 26th, that Messrs. Henry Sotheran & Co. had in their possession a manuscript of the twelfth of Keats's early sonnets, on the back of which were some jottings for "I stood tip-toe upon a little hill." In communicating that holograph to me, Messrs. Sotheran also sent me for examination (*inter alia*) a single quarto leaf, written closely on both sides in Keats's best style of penmanship, and being the first leaf of a fair copy of the poem, lines 1 to 96. The second leaf, also written over both sides, bearing lines 97 to 182, is in the Rowfant Library, and has on it the inscription in Haydon's writing: "Given me by my Dear Friend Keats—B. R. Haydon." The first leaf is also said to have been formerly in Haydon's possession. If he had the whole manuscript it would be interesting to know where the third leaf is now reposing, for three leaves should contain the whole 242 lines.

The late Mr. Locker-Lampson allowed me the opportunity of collating his leaf when my Library Edition of Keats was in preparation, and the variations of text duly appear both in that and in the "Complete Edition" which I prepared for Messrs. Gowans & Gray (Glasgow, 1900–1901). Of the initial leaf which has just come to light, the first peculiarity is that the truly exquisite penmanship of p. 1 begins so high up as to give no room for either a title or a motto. The punctuation is very sparing, so that the curiosities of pointing in the 1817 volume must have been supplied by another manuscript or on the proof-sheets. The capitals are, as usual, thrown in with a lavish hand, and one sees in this holograph how thoroughly Keats enjoyed making them.

The first variation, apart from detail of pointing and capitalling, is in line 17, which stands thus—

> Far round the crystal horizon to skim

instead of the rich line—

> Far round the horizon's crystal air to skim,

evidently substituted when some one told the young poet that *horizon* must be accented on the second syllable instead of the first. In the couplet (21–2)—

> Or by the bowery clefts and leafy shelves,
> Guess where the jaunty streams refresh themselves,

the finished manuscript reads *embower* for *refresh*. The choice of revision was, of course, between *bowery* and *embower*. In ll. 24–5 the fair copy reads—

> As though the fanning wings of Mercury
> Had started to my heels—

instead of the version in the book, "play'd upon my heels," which is not so much an improvement in itself as a concession to line 26, ending with *started*. At this point the jotting on the back of the twelfth sonnet yields a cancelled passage intended to have come after "heels"—

> And thoughts delightful
> Came roung [*sic* for *round*] about me.

The passage jotted after Keats had cancelled this abortive one is worth giving in its unregenerate integrity (lines 25–8):

> I was light hearted
> And many Dainties to my vision started
> So I straight way began to pluck a posy
> Of Luxuries bright milky soft or rosy

in which passage the finished holograph reads *sweetings* for *Dainties*, and not the *pleasures* of the printed text of 1817. Both manuscripts read *or* for the printed *and* (which is, of course, right) in line 28. Line 49 of the finished manuscript reads:

> Dry up the moisture of your golden lids,

the word *from* being substituted for *of* in the book. In line 52 *that* stands for the *which* of the book—

> On many harps that he has lately strung;

and in line 55,

> So haply when I rove in some far vale,

roam stands for *rove*. In line 66 we get *will* for *does*—

> Not the minutest whisper will it send

and in line 69 *ye* for *you*—

> Why ye might read two sonnets.....

In the delightful couplet (73–4) about the minnows—

> Staying their wavy bodies 'gainst the streams,
> To taste the luxury of sunny beams

the terminals are singular in the fair copy, which is still more detrimental to line 77: it is carefully written (and left) thus—

> They silver bellies on the smooth Pebbles and sand

which was printed correctly thus—

> Their silver bellies on the pebbly sand.

In line 78 we get another *ye* for *you*—

> If ye but scantily hold out the hand,

and then there are no more crumbs to pick up till line 95, which reads *rustling* for *rustle* in the favourite line,

> Than the soft rustle of a maiden's gown.

The rest of the jotting on the back of sonnet No. 12 belongs to a part of the poem which is to be found in the second, or Rowfant, leaf of the holograph in which one or two readings of the jotting stand cancelled: substantially the fair copy is as much like the text as unlike this sketch for a fine passage. Here is the sketch:—

> So do they feel who pull the Boughs aside
> That we may peer into a forest wide
> To catch a Glimpse of Fauns and Dryades
> Coming with softest rustle through the Trees
> And curious Garlands and flowers wild and sweet
> Upheld on ivory Wrists and sportive feet
> One Sunbeam comes the Solitude to bless
> Widening it slants athwart the Duskiness
> And whert [*sic*, for *where*] it plays upon the turfy Mould
> There sleeps a Nest of Hair wavy and gold

of which sketch the last four fantastic lines disappear altogether in favour of something really beautiful in the poem as printed, while the first six lines are most effectively transformed from the general to the particular in those beautiful verses in which Keats makes it plain that he adds Ovid to the company of bards who were stirred up by natural phenomena to tell delightful legends:—

> So did he feel who pull'd the boughs aside,
> That we might look into a forest wide,
> To catch a glimpse of Fauns, and Dryades
> Coming with softest rustle through the trees;
> And garlands woven of flowers wild, and sweet,
> Upheld on ivory wrists, or sporting feet:
> Telling us how fair, trembling Syrinx fled
> Arcadian Pan, with such a fearful dread.
> Poor nymph,—poor Pan,—how he did weep to find,
> Nought but a lovely sighing of the wind
> Along the reedy stream; a half heard strain,
> Full of sweet desolation—balmy pain.

Here there is one line which, with the rough sketch before me, I cannot but regard as corrupt, l. 156—

> Upheld on ivory wrists, or sporting feet:

no doubt the picture Keats saw was of Dryades (with sportive feet) holding up garlands in their hands, so that the garlands were all supported, as any other pedestrian's burden is, by feet as well as hands, not some by hands and some by feet. With the exception of this loss of the original sense in revision of the whole passage, this is of that class of artistic transformations which another ceaseless reviser of

his own work seems to have had in mind when he wrote a not unfamiliar brace of couplets on the subject of cancelling. In Waller's admirable lines prefixed to the Earl of Roscommon's translation of Horace's 'Art of Poetry' we read—

> Poets lose half the praise they should have got,
> Could it be known, what they discreetly blot
> Finding new words, that to the ravish't ear
> May like the Language of the Gods appear.

Well, well! here is the anticipated verdict of a poet on some of our latter-day doings with the history of the text of poets. It seems that, when we rake up the rejected words and passages, we restore "half the praise" to the rightful owner. For this relief much thanks, Mr. Waller! H. Buxton Forman.

THE ORIGINAL OF ADRIAN HARLEY.

Mr. John de Soyres in your last issue writes that it is stated by Sir F. C. Burnand in his recently published memoirs,

"among other more or less accurate recollections of my late cousin Maurice FitzGerald, that he was the 'original of Adrian Harley' in 'Richard Feverel.'"

He adds:—

"I have the authority of Mr. George Meredith to declare this statement entirely without foundation. It seems hard that one who lived a retired life should, a generation after his death, be gratuitously identified by one of his old friends with the typical character of a selfish and unprincipled epicure."

Here, presumably, is the passage in my 'Records and Reminiscences' to which Mr. de Soyres alludes: "Of Maurice I saw as much as did most persons who had the privilege of his friendship." Then I describe him as

"the ideal bachelor, the unimpassioned, the calm, judicious, the experienced-beyond-his-years young man, 'the wise youth' as George Meredith in 'Richard Feverel' describes one of his eccentric characters, whose traits were to be found in the original who was our friend Maurice or 'The Young Mauritius,' which was another name bestowed on him by George Meredith," &c.

From this passage, as I suppose, for I can find no other touching upon the subject, Mr. de Soyres considers himself justified in the deduction he makes as though he were actually quoting verbatim from my book.

It is this unfair inference that George Meredith denies. So do I. Moreover, without reservation, I feel bound to accept the fact that this Adrian was not endowed by the author of his being with any of the traits peculiar to the individuality of Maurice FitzGerald.

It was my good fortune to be the companion of George and Maurice, living with them in their temporary home at Esher at a time of my life when I was most likely to be impressed by the sayings and doings of a rising genius like George Meredith, and by the peculiarities of the clever, kind, accomplished, and eccentric Maurice FitzGerald. Now I have not a shadow of a doubt—I see and hear the scenes as though they were but an affair of yesterday—that George Meredith was wont to style Maurice "the Young Mauritius," and that he used to speak of him as "the Wise Youth." This I will testify on oath. Now at that period, the summer of 1859, I had not read 'Richard Feverel,' which, as I gather from the title-page of the original edition, in three volumes, had then only recently been published. Subsequently I found that Adrian in this novel was "the Wise Youth," which appellation George had also conferred on Maurice. Therefore he must have found in Maurice certain traits of character which had distinguished Adrian, the creature of his unassisted imagination. Maurice, before I left Cambridge in 1858, may have been acquainted with George Meredith; at all events, between March of 1858 and Easter of 1859 I had entirely lost sight of Maurice FitzGerald, and when I did meet him again, he and George were staunch allies, living together at Esher; as also was Frederick Chapman, the publisher, and Tom Orridge (son-in-law of "Pater" Evans, of Bradbury & Evans), a barrister.

From that time forth I became on most intimate terms with Maurice, he staying with me in town, I with him at various places in the country. He was most distinctly an epicure, an epigrammatist, and a scholar, as his privately published booklets show. I was very fond of him, and entertained a sincere admiration for his talents. I certainly should not identify him with a purely "selfish and unprincipled" character. Should my 'Records and Reminiscences' proceed to a third edition, I will take such opportunity as Mr. Methuen may offer me to introduce the statement of Mr. John de Soyres containing my old friend George Meredith's disclaimer.

F. C. Burnand.

A BIBLIOGRAPHICAL CURIOSITY.

108, Lexham Gardens, W., Feb. 5th, 1904.

An American scholar invites my opinion of a circular (now being widely distributed on the other side of the Atlantic) inviting subscriptions to an edition of Shakspeare of very exceptional character. The organization which is responsible for this enterprise calls itself "Shakespeare Memorial Association of Stratford-on-the-Avon, England." Strange to say, the society pretends to no headquarters in this country; its address is a house in Boston, Massachusetts. This Stratford-Boston institution takes "pleasure in announcing," I read in the circular, "one of the most important events in literature." There follows some surprising information of which nothing has yet been heard at home. "The committee," we are told,

"appointed to present the Coronation gift to His Majesty King Edward VII., have decided to benefit the world's lovers of Shakespeare by reproducing the gift, which is the rarest and most priceless edition of Shakespeare in the world."

We are not told by what means this "Coronation gift" of "the most priceless edition of Shakespeare in the world" has fallen into the hands of this "Shakespeare Memorial Association of Stratford-on-the-Avon" in Boston for purposes of reproduction. The further details supplied in the circular deepen the mystery. This royal work, we are informed,

"contains all known and hitherto unknown material and curios, some in the possession of private collectors, others found only in the earliest editions, including, in a word, everything that has been stored away in different libraries and museums of the world for ages. Such as the Shakespeariana, containing the title-pages of early editions, Aubry's Biographical account of Shakespeare, the only five authentic autographs of the great poet, play bills, old portraits, and among the illustrations reproductions of sculpture found in the temple Doudara, in upper Egypt."

Certainly the devisers of this "Coronation gift" travelled far to make it complete.

The generosity of those who offer the American public a limited number of reproductions of this strangely contrived "Coronation gift" is indeed boundless. The Stratford-Boston Association proposes "for the purpose of introduction.....to present to fifty subscribers to the edition a rare copy of Shakespeare's marriage bond, reproduced on satin." The exact character of this munificent offer is no more intelligible than what precedes it. We are not told wherein consists the rarity of the copy of the marriage bond, which is to be "reproduced on satin." Anybody can copy the document in the diocesan registry at Worcester; and it is no easy feat to make a copy rare.

Whoever wishes to take advantage of this Stratford-Boston-Shakespeare Memorial Association's magnificent proposals must, according to the circular, act "promtly [*sic*], as this offer will only be open for thirty days." The name and the address of the secretary are before me, but perhaps it is not prudent to disclose them here.

I understand that a good many associations of the same kind as the "Shakespeare Memorial Association of Stratford-on-the-Avon, England," with its exclusive headquarters in Boston, are promising the American public literary treasures of English workmanship as rare as this "Coronation gift" edition of Shakespeare. That circumstance seems to me to justify some public notice of such strange pretensions.

Sidney Lee.

UNPUBLISHED LETTERS FROM DOROTHY WORDSWORTH TO MRS. CLARKSON, TOGETHER WITH AN UNPUBLISHED LETTER TO MRS. CLARKSON FROM WILLIAM WORDSWORTH.

IV.

Grasmere, December 27th, [1811].

We had the finest Christmas day ever remembered, a cloudless sky and glittering lake, the tops of the higher mountains covered with snow. The day was kept as usual with roast beef and plum pudding, and I, instead of going to church,* had a pleasant walk with William in the morning. In the evening W^m and Mary walked by moonlight, and I played at cards with the children—a treat which is to be repeated on New Year's day.....I am very strong:† lately I walked 20 miles after 12 o'clock without fatigue, and I have day after day walked 10–12 and between-whiles 15 or 16. I am as strong as when I was twenty, and far stronger than 5 or 6 years ago.

[23 June, 1812.]

Assuredly, my dearest friend, you would have had a letter from one of us, if either had been alone; at least you would have had one from *me;* for poor Sara has been even more inclined than I to shrink from the painful task. If I had not had her beside me to uphold me in my weakness I could not have helped writing, the thought of not doing my duty to you would have been so painful; besides I should have needed your sympathy. It was a hard trial for us when the dear child‡ was taken from us for ever, and never, never can we cease to regret what we have lost; for the purest spirit in heaven could not be more pure and innocent than she was while on earth. She had a temper never ruffled; there seemed to be no seed of evil in her, and she was so loving that the smallest notice or kindness shown to her by those with whom she was well acquainted used to draw from her the fondest caresses and expressions of love. There was no variety in her ways, she having been kept back by so much illness and this has made her the most remembrable child that ever I was separated from. When Dorothy is absent it is difficult to call her to mind as she is, she puts on so many shapes, but sweet Catharine is and ever will be the same in our remembrance as when she was alive. This is a comfort now; and will hereafter be much more so. Yes, my dear friend we have many causes for thankfulness, though it is for ever to be regretted that her tender mother§ was not here to perform the last sad duties. If she had seen her I am sure she would have found it more easy to contemplate her loss with composure; not that the shock would have been less; for I think it was even greater to us than it would have been had we been absent; for the change so visible to our senses was astounding. For several days the Child had been in the most joyous spirits—on the Sunday afternoon—and the Monday I had been for several hours with Willy and her in the Churchyard and they had run races and played upon the very ground where now she lies. I then particularly noticed how little was to be

* See letter 17th February, 1807, and note.

† Dorothy was now forty. She kept up her walking habits till some years later. It is supposed that excessive exertion had much to do with the breakdown of mind and body from which she never recovered.

‡ Catharine.

§ Mrs. Wordsworth was in Radnorshire and her husband in Essex. Directly he received the news of the child's death, he went to Radnorshire and took Mrs. Wordsworth back to Grasmere.

seen of her lameness, and several persons who came up to speak to us while we were there observed how trifling the lameness was, and how thriving and healthy she looked. That very night on which she was seized she ran up to bed, in such glee striving to get before William, and proud that she was going to sleep in her *Mother's* bed, an unusual treat. Poor thing she was stretched out there before 7 o'clock the next morning. We returned from our walk at a little after nine; and John called me to her at about ¼ before 10, he was going to bed and found that she had been sick. She was lying with her eyes fixed, and I knew what was going to happen and in a fright called Sara. She would have persuaded me that the child was only overpowered by sickness, but I had seen her before and knew too well. We lost no time in sending for Mr. Scambler, and in the meanwhile applied the remedies used before. Mr. Scambler gave us no hope, and after we found that there was no cause in the stomach for the convulsions.....we only prayed for her release in death; for it was plain that had she lived she could not have recovered the use of her limbs, nor probably of her senses; and what a sorrow would this have been for her Mother and every one of us! We know not how soon we may be deprived of one of the other children; but there is great cause for thankfulness that if one was to be taken away it was the sweet Innocent; for we now find, a thing of which we had formerly no misgivings, that there was the greatest reason to fear a return of the paralytic affection. We had no fears but that she should not get rid of the lameness left by the first attack; but we now learn from others that Mr. Scambler always feared the worst, which very wisely he kept from us, for nothing could have been done to prevent it, and Oh! how merciful this heavy stroke compared with one that might have left her helpless, and deprived of her understanding! We have many other reasons for thankfulness: the child was never so happy in her life as during the last weeks of her existence. Her dependance upon her Mother used at times to make her low-spirited when her Mother was not present with her, or she would fret at parting from her; but she had no uneasiness of this kind with Aunt Sara and me, and was equally delighted to be in our company. She had only one petted fit during her Mother's absence, and then, poor thing! she cried after me. This she did twice in one day; and I said she will be as bad after me as her Mother; I must break her of it, and I chid her, and left her to herself. This has given me a pang since her death; but it was better that I did for she had never more any unhappiness. Another comfort was, that both the children had been as well attended upon as it was possible, even while the Maids were ill; and afterwards with most unusual care, and that she had never been suffered to have any food likely to disagree with her.

Then at the very last no time was lost; for we have every reason to believe that she was discovered immediately after her seizure; Mr. Scambler was at home, and we were perfectly satisfied with his skill, and his calm confidence that all he did was for the best. His tenderness towards the Child was an unspeakable comfort to us. Then what a blessing that Sara was with me!—She had intended going to Stockton, and had been as Keswick only a fortnight before. She [Catharine] died on Wednesday the 4 of this month, and was buried on Monday the 8th. We all three, Sara, John and I followed to her grave. She lies at the south west corner of the churchyard under a tall and beautiful hawthorn which stands in the wall. It is visible from Robert Newton's cottage, and you, my beloved friend, I daresay have often looked at [it]. We have put a small headstone to mark her grave. After her death John became a comfort to us, though a deep distress, for he was so very much afflicted; but the thoughtfulness of good sense, and delicate feeling which he showed, made us lean upon him as on a support, a support for us and his dear Mother and the other helpless little-ones. Poor Willy soon ceased to inquire after Kate; but it was many days before he got the better of his loss; he was fretful and knew not what to do with himself—Dorothy was at Appleby: she was always particularly fond of Catharine, and when she heard of her death was much afflicted for a time; but she is of a volatile nature, and the next day was as happy as ever. She came home last Thursday and we were surprized at her joyousness, but at night when she went to bed she knelt down before me to say her prayers, and as usual prayed for her brothers and sister—I suppose without thinking of her. I said to her when she had done—My dear Child you have no Sister living now, and our Religion does not teach us to pray for the dead; we can do nothing for them; our prayers will not help them: God has taken your Sister to himself. She burst into a flood, an agony, of tears, and went weeping and silent to her bed, and I left her after some time still weeping, and so she fell asleep.

.....but let us not repine: many are the blessings that we have had in common and let us strive to see each other again. That little Child is gone but a few years before us: *our* Years of life *must* be few and let us improve them to the best uses: let us cultivate our best and immortal affections and do let us see each other again; if it be God's will that we live another year.*

Thursday, April 8th, [1813].

But this leads me to the green graves† in the corner of our Church-yard (and let that ground be peaceful!) and I feel now that my heart is going to struggle with unbefitting sorrow while I talk of resignation; but I trust the time will come when all the tears I shed shall be tears of hope, and quiet tenderness. Yet if you had known Thomas, if you had seen him, if you had felt the hopes which his innocent, intelligent, eager, yet *most* innocent and heavenly countenance raised in our hearts many a time when we silently looked upon him, you would wonder that we have been able to bear the loss of him as well as we have borne it; but with a humbled spirit I must confess we have not been submitted as we ought to have been.

I have laid down the pen for some minutes and I can write upon other matters less deeply interesting. Yet once more—blessings be on his grave—that turf which his pure feet so often have trod—Oh! [blot, not from ink].....

My dear Friend, as to Coleridge, you have done all that can be done, and we are grieved that you have had so much uneasiness, and taken so much trouble about him. He will not let himself be served by others. Oh that the day may ever come when he will serve himself! Then will his eyes be opened and he will see clearly that we have loved him always; do still [love] him, and have ever loved, not measuring his deserts. I do not now wish him to come into the North, that is, I do not wish him to do it for the sake of any wish to gratify us. But if he should do it of himself I should be glad, as the best sign that he was endeavouring to perform his duties. His conduct to you has been selfish and unfeeling in the extreme which makes me hope no good of him at present, especially as I hear from all quarters so much of his confident announcing of plans for this Musical Drama, that comedy, the other essay. Let him doubt and his powers will revive: till then they must sleep. God bless him: he little knows with what tenderness we have lately thought of him, nor how entirely we are softened to all sense of injury: we have had no thoughts of him but such as ought to have made him lean upon us with confidential love, and fear not to confess his weaknesses.

* A good part of Dorothy's letters to Mrs. Clarkson are devoted to her nephews and nieces and their affairs. She loved them with a love which could not have been deeper if they had been her own children.

† Thomas Wordsworth died on December 1st, 1812.

BLOCKED-UP DOORS IN CHURCHES.

Ringmer, near Lewes, February 3rd, 1904.

In your recent review of 'Kirkby Overblow and District' you refer to the blocked-up door in the north side of the church. Why are these doors almost always blocked? I have seen a good deal of debate on the matter, but no satisfactory answer. Hereabouts almost every church has such an obsolete door; a patent one is quite the exception. Is not the reason that when in early days the sexes sat separate they also had separate entries? St. Cyril in the fourth century said: "Men shall sit with men, and women with women." It is the fact, I believe, that the women sat on the north side. When the practice fell into desuetude, the north doors were blocked up as no longer necessary. It is certainly remarkable that no blocked north doors are later than the Decorated period, except under circumstances explainable on other grounds. W. Heneage Legge.

EDWARD FITZGERALD.

Mr. Thomas Wright sends to us from Cowper School, Olney, a long letter concerning Mr. Aldis Wright's note of last week. We give the gist of it. He says, as to the 'Poems': "These appeared in the *Keepsake* for 1834, and both are described as by EDWARD FITZGERALD." He adds:—

"As in the *Keepsake* the words EDWARD FITZGERALD are in both instances in capital letters, it is impossible to say whether the author spelt his surname with a capital G or not. Mr. Aldis Wright contends that the fact that the poems are signed EDWARD FITZGERALD instead of E. F. G. is sufficient proof that they are not by *our* FitzGerald. But this does not seem to me a proof, for although FitzGerald generally used the signature E. F. G., he sometimes put 'Edward FitzGerald.' A letter of his so signed lies before me at this moment.

"In respect to the 'Word Portraits': as I found them in Edward FitzGerald's handwriting among the Browne manuscripts, I naturally concluded that he was the author of them."

Finally, he asks Mr. Aldis Wright to send the references which decide the question of the 'Word Portraits' either to the *Athenæum* or privately to him, and adds:—

"If any of your readers have special information about Edward Marlborough Fitzgerald and his writings I should be glad to hear from them."

28, Gloucester Square, Hyde Park, February 8th, 1904.

In corroboration of Mr. Aldis Wright's suggestion that the author of the *Keepsake* verses attributed by Mr. Thomas Wright to Edward FitzGerald was Edward Marlborough Fitzgerald, the following may be of interest.

In 1864, when a Cambridge undergraduate, I copied from an old magazine (I think the *New Monthly*) a poem of seven stanzas, called (I believe) 'The Cousins,' beginning (I quote from memory):—

> Had you ever a cousin, Tom?
> Did your cousin happen to sing?
> Sisters we've all by the dozen, Tom,
> But a cousin's another thing.
> And you'd find if ever you'd kissed her, Tom
> (But let this be a secret between us),
> That your lips would have been in a blister, Tom,
> For they're not of the sister *genus*.

Some years ago I met Mr. Robert Browning at the late Mrs. Procter's, when he gave a very interesting account of Mr. E. M. Fitzgerald's chequered career, referring to him as the author of many *vers de société* in the manner of Praed, and, among others, of 'The Cousins,' and I think that Mr. Browning was rather surprised when I began to quote some of its lines.

The similarity in structure of 'The Cousins' to 'The Old Beau' of the *Keepsake* is striking. The latter runs:—

The days we used to laugh, Tom,
At tales of love and tears and passion;
The bowls we used to quaff, Tom,
In toasting all the toasts in fashion;
The heaths and hills we ranged, Tom,
When limb ne'er fail'd, when step ne'er faltered;
Alas! how things are changed, Tom,
How we—and all the world—are altered!

William E. Mozley.

*** We have not, so far as we are aware, received Mr. Wright's book for review, and we see no particular reason why we should supply corrections and solutions of doubts which might have occurred to a competent biographer before publication.

C. H. CLARKE.

We regret to announce the death in his eighty-third year of Charles Henry Clarke, the well-known publisher. He was educated under the celebrated Dr. Abbott at the Philological School, on leaving which he entered the counting-house of Charles Knight. Here he remained for ten years, after which he proceeded to start for himself as a printer and binder in Bouverie Street. A few years later he began business at 148, Fleet Street as a publisher, and it was from these premises that he issued the great success of his life, 'Uncle Tom's Cabin' (1853), of which book he printed, bound, and delivered to the trade one million and a quarter copies within twelve months. In the autumn of that year he sent his confidential clerk, Mr. S. O. Beeton (whom he subsequently took into partnership), over to America with a present of one thousand guineas to Mrs. H. B. Stowe.

In the following year he started the first journal ever produced for ladies, the *Englishwoman's Domestic Magazine*, and soon after rendered a similar service to boys by the production of the *Boy's Own Magazine*.

When the firm of Clarke, Beeton & Co. was dissolved these publications remained in the possession of Mr. Beeton, the other copyrights continuing in the hands of Mr. Clarke, who moved into Paternoster Row, and henceforth discontinued the printing business. From these offices he published "The Parlour Library," the "Select Library of Fiction," and most of Mayne Reid's romances.

It was in no slight degree owing to the financial assistance rendered by Mr. Clarke that John Cassell was enabled to continue his career as a publisher. The clever young men who developed the huge business of Dellagana & Co., Mr. J. Bowden, Mr. C. Weldon, and the late W. P. Nimmo of Edinburgh, all received their early training under Mr. Clarke.

Few had such a profound knowledge of the law of copyright as he—a knowledge which elicited from Sir George Jessel, when he was trying the action of Maxwell *v.* Ward & Lock, this flattering encomium: "Mr. Clarke has explained the difficulties and anomalies of the law of copyright far more lucidly than I could have done myself."

Literary Gossip.

'Present-Day Japan' is the title of a timely book which Mr. T. Fisher Unwin has in preparation. The author, Miss Augusta M. Campbell Davidson, has enjoyed exceptional opportunities of observing present social conditions. Her book will contain descriptions of town and country customs—of life and character in Tokyo and elsewhere, and sketches of the scenery of famous places, with some account of their legends and associations, while the literature, drama, and religious creeds of the nation will also be considered. The book will be illustrated from photographs and drawings made by the author.

On the 26th of this month Messrs. Smith, Elder & Co. will publish a translation by Miss Janet Penrose Ward of Prof. Jülicher's well-known 'Introduction to the New Testament.' In this work Prof. Jülicher gives an account, first, of each separate document of the New Testament, going into such questions as authorship, date, and the circumstances in which it was written; next, of the gradual rise of the canon; and lastly, of the main features of textual history. His standpoint throughout is that of the free historical inquirer, and he has devoted special attention to the authorship of the Johannine writings. Mrs. Humphry Ward has written a preface to her daughter's volume.

Messrs. Macmillan & Co. have in the press a new novel by Mrs. Gertrude Atherton, entitled 'Rulers of Kings.' The same publishers will also issue shortly Mr. C. J. Cornish's biography of Sir William Flower, Mr. Stephen Gwynn's volume on 'Fishing Holidays,' and Mr. A. H. Savage Landor's account of his recent journey through the Philippines.

Mr. W. H. Peet has begun a valuable 'Bibliography of Publishing and Bookselling' in *Notes and Queries*, which will be continued next week.

Mr. James Douglas has written a series of articles for *T. P.'s Weekly*, entitled 'How to Study English Literature.'

Many readers and friends will regret the death of Charles Williams last Tuesday at the age of sixty-six. He was a veteran war correspondent, who began by editing the *Evening Standard* and the *Evening News* as a young man, and had seen ten campaigns before he gave up work in the field. He was in the Franco-German war, with Wolseley on the Nile in 1885, and at the fall of Khartoum, where he represented the *Daily Chronicle*. He was not strong enough to go to South Africa, but did able work at home as diarist of the war for the *Morning Leader*.

Herbert Spencer's 'Autobiography,' which will be published by Messrs. Williams & Norgate at the end of March or early in April, will form two large volumes and will contain a number of portraits. It ends before the completion of the 'System of Synthetic Philosophy,' at the time that the author retired to Brighton.

Mr. Edgar Prestage is preparing a book of selected extracts from the great Portuguese chroniclers of the fifteenth century, with introduction and notes. The extracts will be turned into English, and may be accompanied by the Portuguese text.

In February of last year *Punch* reviewed 'A Narrative of a Journey up the Caura,' which was published in Trinidad, by Mr. Eugene André, describing an adventurous expedition through the trackless pathways of Guiana, and suggested that the work deserved a wider circle of readers than its form of introduction was likely to secure for it. An enlarged and revised edition of it, with illustrations and a map, will be published by Messrs. Smith, Elder & Co. on the 26th inst., under the title 'A Naturalist in the Guianas.'

The Senate of Edinburgh University has just issued its annual list of names proposed for honorary degrees. Among the LL.D.s are Mr. John Morley, Emeritus Professors Flint and Butcher, Sir George Reid, and Bishop Dowden, of Edinburgh.

We hear from Montreal that McGill University has decided to confer the honorary degree of Doctor of Laws on M. J. J. Jusserand, now French Ambassador at Washington, on account of his services to English literature, as well as his high official position. His many friends in London will rejoice in a well-merited distinction.

Messrs. Sotheby, Wilkinson & Hodge will shortly include in one of their sales one of the finest and most interesting autograph letters of Oliver Cromwell in private hands. It is addressed by Cromwell to "my beloved wife Elizabeth Cromwell, at the Cockpitt," and is dated September 4th, 1650.

A correspondent writes:—

"There can be no question about the authenticity of the MS. of Byron's 'Corsair' just purchased by Mr. J. Pierpont Morgan, and referred to in the last two issues of the *Athenæum*. This MS. was given by Byron to his half-sister, Mrs. Leigh, from whom it descended to Mrs. Cleland, of Hawkhurst, Kent, from whom it passed into Mr. Morgan's possession. It is presumably the author's first (autograph) draft of the poem, with a large number of corrections, cancelled readings, &c. In this version, moreover, the dedication is addressed to a lady, and not to Moore, as in the published version. Mr. Murray's manuscript is unquestionably that from which the poem was printed; Mr. Morgan's, therefore, is an earlier MS."

A small but interesting collection of books by or relating to William Lambarde, the historian of Kent, will be found in Messrs. Hodgson's catalogue of rare books for sale next week. They comprise his first work, 'Αρχαιονομια,' published by John Day in 1568, as well as a copy of Sir Thomas Smith's 'De Recta Linguæ Anglicæ Scriptione,' 1568, containing numerous marginal notes by Lambarde. There is also a copy of Stow's 'Summarie of the Chronicles of England,' 1590, the title-page of which bears the following autograph inscription: "Willm. Lambarde, 1589, of the guifte of the Author." Other books bearing Lambarde's autograph are Lord William Howard's edition of Florence of Worcester's 'Chronicon,' 1592, Richard Robinson's 'Third Proceeding in the Harmonie of King David's Harp,' 1595 (both being presentation copies), and Twine's 'De Rebus Albionicis,' 1590, with numerous MS. notes. The books are nearly all in the original limp vellum bindings.

At the meeting of the Bibliographical Society on Monday next a resolution will be moved inviting the Council to form a representative Committee with a view to honouring the memory of Mr. Robert Proctor, either by carrying on some section of his work, or by furthering some of the objects in which he was interested. Mr. Proctor's paper on the Greek type used by Sir Henry Savile in the Eton 'Chrysostom' will be printed in the forthcoming volume of the Society's *Transactions*. But he has left few or no other pieces of work so easily dealt with as this, and his historical index of early printed books can only be extended to Italy and the other countries for which he had gathered materials if both competent workers and adequate financial support can be obtained.

Mr. Proctor's latest venture, his scheme for publishing a few books in the beautiful Greek type of the Complutensian Polyglot, is fortunately in a more assured position. Of the three books he had prepared for printing, the 'Oresteia' of Æschylus, the 'Odyssey,' and the 'Idylls' of Theocritus, the first is now nearly ready for issue, an edition of 225 copies having been printed at the Chiswick Press.

A NOTABLE social function took place in Edinburgh last week, when three outstanding representatives of the Scottish educational world, the brothers George Ogilvie, LL.D., Alexander Ogilvie, LL.D., and Joseph Ogilvie, LL.D., were the guests of the local Aberdeen University Association. The Ogilvies are a distinguished Banffshire family, known best, perhaps, to the general literary world by the 'Imperial Dictionary' of their relative John Ogilvie.

WE notice the death, in his eighty-first year, of James Gordon, late librarian to the Royal Society of Edinburgh. A man of considerable scholarly attainments, he early attracted the notice of the late Sir William Fraser, to whom he gave valuable assistance in his historical studies and publications. He served for some time as chief assistant in the Edinburgh University Library, and had been librarian to the Royal Society from 1876 to 1902.

SCIENCE

MATHEMATICAL BOOKS.

The Principles of Mathematics. By Bertrand Russell. Vol. I. (Cambridge, University Press.)—The philosophy of mathematics has been discussed chiefly by philosophers whose mathematical equipment was meagre, and the mathematics that would have helped them has for the most part been invented by mathematicians who took but a small interest in philosophy. Mr. Russell has the advantage over most writers on his subject more modern than Kant of being an expert in both mathematics and philosophy. He has his own methods and views in philosophy, and these will doubtless be subjected to searching criticism at the hands of other philosophers. He has also his own way of presenting the fundamental principles of mathematics, though as regards this aspect of his work there is likely to be more unanimity. Indeed, the investigations of Weierstrass, Dedekind, Cantor, Peano, and others have done so much towards clearing up the difficulties underlying familiar mathematical concepts that the main work remaining to be done on the mathematical side was to present lucidly and systematically the results already obtained. In the hands of an original thinker like Mr. Russell this task could not be accomplished without the introduction of a very considerable degree of novelty, and the new dress in which he sets forth the modern doctrines is always interesting, even if sometimes it does not command assent. One way of presenting the results would involve a free use of the habitual mathematical symbols, and perhaps might necessitate the introduction of new ones. There is promise of a second volume in which such methods will be used; but the present one is meant to be read by philosophers as well as mathematicians, and for this reason mathematical symbolism is used but sparingly, its place being taken by verbal description and verbal discussion. Mr. Russell's conception of mathematics is in some respects wider and in others narrower than the customary view. For him it includes symbolic logic, and excludes everything which cannot be, or has not been, reduced to strict logical form. It might be held, on the contrary, that the life and growth of mathematics depend essentially upon the absence of rigorous logic—that the calculus, for example, was mathematics before the time of Cauchy. The volume before us is divided into seven parts: i. 'The Indefinables of Mathematics,' ii. 'Number,' iii. 'Quantity,' iv. 'Order,' v. 'Infinity and Continuity,' vi. 'Space,' vii. 'Matter and Motion.' Part i. is mainly of philosophical interest, and contains the famous "contradiction" which arises in the attempt to analyze completely the notion "class." Means of avoiding the difficulty are discussed in an appendix. It is characteristic of the author's boldness to attempt the analysis. In ordinary mathematics the notion is required in the more special form "aggregate" or "set," and it is sufficient for the purposes of the mathematician to have grasped the notion of an "aggregate" by means of examples of known aggregates. Perhaps the most important part is part v. The mathematicians of the nineteenth century are held by the author to have solved the time-worn problems of infinity and continuity, and thus incidentally, and while minding their own business, to have contributed substantially to the progress of philosophy. This book provides for philosophers an opportunity of estimating this contribution without undergoing a special training in the processes of mathematics. Scarcely less interesting from the same point of view are the parts dealing with space and with matter and motion. The philosophical bearing of modern investigations into the foundations of geometry cannot be discussed without a considerable range of mathematical knowledge, and the sketch of the relevant parts of these investigations which the author supplies is very clear and good. The discussion of causality in part vii. is one of the most striking things in the book.

Introductory Treatise on Lie's Theory of Finite Continuous Transformation Groups. By John Edward Campbell. (Oxford, Clarendon Press.)—The notion of a "group" is fundamental in many branches of modern mathematics. Its importance in the domain of algebra began to be recognized in the time of Lagrange; in more recent times it has gradually permeated wider and wider regions of analysis and geometry, and is now extending its influence over neighbouring territories of applied mathematics. It has proved to be essential in crystallography, and fruitful in vector analysis and in the discussion of the differential equations of dynamics. The special theory of continuous groups has found its applications chiefly in the departments of geometry and differential equations. The invention and development of this theory formed the life-work of the great Norwegian mathematician Marius Sophus Lie, and the greater part of the literature of the subject is to be found in the four treatises written under his direction and published in the years 1888–96. To this literature Mr. Campbell has added a treatise which he modestly describes as "introductory," and English-speaking mathematicians owe him a profound debt of gratitude for his enterprise in being the first to give them an account of the subject in their own language. The account may be described as comprehensive, inasmuch as all the important notions are discussed and all the main principles and results of the theory are treated in detail. The applications of the theory to differential equations necessarily occupy a large amount of space in the book; but the language and the methods of treatment are nearly always geometrical, and the applications to geometry, at any rate to Euclidean geometry of any number of dimensions, receive their share of attention. An excellent feature of the book is the frequent illustration of new principles by examples before the principles themselves are formulated; this is a great help to a student of a new subject, as it gives him something that he can lay hold of. Another feature of the same kind, and one that is helpful in the same way, is the careful working out of examples of the somewhat long and involved processes which occur frequently in the theory. The selection of these examples, and of the most suitable proofs of theorems, from the mass of details accumulated by Lie and other workers, including the author himself, must have been a matter of great difficulty, and the success with which the task has been accomplished bears witness to the labour and ingenuity which have been bestowed on it.

The Algebra of Invariants. By J. H. Grace and A. Young. (Cambridge, University Press.)—The subject variously described as 'Modern Higher Algebra,' 'Algebra of Quantics,' 'Algebra of Invariants,' appears to possess a special fascination for English mathematicians, which may perhaps be accounted for by the fact that it owes its origin to the labours of two Englishmen—Cayley and Sylvester. The earlier methods of investigation, powerful as they were, have been superseded to a great extent by still more powerful methods invented by the German mathematicians Clebsch and Aronhold. The main object of Messrs. Grace and Young is to render the symbolical methods of the Germans accessible to English students of mathematics. Their treatise is perhaps as simple as the nature of the subject and the extremely abstract character of the methods permit; and it must be pronounced to be a very good piece of work. It is didactic, inasmuch as it is mainly concerned with the presentation of previously ascertained results, some of which have been discovered by one or other of the authors, but original in the arrangement of the matter and the mode of exposition. The applications of the algebra to geometry, which occupy nearly half the work, are very well chosen, and many of them will be new to a large class of readers. The book "makes no pretensions to being exhaustive"; but, with it and the other English books on the subject in his hands, the English student who cannot read French and German will be able to obtain a much more complete view of the 'Algebra of Invariants' than of most branches of modern pure mathematics.

A Treatise on the Line Complex, by C. M. Jessop (same publishers), deals with the comparatively new branch of geometry founded by Julius Plücker in a memoir published in the *Philosophical Transactions* of the Royal Society of London in 1865, and more fully developed in the posthumous treatise by the same writer entitled 'Neue Geometrie des Raumes.' In England this subject—"line geometry," as it is called—attracted little attention, but in Germany and Italy it aroused a great deal of interest. Lately the mathematicians of this country have endeavoured to get abreast of the researches that have been made on the Continent, and they will be grateful to Mr. Jessop for his clear and straightforward treatment of the subject. He has done his work very thoroughly and completely. Line geometry illustrates in a remarkable way the interconnexions of many branches of mathematics. The author has for the most part avoided such interpretations of the results as are not strictly geometrical, but numerous references will enable a student who is interested in these to find them for himself. The relations of various branches of geometry to the special branch in question are treated very fully, and the discussion of these relations forms perhaps the most interesting part of a very interesting book.

SOCIETIES.

SOCIETY OF ANTIQUARIES.—*Feb.* 4.—Viscount Dillon, President, in the chair.—Mr. A. Trice Martin presented the annual report of the Caerwent Excavation Committee. The report, which was illustrated by lantern-slides, gave the results of rather more than a year's work. Of these results the most

important were the completion of the excavations of the North Gate, the Amphitheatre, some nine houses and blocks of buildings, and the building or platform in the village green where the inscribed stone was found. The chief points of interest in the North Gate were the level of the road or roads which passed through it, the higher level being marked by stones in which the socket-holes of the gates still remain, and the culvert which led from the higher ground in the city towards the narrow opening in the later blocking of the gate. A long line of wooden pipes had been traced by the iron collars which were found at regular intervals. On the whole, it seemed probable that the culvert had superseded the pipes. None of the houses was of the type or importance of the three large courtyard houses found in the first two years of the work, but many of them were interesting, and one was remarkable for the size and unusual shape of a large room heated by a hypocaust. The further excavation of this house promises to be of considerable interest The Amphitheatre consisted of a single wall enclosing an elliptical space nearly 150 ft. in length. Of the outer wall only a fragment was discovered. It is remarkable from the fact that it is situated within the walls, and differs from amphitheatres at other places, such as Silchester and Caerleon, in having its internal space bounded by a wall of masonry instead of an earthen mound.—The inscribed stone was described by Mr. Haverfield, who had already communicated a letter to the *Athenæum* (September 26th, 1903), in which he pointed out the unique importance of the inscription. It shows that the system of local administration by the native cantons, which obtained in Northern Gaul, also existed in Britain. In this case there is a *respublica civitatis Silurum*, or Canton of Silures, which acts by its "county council" (*ordo*) to erect an honorific monument to a man formerly in command at Caerleon, twelve miles from Caerwent. The date *may* be the earlier years of the third century A.D.—Mr. Studd described some of the more important finds, and Mr. Clement Reid spoke of the flora of the period, as evidenced by the seeds which he had found in the refuse which had been submitted to him for examination.—Mr. Gowland described some of the slag and furnace refuse, pointing out their importance as illustrating the metallurgical work of the period.

Archæological Institute.—*Feb.* 3.—Sir Henry Howorth, President, in the chair.—The Rev. Dr. Cox read a paper on the College of Fotheringay, chiefly based on a large number of documents and accounts at the Public Record Office which have hitherto escaped attention. This royal college, founded in 1411, consisted of a master, twelve chaplains or fellows, eight clerks, and thirteen choristers. The statutes are most elaborate. It was a great chantry on dignified lines, with a common life for the chantry priests. The clergy of the college had also the management of a hospital for wayfarers. The accounts of the sacrist from 1536 to 1548 are exceptionally full, and throw a flood of light on almost every detail of parish life for that period. The inventories of the church goods and collegiate furniture are also remarkable for their detail. The plate and vestments were on a scale of almost cathedral splendour. The college was officially pillaged by the Council of Edward VI., and the church (which sustained one of the most stately rounds of continuous services of a melodious and magnificent character throughout the whole of England) was stripped of all its beautiful accessories of worship and royal gifts. Edward VI. granted it to Dudley, Duke of Northumberland, who at once unroofed the fine quire (the nave was parochial) for the sake of the lead, leaving the several royal tombs exposed, and pulled to pieces the college buildings and the hospital.—Mr. Moreton J. Walhouse exhibited some East Indian weapons, and contributed notes thereon.

Zoological.—*Feb.* 2.—The Duke of Bedford, President, in the chair.—Mr. R. Lydekker exhibited and made remarks upon a head of the Alaskan moose, *Alces machlis gigas*.—Mr. J. E. S. Moore exhibited a series of lantern-slides illustrating the histology of cancer in animal tissues.—Mr. Lydekker read a paper, illustrated by coloured lantern-slides, on the subspecies of the giraffe (*Giraffa camelopardalis*). The author enumerated ten subspecies, and pointed out the distinguishing characters of each.—A paper was read by Messrs. Oldfield Thomas and Harold Schwann containing an account of a collection of mammals from Namaqualand presented to the British Museum by Mr. C. D. Rudd. The collection consisted of 160 specimens referable to twenty-eight species or subspecies, of which one new species and three new subspecies were described in the paper.—Mr. F. E. Beddard read a paper on the arteries of the base of the brain in certain mammals, the result of observations he had made on individuals that had died in the Society's menagerie.—Mr. G. A. Boulenger read a paper which contained the descriptions of three new species of fishes discovered by the late Mr. J. S. Budgett in the Niger. Mr. Boulenger also described the type specimen of the Silurid fish *Clarias læviceps*, Gill, which had been entrusted to him by the Smithsonian Institution.

Philological.—*Feb.* 5.—Rev. Prof. Skeat in the chair.—The paper read was on 'The Name Shylock Philologically Considered,' by Prof. Gollancz. After demolishing the derivations given by previous commentators, and showing that the name was a rare one, Prof. Gollancz quoted many pamphlets and passages to prove what a prominent topic usury was in Elizabeth's time. The 'Merchant' was a usury play, and its Jewish hero's name was the Hebrew *shalak*, cormorant, "money-cormorant" being an ordinary name for a usurer, as used by Greene, "they were cormorants or usurers," 1592. It is from *sholoh*, to draw, the cormorant drawing its fish out of the water; and one use of Antonio's pound of flesh was "to feed fish withal." The name Jessica was the Hebrew *isca*, printed "Jesca" in the Bible-margin, and meaning "looker-out, spy," for she looked out of the window. Tubal, who was so bad that "a third [to him and Shylock] cannot be matched, unless the Devil himself turns Jew" (III. i. 81), was named to suggest Cain, the second part of Tubal-Cain.—The meeting accepted Prof. Gollancz's derivations.

Institution of Civil Engineers.—*Feb.* 9.—Sir W. H. White, President, in the chair.—The paper read was 'The Tonnage Laws, and the Assessment of Harbour Dues and Charges,' by Mr. H. H. West.

Society of Biblical Archæology.—*Feb.* 9.—Dr. Pinches read a paper on 'Sapattu, the Babylonian Sabbath.' This was an addition to the numerous papers called forth by Prof. Delitzsch's lectures on 'Babylon and the Bible,' and dealt with the question of the Sabbath as revealed by the Assyro-Babylonian tablets inscribed with, among other things, lists of days and festivals. The author showed that the Hemerologies do not call the "ud-hul-gala" a *sapattu* (also written *sabbatu*), because, as is shown by the Western Asia inscriptions (vol. iv. pl. 56, No. 4 duplicates), the *sapattu* was the fifteenth day of the month, and that only. It was explained as "the day of rest for the heart," probably because the moon rested at the full on that day in the middle of the month; and the author suggested that the imperfect word *-pattu*, in the fifth tablet of the "Creation" series, l. 18, where the moon is referred to in the middle of the month, could be completed as *sapattu*, in which case a confirmation of that oft-quoted explanation would exist. As the Babylonian months had more than twenty-eight days, the "ud-hul-gala," unlike the Hebrew Sabbath, was not strictly weekly. The conclusions suggested by the author were that the Babylonian Sabbath was apparently not of Semitic origin, but derived from the Sumero-Akkadians. The word did not, however, remain with the Babylonians only, but took root with the Hebrews, who applied it to the seventh day, the "evil day" of the people of Akkad, making it at the same time infinitely more strict and strictly hebdomadal. Word and institution were therefore Akkadian in their origin, but Hebrew in their application.

Aristotelian.—*Feb.* 1.—Mr. A. F. Shand, V.P., in the chair.—Mr. F. B. Jevons was elected a Member.—Mr. Shadworth H. Hodgson read a paper on 'Reality.' Reality is one of those apparently fundamental ideas, the meaning of which it is the special purpose of philosophy to ascertain. In order to this, our only course is to analyze the process-content of our knowing, or of consciousness simply as a knowing or objectifying process, without assuming the existence of a knowing subject as the agent of it, which (even supposing it to be a reality) we can get to know only by way of that same process. Consciousness, in fact, is the *evidence* of everything, itself included. The *meaning* of all terms belongs to it. Knowledge *consists* of it. Existence, and *a fortiori* reality, is that of which it is the evidence. When we use the phrase "Esse is percipi," what alone ought to be intended is, not that *percipi* is the inner nature by virtue of which *esse* is *esse*, but that *percipi* is the indispensable meaning of *esse*, the lowest degree of knowledge which we can have of it, *percipi* of course being used in the widest sense of the word. Applying this method, we find that our first idea of reality is derived from our perception of matter, as something which itself is not-consciousness, but is the real condition of the occurrence of states of consciousness in us, which are the evidence of its existence and (to some extent) of its nature. Its power of determining the occurrence of states of consciousness, a power which it has independently of consciousness, is what we mean by its *reality*. How, then, do we come to the perception of it, as something which is an object of consciousness, without itself being consciousness? We have only consciousness to rely upon as evidence, and in the case of matter only the two modes of it, sight and touch. But these, in consciousness as a knowing, are spatially extended sensations; together they give us the perception of solid visible and tangible objects, and among them of our own body as the constant central object of a visual panorama. But what is it that contradistinguishes such objects from consciousness? The first and decisive fact is this, that when we have a sensation of touching a non-central object, that sensation can only be in one place at one time, and that, as a sensation, its place must be in the body, which is the central object of our panorama, and not in the object which we call the object touched. We are compelled, in thought, to break up the one original sensation into two members, one located as a sensation (which is consciousness) in the central object, the other referred to the non-central object touched, which is not-consciousness, as one of its primary properties. Thenceforward we can distinguish objects which are consciousness alone from objects which are not-consciousness, though known by means of it, and the foundation is laid for distinguishing psychology, as the science of consciousness taken as an existent, from philosophy as the analysis of consciousness in its entire extent as a knowing. In psychology the *subject* means the proximate real condition upon which the genesis and development of consciousness as an existent depend; in philosophy it means that experience which is present as a content of memory, at any new moment of experiencing which continues it as a knowing. It is the substitution of the conception of *real condition* for that of *cause* which enables us both to draw this distinction, and to assign to psychology a definite position in a systematic philosophy. The real agency in all process-contents of consciousness lies in their proximate real condition. It is for psychologists to decide whether to adopt the hypothesis of a material, or that of an immaterial real condition, of which latter it would seem beyond our power to form a definite conception. The real conditions upon which the existence of the material world depends must be thought to lie in the unseen, but to be not less real on that account. Our material nature connects us with an unseen reality; and this connexion it is which we, by nature, strive to realize in consciousness, by practically strengthening those tendencies and dispositions in ourselves which we feel and recognize, from the consciousness which attends them, as the best and highest.

MEETINGS NEXT WEEK.

Mon. Bibliographical, 5.—'Early Editions of "Le Roman de la Rose," Mr. F. W. Bourdillon.
— London Institution, 5.—'Names and Surnames,' Canon Benham.
— Surveyors' Institution, 7.—Discussion on 'Municipal Trading.' (Junior Meeting.)
— Society of Arts, 8.—'Oils and Fats: their Uses and Applications,' Lecture IV., Dr. J. Lewkowitsch. (Cantor Lectures.)
Tues. Colonial Institute, 4. Annual Meeting.
— Royal Institution, 5.—'The Development of Animals,' Lecture VI., Prof. L. C. Miall.
— Institution of Civil Engineers, 8.—'The Forms of Turbines most suitable for Low Falls,' Mr. A. Steiger.
— Zoological, 8½.—'The Marine Fauna of Zanzibar and British East Africa: Polychæta, Part III.,' and 'The Polychæta of the Maldive Archipelago from the Collections made by Mr. J. Stanley Gardiner in 1899.' Mr. Cyril Crossland; 'Some Nudibranchs from Zanzibar and East Africa: No. IV. Doridid Cryptobranchiatæ,' Sir C. Eliot.
Wed. United Service Institution, 3.—'Coast Defences,' Col. E. W. Cotter.
— Chemical, 5½ — 'Observations on some Continuous Intramolecular and at first Reversible Changes extending over Prolonged Periods of Time,' Mr. R. J. Friswell; 'The Esterification of r-mandelic Acid by Menthol and Borneol,' Mr. A. McKenzie
— Meteorological, 7½.—'Report on the Phenological Observations for 1903,' Mr. E. Mawley; 'Observations by means of Kites at Crinan in the Summer of 1903,' Mr. W. H. Dines.
— British Archæological Association, 8.—'Notes on Durham and other North-Country Sanctuaries,' Mr. R. H. Forster; 'The Chislehurst Caves and Dene Holes,' Part II., Mr. W. J. Nichols.
— Folk-lore, 8.—'The Place of Tradition in Historical Evidence,' Mr. G. L. Gomme.
— Microscopical, 8.—'The Vertical Illuminator,' and 'The Influence of the Antipoint on the Microscopic Image shown Graphically,' Mr. E. M. Nelson; 'A Microscope with Geometric Slides,' Mr. Keith Lucas.
— Society of Arts, 8.—'Garden Cities in their Relation to Industries and Agriculture,' Mr. A. R. Sennett.
Thurs. Royal, 4½.
— Historical, 5.—Annual Meeting; President's Address.
— Royal Institution, 5.—'Recent Research in Agriculture,' Lecture III., Mr. A. D. Hall.
— Linnean, 8.—'Mendel's Laws as illustrated by Wheat Hybrids,' Mr. R. H. Biffen; 'Heredity and Variation as seen in *Primula sinen sis*,' Mr. W. Bateson; 'Formation of Secondary Wood in Pallotum,' Mr. L. A. Boodle
— Society of Antiquaries, 8½.—'The Preservation of some Ancient Wall-Paintings,' Mr. P. H. Newman; 'Some Anglo-Saxon Silver Ornaments found at Trewhiddle, Cornwall,' Mr. R. A. Smith.
Fri. Geological, 3.—Annual Meeting.
— Institution of Mechanical Engineers, 8.—Annual Meeting; Discussion on 'Heat Treatment of Steel'; Paper on 'The Motion of Gases in Pipes, and the Use of Gauges to determine the Delivery,' Mr. R. Threlfall.
— Royal Institution, 9.—'Condensation Nuclei,' Mr. C. T. R. Wilson.
Sat. Royal Institution, 3.—'The Life and Work of Stokes,' Lecture I., Lord Rayleigh.

Science Gossip.

The Society for the Protection of Birds will hold its annual meeting on Wednesday, February 24th, at the Westminster Palace Hotel. The chair will be taken by Sir Edward Grey.

At Gresham College four lectures on 'Graphs' and 'Algebraic Geometry' will be delivered on Monday, Tuesday, Thursday, and Friday of next week by Prof. W. H. Wagstaff.

Prof. Arrhenius has just finished some investigations regarding diphtheria at the Copenhagen Serum Institute. According to an interview after his return, he claims that the problem of diphtheria has very nearly reached its solution. A full account of his work will appear shortly in the publications of the Danish Academy of Science.

An interesting lecture on 'The Fijians and their Fire-Walking' was delivered last week to the members of the Royal Scottish Geographical Society by Mr. W. L. Allardyce, who has held important appointments in Fiji for twenty-five years, and is now Colonial Secretary there. Mr. Allardyce pointed out that of the 200 islands in Fiji only about sixty or seventy are inhabited. The present Fijian population is 100,000; there are in addition 20,000 Indians, and about 3,000 Europeans. Last year the total trade of the islands reached 1,000,000*l*. After remarking upon the geographical features of the group, Mr. Allardyce described the customs of the natives, and concluded with a description of the fire-walking ceremony. The lecture was illustrated by a very fine series of limelight views.

At the third special meeting of the Royal Society, held in Edinburgh on Monday, a paper was read by Dr. John Beard on 'Heredity and the Cause of Variation.' Dr. Beard contended that the weekly or yearly table of death-rate was no sure index of national improvement or deterioration, because degeneration and longevity might go hand in hand. In considering the welfare of the race he would not lay stress on the fact that, where necessary, Nature eliminated the unfit, for to permit of that it must be arranged to prevent the mating of the unfit with the unfit. Dr. Beard would rather agree with Mr. H. G. Wells in saying that "Nature is a reckless coupler—and she slays."

The Gold Medal of the Royal Astronomical Society was this year awarded to Prof. Hale, Director of the Yerkes Observatory, for his new method of solar spectroscopy and its application, and the address on presentation was delivered at the general meeting held at Burlington House yesterday, the 12th inst. Mr. Choate, the American Ambassador, was present to receive the medal for transmission to Prof. Hale.

Prof. Turner, President of the Royal Astronomical Society, has been elected a Foreign Member of the Società degli Spettroscopisti Italiani.

We learn that Sir David Gill, His Majesty's Astronomer at the Cape of Good Hope, intends to embark next month for England, a change having become necessary for his health after overwork.

We have received the twelfth number of Vol. XXXII. of the *Memorie della Società degli Spettroscopisti Italiani*. It contains two notes—the concluding part of Prof. Riccò's determination of the relative force of gravity at forty-three stations in Eastern Sicily, the Lipari Islands, and Calabria; and Father Testa's account of the observations of the meteors of last November, especially those of the 27th, with some remarks on the Leonids as seen at Pavia and its neighbourhood.

The Report of Harvard College Observatory for 1903 shows that there has been no diminution of energy on the part of Prof. E. C. Pickering (who makes an appeal for further funds in order to enlarge his scheme of operations) or of his assistants. Prof. Wendell has obtained over 15,000 photometric comparisons with the east equatorial, and 6,000 measures of stars which vary in brightness more than half a magnitude in an hour; the Draper telescope has been fully employed on photography; and Prof. Bailey continues his work at Arequipa with the Boyden telescope.

FINE ARTS

Mezzotints. By Cyril Davenport, F.S.A. "The Connoisseur's Library." (Methuen & Co.)

There are many features in Mr. Davenport's book which, apart from its artistic accuracy and scholarly diction, should cause it to be welcomed by those interested in art. Beautifully and clearly printed upon excellent paper, it is a work which, as far as it goes, can call forth nothing but praise. The illustrations, which consist of excellent reproductions of mezzotints, have been particularly well selected, and their execution in photogravure leaves little to be desired. An erudite and comprehensive dictionary of "mezzotint engravers," it affords much information as to the principal characteristics of their work, together with a good deal of detail as to their lives.

In these days a great number of people profess themselves admirers and connoisseurs of mezzotints. How many, we wonder, are possessed of the knowledge requisite to describe exactly how a mezzotint is produced, or the special instruments employed by the engraver? One of the great merits of this book is that it contains a chapter exhaustively dealing with the process, whilst the growth of the art is traced from its early beginnings up to the time when those who practised it attained to something close upon perfection.

The honour of having been the first to discover, or rather to invent, engraving in mezzotint has frequently been claimed for Prince Rupert of famous memory, but the real discoverer appears to have been Von Siegen, an officer in the Hessian Army, who, meeting the prince at Brussels about the year 1654, inducted him into the methods of the new process.

Be this as it may, Prince Rupert soon became proficient in executing mezzotints, and engraved several of considerable excellence. Of these, the two most important are 'The Great Executioner,' after Spagnoletto, and 'The Standard-Bearer,' after Giorgione. He imported the art into England, and seems to have shown himself perfectly willing to impart his new-found knowledge to all who sought to acquire a mastery of its secrets.

Amongst the first to do good work and to fix a high standard for the professional artists who in the future were to execute the many beautiful prints which must command admiration throughout all time were Thomas Place and William Sherwin—both amateurs and both men of great good taste. The excellence of Place's work is seen in the noble engraving of Philip Woolrich, which, by the way, is admirably reproduced at p. 84, the photogravure in question being a striking example of the perfection to which modern reproductive processes occasionally attain.

Much interesting information is to be found concerning the early masters of the new art, whose lives and careers are fully described, whilst their value as engravers is for the most part very accurately estimated. When we come to more modern times, it is impossible to agree with all of Mr. Davenport's conclusions. A statement, for instance, which seems to us open to question is made on p. 32. It is to this effect:—

"At present mezzotints printed in colour are looked upon with a pitying eye by most connoisseurs, though a future of honour lies before them."

Surely Mr. Davenport must have forgotten the beautiful coloured 'Miranda' by Ward, which is the gem of a well-known collection—its value, indeed, has been estimated at nearly four figures. In the possession of the same collector are also other very valuable coloured mezzotints, amongst them 'The Daughters of Sir Thomas Frankland,' a copy of which sold this week for nearly 700*l*., and a charming 'Almeria.' Does the coloured 'Promenade at Carlisle House,' belonging to another connoisseur, deserve to be looked upon with that pitying eye of which Mr. Davenport speaks? Undoubtedly there are many coloured mezzotints which are of great artistic value, and which command extraordinary prices whenever they are offered for sale. Only a short time ago a very considerable sum was paid for a coloured 'Setting Sun' by the owner of the original picture painted by Hoppner.

In these circumstances the reference to the coloured mezzotints of John Raphael Smith on p. 161 can scarcely be considered adequate. The paragraph in question is short and unilluminating:—

"A few of Smith's mezzotints were printed in colour, but whether this was done in his time it is difficult to say. Most of these are largely touched up by hand."

There is an almost contemptuous ring about this, which, together with other portions of the book, conveys the impression that the author looks upon engravings with the eye of a student rather than with that of a collector and lover of beautiful things. There is, indeed, little mention of particular prints or their respective merits, nor is much advice proffered as to those which should be acquired or rejected, and altogether Mr. Davenport appears to be much more concerned with the engravers than with the prints which they produced. A chapter containing a full list of the principal mezzotints, together with information as to their merits, would, it seems to us, have been a welcome addition, for as it now stands this work is in some respects incomplete. We suppose that it is useless to regret the absence of a second volume entirely devoted to engravings. Such a one would cause the whole work to appeal as much to the collector as to the serious student who approaches the subject of mezzotints from an historical point of view.

It is doubtful whether the exceedingly numerous short biographies which abound are all necessary. Lely, Van Dyck, Reynolds, and Morland are names with which most connoisseurs of prints are fairly familiar; but Mr. Davenport does not give his readers credit for any great store of knowledge, and describes the lives of these artists as one telling the tale of the Flood

to an audience in the nursery. Here is a little bit of information about Sir Joshua Reynolds (p. 133), which is an example :—

"Sir Joshua was very deaf—an ailment he is supposed to have contracted by reason of a neglected cold, originally caught in the Vatican while making a copy of a Raphael."

Nevertheless, this handsome volume of "The Connoisseur's Library" is a valuable addition to the literature of the engraver's art. Written with abundant care, and the work of one possessed of great knowledge of his subject, it cannot fail to interest those who make a study of mezzotints. A chapter dealing with engravers of the nineteenth century contains much information concerning modern art processes of reproduction, besides making adequate mention of David Lucas, Samuel Cousins, and others. It is, however, rather surprising that the name of Mr. Scott Bridgwater, who has done excellent work, should have been omitted from the list of those engraving in mezzotint at the present day. The numerous reproductions, as has before been said, are models of what such things should be; indeed, the way in which the volume has been produced reflects the greatest credit upon the publishers.

BARTOLOZZI AND CRUIKSHANK.

The Langham Series of Art Monographs.—No. I. *Bartolozzi and his Pupils in England.* By Selwyn Brinton. (Siegle.)—The late Mr. Tuer was the man to say the last word about Bartolozzi, but, unfortunately, he never said it. His book embraced too many subjects; and if its very discursiveness and the variety of information that it imparts make it an admirable introduction to the study of eighteenth-century stipple engraving in general, it would have been improved, as a work of reference on Bartolozzi himself, by much pruning and by a more methodical arrangement. What we miss in it most is a complete and systematic catalogue, with a full description of the states of the engravings. Nothing of that kind—nothing, in fact, that carries our knowledge of Bartolozzi's work beyond the point where Tuer left it—must be looked for in this pretty little volume, the first instalment of a new series of monographs on art, edited by Mr. Selwyn Brinton himself. It contains a biography of Bartolozzi, in which it was hardly necessary to mention six times the fact that he came to England in 1764; some account of social life as he left it in Venice and as he found it in London; some criticism of Bartolozzi's prints, and a list of the more important among them; and a brief account of his pupils, in which Cheesman, Tomkins, Minasi, Delattre, and Schiavonetti receive the most attention. The work is slight throughout, but pleasantly written, and for the most part accurate. Boydell, however, died in 1804, not 1814; the great German scholar of Bartolozzi's age was not named "Wilkelmann"; and even Mr. Brinton's Italian quotations are not, we fancy, unimpeachable. In spite of all Mr. Brinton's explanations, we agree with the friend mentioned in the preface in protesting against the reproductions of Guercino's drawings being described as line engravings. They are etchings, in which the graver was scarcely ever used. Little is said in the book about Bartolozzi's excellent work in pure line. We think that Mr. Brinton exaggerates the importance of these etchings after Guercino, and that it was a sin against proportion to choose six of the sixteen illustrations of the book from that series.

The Works of George Cruikshank. By Capt. R. J. H. Douglas. (Sotheran.)—Mr. G. W. Reid's 'Descriptive Catalogue of the Works of George Cruikshank,' published in three royal quarto volumes in 1871, will probably remain the Brunet of the Cruikshank collector, although it is an expensive book to buy, and not an easy one to master. But Mr. Reid did his work so thoroughly that it only remains for his successors to fill in a few details here and there, and to make good surprisingly few omissions. In his excellent little monograph in the "Great Artists" series Mr. F. G. Stephens gave a list of books illustrated by George Cruikshank; an exhaustive annotated catalogue is given in Blanchard Jerrold's 'Life,' and useful details will be found in other works on this great artist. Capt. Douglas, however, approaches his subject with all that passion for minute detail which is an essential quality in a successful bibliographer. He has with much skill separated the books illustrated by Cruikshank into five divisions, and the separate prints—which vary from "early efforts" to "etchings on glass"—into seventeen sections. The entries amount in all to 1,890. Cruikshank's fertility is amazing, and that his hold on the collector should be as firm now as it ever was cannot be a matter of surprise. The high prices realized at the Bruton sale in 1897, and at the Wright sale two years later, prove that the belief in Cruikshank is widespread. Capt. Douglas's book is largely based on examinations and collations made in his own collection and others still existing or recently dispersed. Taken as a whole his work is so careful that his book is likely to remain a standard authority for many years. The addition of approximate values to the various items is most acceptable, but these prices must not be taken too literally. They will vary from time to time, according to demand and supply and the quality of the copies offered for sale. They are, moreover, the prices of the auction-room rather than those of the bookseller. For instance, and to take only one illustration at random, Capt. Douglas puts the value of a copy of the large-paper edition of Carey's 'Life in Paris,' 1822, in picture boards, at 30*l.*, whereas in July last a bookseller gave 39*l.* for a copy at Messrs. Puttick's. Doubtless a careful comparison between the prices here estimated and those recorded in 'Book-Prices Current' would reveal many other illustrations of the same kind. To the beginner, however, who is just embarking on the fascinating hunt after Cruikshanks, Capt. Douglas's prices will be found very useful.

He has, we think, taken a somewhat severely bibliographical view of his limitations. He would have added to the interest of his work by referring, however briefly, to the original designs of Cruikshank's book illustrations, now the property of the nation through Mrs. George Cruikshank's handsome bequest in 1891. The British Museum treasures in this respect are fully indicated in the first volume of Mr. Laurence Binyon's admirable 'Catalogue of Drawings by British Artists,' 1898, so that the additional matter would have involved very little extra labour. It is always interesting to compare the original design with the printed plate. As regards No. 180, 'Oliver Twist,' 1838, by the courtesy of Mr. Richard Bentley the present reviewer possesses an interesting list of the original trade "subscribers" to this work, which was published on Friday, November 9th, 1838. Its selling price was 25*s.*, the subscription price was 19*s.* 3*d.* per copy, but it was previously offered to the trade at 18*s.* 3*d.* each, twenty-five as twenty-four; a few parcels were sold in quires at 16*s.* 9*d.* The list of "subscribers" is very interesting, the thirty-five firms taking only 528 copies between them. The highest was fifty (as forty-eight), ordered by J. Duncan; Messrs. Smith, Elder & Co. taking twenty-five (as twenty-four), and Messrs. Hatchard the same number.

Should a second edition of this book be called for, a preliminary chapter might be added on past and present Cruikshank collectors, a chapter to which Capt. Douglas and Dr. Trueman could make many valuable contributions. It would seem that the cult has only received the serious attention of the booksellers during the last forty years or so. We possess a curious little sixteen-page catalogue (which claims to be "the first ever issued of its kind") of 'Books and Pamphlets illustrated by the Immortal and Inimitable George Cruikshank,' issued by John Stenson, book and print seller, of 72, Lamb's Conduit Street, Holborn, in 1861. Only 185 numbers are offered, and the prices are distinctly curious to-day. For instance, the 'Comic Almanacks' from 1835 to 1853 vary from two shillings to half-a-crown each; to-day a set of the nineteen would be worth from 17*l.* to 30*l.*, according to condition. A copy of Ainsworth's 'Guy Fawkes,' 1841, priced at 8*s.*, would now fetch as many pounds. Stenson's highest-priced lot, which was a copy of Caulfield's 'Portraits, Memoirs, and Characters of Remarkable Persons,' 1819, "4 vols. royal 8vo, half-calf neat," is valued at 2*l.* 5*s.*, which is, curiously enough, only 5*s.* less than Capt. Douglas's estimate.

THE LEICESTER GALLERIES.

Messrs. Brown & Phillips have on view a small collection of ideal heads by artists who all derive their inspiration either directly or indirectly from the Pre-Raphaelite movement. The greater number are by Mr. Frederick Sandys. Mr. Sandys is an artist whose work deserves to be better known in its entirety. His remarkable technical dexterity and his decorative feeling for minute details of form entitle him to serious consideration; but it would be distinctly unfair to judge him by the works exhibited here, for in the majority of these pieces he has, we think, attempted just what he was least fitted for. He is an artist with a Flemish or German feeling for the precise rendering of detailed form, but one to whom has been denied the power of felicitous invention, and whose imagination is of an essentially commonplace order. Put before some difficult and intricate piece of still life, like the chiffon in the portrait of Mrs. Lewis, he will not only find how to realize its texture and substance perfectly, but will also discover an interlacing network of line, a rhythmic and agreeable pattern, which, though it is implicit in the object itself, requires a definite prepossession in the artist to educe. In this admirable picture, too, he shows a command of that primitive Flemish technique of oil painting towards which so many of the Pre-Raphaelite artists inclined, but which few of them possessed the certainty of hand to master. This alone must make Mr. Sandys's early portraits memorable, since they bid fair to outlast the bulk of modern painting. The rendering of the head in this picture is also masterly in a way; if regarded as a piece of still life it is consummate; the face is built up by the careful and curious addition of detail to detail, each taking its due position and relative value. But the very fact that it is so treated, that it is not controlled by any larger sense of unity nor animated by any imaginative understanding, might warn us—would that it had warned the artist!—not to hope for success in the invention of ideal forms or the embodiment of vital passions. Indeed, there is no other work here which is even remotely comparable to the portrait of Mrs. Lewis. The same minute and fastidious labour is expended on the 'Cassandras' and 'Irises' and 'Perditas,' on the personifications of peace and war, which make up the exhibition; but it is expended in vain. The pictures are highly finished, but it is of no avail, since they have never been begun. The initial conception was lacking in that coherence and individual power which could alone have given value to the perfect elaboration of the detailed forms

The heads are without construction, the long and hollow masks are fitted to inadequate skulls; they do not fill the picture space beautifully or significantly, nor is the sentiment which inspires them either distinguished or original. There is something pathetic in the sight of an artist thus giving up his genuine powers of prosaic interpretation for a strained and unnatural attempt at poetical invention.

The few heads by Mr. Simeon Solomon which are shown here are a striking contrast in this respect to Mr. Sandys's work, for with none of Mr. Sandys's technical skill, with only a vague and general observation of natural form, he has nevertheless a distinct visionary power. His heads show, it is true, the influence of Rossetti—they are scarcely more than variations upon Rossettian themes—but they are none the less distinctive and personal, they have the inner life and consistency which come of a definite conviction, they are not made up, they have grown. Mr. Solomon, too, has a larger sense of rhythm, a finer instinct for composition, and a genuine sense of colour.

The rest of the exhibition is made up by the exponents of the recent aftermath of Pre-Raphaelite feeling, though Mr. Byam Shaw, who surely deserved the leading place among them, is absent.

In the same galleries is a collection of drawings by Mr. Abbey, to illustrate the comedies of Shakspeare. It is difficult to imagine anything more unlike Shakspeare or more like the modern stage than these clever performances. The invention never transgresses the conventions of the modern stage manager, and the humour is never obscured by subtlety. They are rendered in an agitated and inexpressive line, and the designs are wanting in breadth and mass.

SALES.

Messrs. Christie, Manson & Woods sold on the 6th inst. the following drawings: Birket Foster, Peasant Children, with dog and sheep, 50*l*. J. H. Weissenbruch, A Woody Stream, with cattle, 94*l*.; A River Scene, with buildings and barge, moonlight, 68*l*. A Landscape, with barges and cattle, 57*l*. Pictures: J. H. Weissenbruch, A Landscape, with farm buildings, 210*l*. C. R. Leslie, Sir Plume demands the Restoration of the Lock, 157*l*. J. Ruysdael, A View over a Landscape, with churches and windmill, 420*l*. A. Watteau, The Music Lesson, 213*l*. P. Wouverman, A Fair in a Dutch Village, 108*l*.; A Landscape, with a sportsman and dog, 424*l*.; A Landscape, with cottages, bridge, sportsman, and figures, 109*l*.

Some notable prices were realized at the sale of engravings at Christie's on the 9th inst., the highest being 693*l*. paid for The Daughters of Sir Thomas Frankland, by W. Ward, after Hoppner. Other items were: After Hoppner: The Setting Sun (The Godsall Children), by J. Young, 262*l*.; Countess of Oxford, by S. W. Reynolds, 162*l*. After Wheatley: The Cries of London (set of thirteen), 472*l*.; Going to Market, At Market, Coming from Market, and Returned from Market, by W. Annis, 193*l*. After Romney: four portraits of Lady Hamilton—as Nature, by H. Meyer, 338*l*.; as a Bacchante, by C. Knight, 220*l*.; as Emma, by J. Jones, 183*l*.; and again as a Bacchante, 102*l*.

Fine-Art Gossip.

The Fine-Art Society invite us to view to-day water-colour drawings of Surrey, Sussex, Hampshire, and Wiltshire, by Mr. Wilfrid Ball; while at the Holland Fine-Art Gallery there is the private view of a collection of pictures by Charles Gruppe.

To-day also at 18, Holland Street, Kensington, Mr. A. E. Bonner opens an exhibition of miniatures by Cosway and others, and also by lady artists of the present day.

The private view of Mr. T. W. Allen's Exhibition of Landscapes of England and Wales, in Oil, Water Colour, and Charcoal, takes place at the Modern Gallery, Bond Street, next Saturday, and the exhibition will remain open till the 19th of March.

The Annual Exhibition of the Royal Amateur Art Society will be held this year at Moncorvo House, Ennismore Gardens, on March 5th to 8th inclusive, in aid of the usual London charities. In connexion with the above, a Loan Collection of Miniatures by the late George Engleheart and John Smart will be shown.

February 20th is the date fixed for the private view of the exhibition of the Royal Society of Painter-Etchers and Engravers.

At the Continental Gallery paintings and drawings by Adolph Brongier, Édouard Zier, and other British and foreign artists are on view till February 27th.

Two interesting exhibitions will shortly be opened in Paris—one at the Luxembourg, devoted to the interesting period of French art from 1860 to 1880, for which the collections of many amateurs will be drawn upon. The second exhibition, which will open on March 1st, and close on the 30th of that month, will be held at the Hessèle Gallery, in the Rue Laffitte, and will comprise the recent works of M. Legros; it will include drawings, etchings, and lithographs.

Prof. L. Tuxen, the well-known Danish Court painter, has just completed the large picture of 'Queen Alexandra's Coronation in Westminster Abbey,' commissioned by her, and the picture is at present being exhibited in Copenhagen before being handed over to Her Majesty.

MM. Buffa & Sons are holding on March 1st, in the Pulchri Studio, at the Hague, an important sale of pictures and drawings by the late J. H. Weissenbruch (1824–1903), who was distinguished as a painter both of town and country. He is especially associated with the villages of Noorden and Nieuwkoop and the environs of the Hague and Harlem.

Messrs. Duckworth & Co. are publishing an elaborate and expensive book on 'The Golden Age of Classic Christian Art,' which is a study of the mosaics of S. Maria Maggiore at Rome by Dr. J. P. Richter and Mr. A. Cameron Taylor. It will include twenty coloured plates and one hundred and forty-six other illustrations, for which exceptional facilities were secured from the Chapter of the Basilica. The authors contend that these mosaics are the outcome of an earlier period of Christian thought than has generally been assigned to them.

The announcement that the Bodleian authorities are overhauling their collection of historical portraits will cause widespread satisfaction, and many will be glad to contribute to the funds which are being raised for this purpose. The collection is of the highest interest, but there is no adequate or even provisional catalogue to be had. Two or three have been printed, but they are no longer obtainable. Having taken up this matter, the authorities will, we hope, issue, if not a full *catalogue raisonné*, which is really a crying need, at least an adequate list.

M. E. J. Corryer, whose death is announced in Paris, was born at Amiens on September 12th, 1837. He studied architecture under Viollet-le-Duc, and his first important works included the Hôtel de Ville of Roanne and the church at Vougy (Loire), whilst other churches were designed in the sixties by him, and he carried out various "restorations" in several parts of France. He had been an exhibitor at the Salon since 1864. He was appointed architect of the French Government in 1874, and later he became Inspector-General "des édifices diocésains." M. Corryer was also a distinguished archæologist, and wrote several books, notably a 'Description de l'Abbaye du Mont Saint-Michel et de ses Abords,' and a descriptive guide to Mont Saint-Michel.

An exhibition of pewter plate, both English and foreign, will be held in Clifford's Inn Hall, Fleet Street, from February 24th to March 26th, and four lectures on the history of the subject will be given to illustrate the examples shown by a well-known expert, Mr. H. J. L. J. Massé. His book on 'Pewter Plate' is promised for next week.

With reference to last week's note regarding the proposed purchase of the Sir Noel Paton collection of armoury, &c., we now learn that the Town Council of Edinburgh have offered to contribute a thousand guineas towards the purchase, on condition that the balance is raised from other sources, that the collection will be retained in Edinburgh, and that it will be available for students of art.

Several interesting papers were read at Monday's meeting of the Society of Antiquaries of Scotland. Dr. David Christison, who had formerly described the fifty-eight ancient forts of the Lorne district, now put on record twenty-two of the thirty-four forts in the adjoining district to the south of Lorne, only two or three of which have hitherto been properly described. Mr. W. M. Mackenzie furnished detailed descriptions of a number of archaic structures, stone circles, &c., including the magnificent example at Callernish, in the island of Lewis. Mr. Mackenzie differs from Capt. Thomas's view of the comparatively recent erection of these structures, regarding them as "the shielings of a people semi-pastoral in their modes of life." In a third paper Mr. A. W. Lyons described most of the surviving examples of the quaint style of decorative painting prevalent throughout Scotland from the beginning to the middle of the seventeenth century. Carefully executed coloured drawings of several existing examples of painted ceilings were exhibited and described.

MUSIC

THE WEEK.

Bechstein Hall.—M. de Pachmann's Sonata Recital.
Æolian Hall. — Herr Ernst Dohnányi's Pianoforte Recital.
St. James's Hall.—Popular Concert.

M. Vladimir de Pachmann gave a sonata recital at the Bechstein Hall on Saturday afternoon. The reading of Mozart in A was occasionally brusque, and there were little affectations which the composer would surely have resented. Some of the 'Waldstein' Sonata was well played, notably the slow movement and the first part of the Rondo. But the opening Allegro was entirely spoilt by the jerky and hurried rendering of the middle section. Schumann in G minor was a *tour de vitesse* so far as three of the movements were concerned, but the technique was not always above reproach; as a rule M. de Pachmann is wonderfully sure-fingered. The slow movement was performed with all due refinement. The last number was the B flat minor Sonata of Chopin, yet even in interpreting his favourite composer the pianist was not up to his highest standard. His large audience, however, enjoyed his playing, and bestowed on him liberal applause.

Herr Ernst Dohnányi gave the first of two pianoforte recitals at the Æolian Hall on Monday afternoon. His programme opened with Beethoven's Thirty-two C minor Variations, of which the interest is chiefly technical. They were, however, followed by two of the master's finest sonatas. The first played was the one in E, Op. 109, the second the earlier work in D minor, Op. 31, No. 2. The rendering of the music was unequal. The performer lingered over some of the quiet passages; on the other

hand, when strength was needed he was too impulsive—nay, at times violent. He has temperament, and is undoubtedly a gifted pianist, but is either not master of his feelings, or else he wilfully adopts the *ad captandum* methods of a mere virtuoso. Let us hope that he is still in a storm-and-stress period; if so, he will in time become more temperate. After Beethoven came Liszt. The latter composer has shown in his 'Rhapsodies Hongroises,' in his 'Années de Pélerinage,' and in his 'Consolations,' of which one was played, that he could write characteristic, refined, and expressive music. But the Fantasia and Fugue on the name of Bach, the first piece by which he was represented, is a monstrosity. Liszt evidently meant to write something big and on modern lines, and the music, as regards sound and difficulty, is undoubtedly big; but one bar of a Bach fugue is of more value than the whole of this work. Did Herr Dohnányi wish to prove that he could pass successfully through the severe technical trial? He displayed, it is true, skill, power, and courage, yet the performance just missed that ease which comes of supreme mastery, and that touch of genius by which Liszt was, perhaps, able almost to persuade his sternest opponent that the piece was as great as the player.

The same work, which has not been heard for a very long period, was actually performed in the evening of the same day by Miss Muriel Elliot at the Popular Concert, and her reading of the music, though less fiery than that of the pianist named, was most intelligent, clear, and brilliant. The two professors, Hugo Heermann and Johann Kruse, played with fine effect Handel's Sonata in G minor for two violins, and the simple dignity of the music touched the audience more than the audacious complexities of Liszt.

Musical Gossip.

Seven new songs were introduced at the Chappell Ballad Concert at Queen's Hall last Saturday afternoon. The most pleasing were a graceful lullaby by Mr. G. H. Clutsam, called 'You Pretty Rose,' tastefully rendered by Miss Jessie Stewart; a setting of Paul Laurence Dunbar's 'The Passing Cloud,' by Mr. Franco Leoni, which showed imagination and feeling, and was ably interpreted by Mr. Kennerley Rumford; and a smoothly written song, with a taking accompaniment, by Mr. Frank Lambert, entitled 'The Secret,' which was dealt with in animated style by Mr. Dalton Baker.

Miss Muriel Foster gave a concert at St. James's Hall last Tuesday evening, previous to her departure for America. There was a large and enthusiastic audience. The programme included a stately aria of Bach's and four groups of songs, the first consisting of Brahms's *Lieder*, the "O wüsst ich doch" being sung with splendid pathos and artistry, and the second of light French *chansons*, tastefully rendered, though with scarcely sufficient piquancy. Of the other songs, the 'Von Jenseits' of Rachmaninoff was rendered with rare dramatic power and feeling. The programme ended with a group by British composers. M. Gérardy contributed solos, playing with his usual skill and charm.

Mr. J. B. McEwen's Quartet in A minor, recently performed at a Broadwood Concert, was included in the programme of the third concert (third series) of the Wessely String Quartet at the Bechstein Hall on Wednesday evening; and the rendering of the work was extremely good. The music well deserved a second hearing; not only is it sound and skilful, but also there is life and soul in it; the two middle movements still seem to us the best.

The programme of the South Place Sunday Popular Concert to-morrow evening will consist of chamber music by modern British composers: Messrs. Josef Holbrooke, Alfred H. Barley, Coleridge-Taylor, Algernon Ashton, and Joseph Speaight; and the music will be interpreted by British artists.

At a meeting of the general committee of the Leeds Festival on Monday final arrangements were made for the Festival, which will take place from October 5th to 8th. The first morning (Wednesday) will, as usual, be devoted to 'Elijah'; in the evening will be produced Sir Alexander Mackenzie's new cantata 'The Witch's Daughter.' Thursday morning's programme includes Bach's motet 'Sing ye to the Lord,' Sir Hubert Parry's 'Voces Clamantium,' Strauss's 'Tod und Verklärung,' and Glazounow's Sixth Symphony; in the evening will be heard Dr. Walford Davies's new cantata 'Everyman,' and Mr. J. Holbrooke's 'Queen Mab' Scherzo. Friday morning will be devoted to Beethoven's 'Missa Solemnis' and Fourth Symphony; and the evening programme will include Dr. Charles Wood's new cantata 'A Ballad of Dundee,' and a work by Sir Charles V. Stanford. Selections from 'Parsifal' will be given on the Saturday morning, while Sullivan's 'Golden Legend' will form a prominent feature of the final concert in the evening.

Messrs. Metzler & Co. commence to-day a series of five vocal and piano recitals under the direction of Mr. W. Saunders, at the Æolian Hall. The remaining concerts will be on the following dates: February 27th, March 12th and 26th, and April 9th.

Miss Fanny Davies and Mr. Ffrangcon Davies announce a pianoforte and vocal recital at St. James's Hall on Thursday, March 10th. The interesting programme will include the Bach cantata 'Amore Traditore,' pianoforte works by old Belgian masters, lesser known songs of Schumann, &c.

A series of three ballad concerts will be given at the Bechstein Hall on Friday afternoons, February 26th, March 18th, and April 15th. The music is to be good, the length of programme reasonable, and the prices of seats moderate. Mrs. Henry J. Wood, Messrs. Joseph O'Mara and George Grossmith, jun., and other artists will appear at the first concert.

The spring series of Saturday Concerts will commence at the Crystal Palace on March 5th with a recital by Miss Marie Hall. M. Gérardy will appear the following week, and on the 19th Lady Hallé and Mr. Plunket Greene. On the 26th there will be the Crystal Palace Amateur Orchestra together with the Crystal Palace Choir.

The Queen's Hall orchestra, under the conductorship of Mr. Henry J. Wood, has been engaged for the Westmoreland Festival on April 14th and 15th next.

Dr. Elgar will not, as was hoped, complete his symphony in time for the festival next month at Covent Garden, but a new overture of his will be produced.

Mrs. Rosa Newmarch read an interesting paper on 'The Development of National Opera in Russia' before the Musical Association last Tuesday.

The winner of the "Lesley Alexander" Prize for this year is Fritz Kauffmann, of Magdeburg. For next year the sum of twenty pounds is offered for the best quartet for violin, viola, 'cello, and piano. Manuscripts should be sent in by January 18th, 1905, to Dr. Yorke Trotter, 22, Princes Street, Cavendish Square. The examiners will be Messrs. Edward German and Hamish McCunn, with Sir Alexander Mackenzie as referee.

The counsellor of justice Paul Waldthausen has presented to the town of Aachen the sum of 136,000 marks for the establishment of four annual chamber-music concerts at cheap prices. The founder desires the enterprise to be for the good of the art and for the benefit of the people. He wishes the whole of the interest to be spent each year; but if at any time the interest and the receipts should exceed the expense incurred, the balance is to be handed over to some talented member of the municipal orchestra, from which the performers for two of the concerts are to be selected; for the other two well-known foreign companies are to be engaged.

We also learn that the manufacturer Herr Eberhard Hœsch has presented half a million of marks to the town of Düren for the erection of a municipal theatre and a concert hall. These two donors probably know music to be a civilizing power, not a mere recreation. And if such ideas prevailed in this country no doubt there might be similar displays of generosity in our large manufacturing towns.

A Leipsic paper states that Herr Richard Buchmayer, of Dresden, has made an interesting discovery in the college library at Lüneburg of a quantity of music composed by Matthias Weckmann, an immediate predecessor of Bach's. He was born at Oppershausen, in Thuringia, in 1621, and died at Hamburg in 1674, where for twenty years he had filled with distinction the post of organist at St. James's Church. Bach was chorister boy at the College of St. Michael, Lüneburg, for three years, and no doubt spent many an hour in that library. Spitta, in his life of the master, mentions the names of many of the composers whose works are there, but the name of Weckmann does not occur among them.

The Leipsic Bachverein announces three concerts, the programmes of which will be devoted exclusively to the composer whose name the society bears. It has been thoroughly reorganized by its new conductor, Karl Straube, the distinguished organist of St. Thomas's Church. The London Bach Choir, we hope, will make Bach's music the chief, if not exclusive, feature of its concerts.

Herr Siegfried Wagner's latest opera, 'Der Kobold,' was produced at Hamburg on January 29th. The performance, under the direction of Capellmeister Gille, appears to have been excellent. The principal artists were Mesdames Fleischer-Edel, Schloss, and v. Artner, and MM. Mohwinkel, Davison, and Pennarini. The composer was called many times before the curtain at the end of each act; indeed, the recalls became so numerous that opposition was provoked. The *Allgemeine Musikalische Zeitung* of February 5th gives extracts from many criticisms of the work, some of them severe, and none which could be called really favourable. The main charge brought is lack of individuality.

According to *Le Ménestrel* of January 31st, Umberto Giordano, the composer of 'Andrea Chenier' and of the recently produced 'Siberia,' is already thinking of writing a new work for the stage, the libretto after the old romantic drama of Camoletti entitled 'Suor Teresa o Elisabetta Soarez.'

Le Ménestrel of February 7th states that the *première* of Dr. Saint-Saëns's new opera 'Hélène' will take place at Monte Carlo on the 20th inst., with Madame Melba and MM. Alvarez and Renaud in the principal *rôles* The work will be performed under the direction of the composer.

PERFORMANCES NEXT WEEK.

Sun.	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League, 7, Queen's Hall.
Mon.	Popular Concert, 8, St James's Hall.
—	London Choral Society ('Dream of Gerontius'), 8, Queen's Hall.
Tues.	Mr Basil Marlo's Vocal Recital, 8, Bechstein Hall.
—	Richter Concert, 8 15, Queen's Hall.
Wed.	Royal Choral Society ('The Atonement'), 8, Albert Hall.
—	Sacred Ballad Concert, 8, St. James's Hall.
Thurs.	Miss Elsie Hall's Pianoforte Recital, 3, Steinway Hall.
—	Herr Dohnányi's Pianoforte Recital, 3, Æolian Hall.
—	M. Rivarde's Orchestral Concert, 8, St. James's Hall.
Fri.	Mr. John Dunn's Violin Recital, 3, Bechstein Hall.
—	Miss Grace Sunderland and Mr. Thistleton's Concert, 8, Brinsmead Gallery.
—	Hegedüs's Violin Recital, 8 30, St. James's Hall.
Sat.	Popular Concert, 3, St. James's Hall.
—	Chappell Ballad Concert, 3, Queen's Hall.
—	Mozart Society, 3, Portman Rooms.

DRAMA

Dramatic Gossip.

Pictures of Dutch life on our stage are scarce, and we recall nothing of the kind of importance since the production on November 1st, 1880, of Mr. Clement Scott's translation of 'Anne-Mie,' the fine drama of Rosien Faassen, unless it is 'The Black Tulip' given on October 28th, 1899, at the Haymarket, and this is as much Gallic as Batavian. A one-act play such as 'The Jailbird' of Maarten Maartens, produced on Tuesday at Wyndham's, can scarcely be regarded as of importance. It is, however, bright, humorous, and original, and differs in so being from most plays of kindred genesis. It is announced as a "comedy of crime." A worthy smith of Zeeland has, under the influences of the Kermesse, the only period in which he departs from the *régime* of strict temperance, pommelled a youth whom he has caught kissing his daughter. For this offence he is sentenced to eight days' imprisonment, at the close of which he finds himself treated as a criminal. He dares not, under the influence of his humiliation, present himself at church, and he finds himself the subject of constant arraignment on the part of an over-zealous pastor who inveighs against him in season and out of season. This is the more difficult to bear, since the son of the pastor in question is a suitor for the hand of the culprit's daughter Suzie, who is at once the prettiest and the best dowered lass of the parish. Indignant and outraged, the jailbird swears by his mightiest and most irrevocable oath that no one shall marry his daughter except a loyal and good-hearted criminal such as himself. But black seem Suzie's matrimonial chances, until her mother espouses her cause, and in fairly ingenious fashion lays a trap into which all precipitate themselves, including even the pious and rebukeful pastor. Finding his crime and its penalty shared by all about him, the smith takes heart of grace. He pledges his fellow-criminals in a brimming glass of schnapps, and leaves his daughter free to choose her own mate. This she does by pairing off with the young Dutchman whose warmly if indiscreetly awarded kiss has been the *fons et origo malorum*. When the hero reappears at church there will be none to cast a stone at him. This is fresh and mirthful, and the picturesque Zeeland costume enhances the effect. The interpretation, except in the case of the juvenile heroine, prettily played by Miss Fraser, was not specially noticeable.

At an afternoon performance at the Royalty three very familiar French one-act pieces were given in new translations by Mr. William Trant. These consisted of 'The Rose Garden' ('La Joie fait Peur' of Madame de Girardin), 'The Vital Spark' ('L'Étincelle' by Édouard Pailleron), and 'Gentle Rain' ('La Petite Pluie' of the same author). In the two pieces last named Mr. Trant took himself the principal part.

Mr. and Mrs. Kendal began on Monday at the Opera-House, Cheltenham, a country tour, the repertory for which includes 'Dick Hope,' 'The Elder Miss Blossom,' and 'Still Waters Run Deep.'

Miss Ellen Terry is credited with an intention of appearing as the heroine of Charles Reade's 'Griffith Gaunt.'

A revival, with a view to a run, of Mr. W. Somerset Maugham's 'A Man of Honour,' produced by the Stage Society at the Imperial Theatre on February 22nd of last year, is promised at the Court Theatre for an early date. Mr. Ben Webster, Mr. C. M. Hallard, and Miss Mona K. Oram will take part in the performance.

The performance at the Odéon of a translation of Mr. Pinero's 'Second Mrs. Tanqueray' has attracted much attention, and the piece itself has won the praise of recognized Parisian critics. It is a little whimsical to listen to French protest against the ethical teaching of a work which, in fact, preaches a rather stern morality.

The reported negotiations of Sir Henry Irving with Miss Ada Rehan are contradicted.

Miss Maria Elizabeth Glossop Harris died a week or two ago in her sixtieth year. She was a sister of Sir Augustus Harris, and was at one time an agreeable and rather sparkling actress. Rose in 'The First Night,' the well-known adaptation of 'Le Père de la Débutante' of Théauton and Bayard, served for her *début* at the Princess's, October 27th, 1860. Among parts in which some faint recollection of her survives are Jeannette in 'Jeannette's Wedding'; Audrey in 'As You Like It'; Gertrude in 'The Little Treasure'; Mrs. Swansdown in 'The Widow Hunt'; Cicely Homespun in 'The Heir at Law'; Margery in 'The Rough Diamond'; and Phœbe in 'Paul Pry.'

'Cupid and the Scandal-mongers,' a five-act comedy by Mr. Ernest Denny, intended for Mr. Charles Hawtrey, has been given for copyright purposes at Wyndham's Theatre.

'Falstaff,' a play in verse in five acts and seven tableaux, by M. Jacques Richepin, has been given at the Porte-Saint-Martin. It consists in part of scenes from Shakspeare, but introduces love passages between Anne Page and Prince Hal, who carries her off to the Boar's Head Tavern, and places her in charge of Mrs. Quickly.

This evening witnesses, at the New Theatre, the production of 'My Lady of Rosedale,' Mr. Comyns Carr's adaptation of 'La Châtelaine' of M. Alfred Capus. Sir Charles Wyndham and Miss Mary Moore, Miss Gertrude Kingston, and Mr. Alfred Bishop take part in the performance.

Mr. Wilson Barrett's Australian drama, 'The Never-Never Land,' has been produced at the Grand Theatre, Hull.

The production is anticipated in London of 'The Serio-Comic Governess' of Mr. Israel Zangwill, with Miss Cecilia Loftus as the heroine.

To Correspondents.—T. Le M. D.—W. M.—A. S.—received.

F. C. N.—Many thanks.

H. D. R.—No reply as yet.

No notice can be taken of anonymous communications.

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SATURDAY, FEBRUARY 20, 1904.

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LITERATURE

Oxford. Painted by John Fulleylove. Described by Edward Thomas. (A. & C. Black.)

We noticed recently 'Cambridge and its Story.' Now we have, much upon the same lines, this sumptuous volume, laconically entitled 'Oxford.' The title-page—novel in fashion, but not uncomely—tells us that sixty original illustrations have been painted by the artist. From an appended list of these it would seem that some are earlier productions of his brush, and now in private hands, more than twenty having been executed expressly for this book. The originals are all in water colour, reproduced by the three-coloured photographic process, which gives to the general colouring a somewhat "hot" effect, endowing the grey old buildings with almost Spanish glow, but in most cases does full justice to the painter's admirable work. To the uninstructed Oxonian some will specially appeal through fidelity of representation or tastefully selected points of view. Such are the Clarendon portico in the frontispiece, Tom Tower from Pembroke, Iffley Church, the quadrangles of Oriel and Magdalen, the exquisite interiors of the Bodleian and of Merton Library, the Corpus Pelican, the Radcliffe, and the distant view from Hinksey. Of the streets, St. Giles's and Broad Street are admirably delineated, while two views of the classical High Street are less acceptably commemorative. The fascinating little garden belonging to the Master of University will be new to most Oxford men, nor do many undergraduates turn out of St. Aldate's on their way towards Folly Bridge to survey the richly decorated front of Bishop King's ancient house. We miss the Broad Walk, and New College Garden, with its boundaries of the old City Wall; miss, too, the unique Mob Quad of Merton, while for some reason the less imposing side of the outer quad has been selected. The Museum, the Martyrs' Memorial, and Keble are, we suppose, ignored as modern. Some few (New College Tower, Parson's Pleasure, the botanical garden fronting Magdalen tower) are somewhat obscure and smudged—accidents of the process, not faults of the painter. "The pictures," said a distinguished artist to whom, diffident of our own admiration, we showed the book, "are all so good that any one would wish to possess the volume in consequence of their charm alone."

Perhaps this is as well, for the dissertations which accompany the drawings are not so uniformly excellent. The opening chapter, 'On Entering Oxford,' professes to evolve the ecstasies of an old alumnus revisiting Alma Mater. Mr. Thomas notes the harmonizing influence on its architecture of the Genius Loci, whereby the creations of separated centuries—St. Michael's, All Souls, Peckwater—seem to blend as one under the characterizing Oxford stamp. He finds the men all interesting by mere virtue of their environment, the city band musical through the same spell, lingering rapturous *placida pace* of St. Peter's churchyard; discovers hortatory expression in the peals of bells; idealizes Magdalen chapel services in a curious pagan spirit; disinters and glorifies as romantically mysterious an elvish fossil Don. Much of the talk is pretty, too highly embroidered at times, but embedding gracious fragments from Milton, Andrew Marvell, Charles Lamb. The author slips into an ungrammatical sentence on p. 8, overlooks a misprint in the Latin of p. 21, forgets generally that prolonged rhapsodies tend to boredom, and oversteps occasionally the narrow line which separates rhapsody from gush.

The second chapter, 'The Stones of Oxford,' is by far the best. Mr. Thomas sketches the development of the University from earliest beginnings to the present day. Brushing aside the fables of Bellositum, of "Bos perge," of Pulchritudo and Sapientia, he shows us the town already beautiful and stately in the year 1100, with its Norman castle of the D'Oillis, its nunnery and chapel of St. Frideswide, its parish churches of St. Peter, St. Michael, and St. Martin, and its noble abbey. To it came early in the twelfth century Vacarius, invited by Archbishop Theobald, to lecture, and to be silenced by the jealousy of King Stephen. Giraldus Cambrensis, Roger Bacon, Grosseteste, pass vaguely through it as scholars or as teachers. Gradually, we know not how, the nebulous groups condense into a university, with chancellor, masters, students, these last grouping themselves after a time in private houses, with one of their number to superintend. In the thirteenth century (the "nineteenth," says Mr. Thomas's printer, p. 32) William of Durham bequeathed money to endow the hostel which formed the germ of University College; Devorguilla Balliol gathered scholars under a roof, some day to be converted into Balliol College; Walter de Merton created the first Oxford college, imitated at Cambridge within twenty years by his friend Hugh de Balsham, founder of what came afterwards to be known as Peterhouse. On the same lines at Oxford followed Exeter, Oriel, Queen's, each with inception somewhat tentative and shy—"quoniam omnia existentia tendunt ad non esse," plaintively pleaded the Oriel statutes. Then, just while Chaucer and his jolly comrades were riding from the Tabard to Canterbury, William of Wykeham devised the splendid palace and elaborated the code of laws on which all future colleges were to be schemed—two of them, All Souls and Magdalen, founded by Fellows of Wykeham's "New" College of St. Marie of Wynchester in Oxenford.

Oxford libraries seem to have begun with Humphrey, Duke of Gloucester, his gift a forerunner of Sir Thomas Bodley's. Books ranged themselves soon after in the long quaint Merton chamber. Richard de Bury, author of the 'Philobiblon,' the ideal mediæval bibliomaniac of Warton and of Dibdin, gave his ample collection, now no longer traceable. Tiptoft Earl of Worcester's manuscripts were lodged in the new Divinity School. Bishop Fox stored his shelves at Corpus with copies of Homer, Herodotus, Plato; for the new learning of the Renaissance had invaded Oxford; Vitelli, Grocyn, Colet, taught Greek, to the disgust of older men; Linacre's vellum Aristotle, the one perfect copy extant, reposes still in its bookcase at New College. So we pass to Wolsey's Cardinal College, to the martyrdoms, to the reign of Laud. In the Puritan interregnum countless precious books were torn and burnt, though Fairfax set a troop of soldiers to preserve the Bodleian Library. "The Restoration restored to Oxford the Church, a few excellent old men, and the morals of the siege." With it came the earliest Common Room, at Merton; and the Clarendon and the Sheldonian Theatre. Magdalen walks were laid out, and its Fellows deprived. Dean Aldrich built All Saints' Church; championed elegant, highborn Phalaris Boyle; constructed a compendium of logic, not yet, we believe, laid aside; wrote fine Church services, and a telling popular catch. Samuel Johnson idled in Pembroke, Thomas Warton revived our early literature at Trinity, Wesley held prayer-meetings in Lincoln, Charles Fox jumped out of a window in Hertford. The Noetic School and the Newmania came and went, till from 1854 dates the existence of modern Oxford.

Following this are three chapters of "characters"; sketches, ideal or actual, of dons, undergraduates, college servants, in the style of Sir Thomas Overbury and the 'Microcosmography'—in their style, but without their felicity. It is of the essence of this writing that every sentence should be a witticism; and feeling that this achievement cannot be sustained indefinitely, Overbury and Earle made all their pieces short. Mr. Thomas's are mostly long, and after a few happy epigrams the wit becomes exhausted, the spirit diluted, the general effect impaired, and the contrast between fulness and overflow, profusion and diffuseness, crystallization and solution, is enforced by his inserting two of Earle's characters in his text. He passes on, in his closing chapters, to 'The Oxford Day,' 'Old Oxford Days,' 'The Oxford Country,' none of which, to use an Oxford term just now prevalent, seems to us "adequate."

His pen overleaps his conception; as Bachaumont said of Latour, "il cherche toujours à faire mieux qu'il ne fait." We suffer from a succession of disappointments, wander through a museum of promises unfulfilled. "On one side," he says, in writing of Trinity garden,

"is the shrubbery, of all the hues of the kingdom of green. Underneath the shrubs the gloom is a presence. The interlacing branches are as the bars of its cage. You watch and watch—like children who have found the lion's cage, but the lion invisible—until gradually, pleased and still awed, you see that the caged thing is—nothingness."

Exactly so; that is the character of these tirades; sentence after sentence opens picturesque, suggestive, promising—then leads to "nothingness": "Floridæ sunt, et nimis dulces, sed in vanum exeunt." Buy the book, unquestionably, we should say to any loving Oxford zealot; cherish the drawings as superlative memorials of the dear old place; read and digest the historical chapter; skim tolerantly or pretermit the sequent reveries, lest, like the skimble-skamble stuff of Mortimer's father-in-law, they should put you from your faith in the entire volume.

The Popish Plot: a Study in the History of the Reign of Charles II. By John Pollock. (Duckworth & Co.)

Mr. Pollock's purpose in this work is not so much to give a systematic and harmonious account of the Popish Plot, as such, from its rise to its fall, as to elucidate the three central mysteries of that tangle of perjury. In the order of their historic consequence these may be stated as follows: 1. What was the nature of the designs of the Jesuit faction which made the Court of the Duke of York the centre of their intrigues? and how far was the Duke of York himself cognizant of and a partaker in these designs? In Mr. Pollock's book this question resolves itself into a somewhat smaller issue, viz., What was going on between Edward Coleman, the secretary to the Duchess of York, and the Père who was the confessor and almoner of Louis XIV.? 2. By whom and for what motive was Sir Edmund Berry Godfrey murdered? 3. How did Titus Oates (and, for the matter of that, Bedloe also) get hold of the story of the plot or any part of it, right or wrong?

As to this last problem, the ground may be at once cleared by getting it out of the way, for it is of itself of only minor importance. Oates had passed five months in the Jesuit seminary at Valladolid, and six months in that at St. Omer. The presumption is strong that at both places, but at St. Omer especially, he heard vague rumours as to the hopes and plans of the Jesuit faction at the Duke of York's Court. His stay at St. Omer extended from December 10th, 1677, to June 23rd, 1678, and these months covered the most material and certain fact which Oates afterwards witnessed to, viz., the Jesuit consult which was held in London on April 24th, 1678, for the purpose, as was alleged, of concerting means for the assassination of Charles II. and the advancement of the Duke of York to the throne. Whether Oates heard of this consult whilst he was still at St. Omer, or on his return to London after being expelled from St. Omer, is a small matter. In either case there was an atmosphere thick with rumour and intrigue both in the Jesuit seminaries abroad and in the Jesuit faction surrounding the Duke of York in London, and into that atmosphere Oates had managed to intrude himself. The solution of this question (if ever by unexpected chance it should be solved) would not of itself have any crucial bearing on the main problem as to the reality or otherwise of the plot.

But it is very different when we come to the other two points which Mr. Pollock raises and discusses, and the attention of his readers will doubtless be riveted entirely on them. There is, indeed, something almost dramatic in the clearness and cogency as well as the scholarly impartiality of Mr. Pollock's elucidation of one of these most vexed questions.

Titus Oates was expelled from St. Omer on June 23rd, 1678. On June 27th he was back in London, and on August 13th information was conveyed to Charles of the plot against his life. For three weeks the knowledge of this information was confined to the king, the Duke of York, and Treasurer Danby, and events seemed to be steadily drifting towards the discrediting of the whole story. Charles himself emphatically disbelieved it. Fearing that his opportunity as an informer would be gone in consequence of this apathetic attitude of the Government, Oates took the decisive step on September 6th of making an affidavit before a London magistrate. The motive for this act is perfectly plain. Oates's wish was to provide a back-door by which his information as to the plot might still get out to the public if the Court should prove incredulous or apathetic about his revelations, or should attempt to hush up the whole affair. The magistrate whom Oates selected for this purpose was Sir Edmund Berry Godfrey, and the ruling motive appears plain once more in this selection. Godfrey was well known not only as a fearless magistrate who could withstand the Court, but also as a sound Protestant. In his first affidavit Oates swore only as to the truth of certain information which he had given. He did not state what that information was. But three weeks later he made a second affidavit before Sir Edmund Godfrey as to the truth of his information, and, what was more vital, he this time left a copy of the information itself with the magistrate. On the evening of that same day Edward Coleman, the chief of the Jesuit intriguers, who was the secretary of the Duchess of York and corresponded with the French Court, had a long interview with Sir Edmund Godfrey at the house of George Welden, who was a common friend of Coleman and the magistrate. There can be no possible doubt as to what happened. Stout Protestant as he was, Godfrey was a personal friend of Coleman, though he must have been ignorant of the Jesuit's nefarious character. Finding from Oates's information, which he had that day seen for the first time, that serious charges were made against Coleman, Godfrey had conveyed to him an intimation of the danger hanging over his head. The Jesuit accordingly, by agreement, met Godfrey at Welden's house, and together they read over Oates's information. In such an interview it was doubtless Coleman's object to prove to the magistrate that Oates was a perjurer, and that the information was untrue. But there was one point in that information which the Jesuit could not get over. By some means or other Oates had got hold of one true item, and that of most vital import. A Jesuit congregation had been held on April 24th of this same year, 1678, and at this congregation, so swore Oates, the plot had been discussed. Oates had got the fact and the date both right, but he put the place wrong. He swore in his information that the congregation had met in a tavern in the Strand. There can be no doubt that Coleman fastened on this minor misstatement with the object of discrediting Oates's information as a whole; but, whether in a moment of confidence or by a fatal slip, he revealed to the magistrate the momentous fact that such a congregation had been, indeed, held—not, as Oates swore, at the White Horse Tavern in the Strand, but at St. James's Palace under the roof of the Duke of York. In an instant the magistrate saw that the information which Oates had sworn against the Jesuits in general pointed directly to the Duke of York himself. From the hour that Sir Edmund Godfrey became possessed of this fatal secret his life was doomed. This interview between him and the Jesuit took place on the evening of Saturday, September 28th. A warrant was issued the following day (Sunday) for Coleman's arrest, and he was taken into custody on Monday, September 30th. He had, therefore, time in this day, or day and a half, to inform his fellow Jesuits of the slip he had made, and to warn them that a zealous Protestant magistrate was possessed of a secret of momentous importance. Twelve days later Sir Edmund Godfrey was missing. On that day (October 12th) he was decoyed into the courtyard of Somerset House (the residence of the Queen Consort), and there murdered by Le Fevre and Walsh and two others, hirelings of the Jesuits. His body was concealed in Somerset House for four days, and then taken on the night of October 16th to Primrose Hill; his sword was driven through it to suggest that he had committed suicide, and it was flung into a ditch. There it was found the next day.

The doomed magistrate himself had expected his fate. He had told one Mr. Wynnel that he was master of a dangerous secret which would be fatal to him. To another, Mr. Robinson, he stated that he believed he should be the first martyr, adding: "I do not fear them if they come fairly, and I shall not part with my life tamely." To Burnet he expressed his belief that he would be knocked on the head, and to his sister-in-law he said: "If any danger be, I shall be the first shall suffer." Upon such language only one construction can be put, and it is a construction which harmonizes perfectly with the conclusion which Mr. Pollock has deduced. Godfrey knew that the secret, of which he had unintentionally become possessed, pointed to the Duke of York; and with such damning knowledge in his heart he felt instinctively that the Jesuits would never rest till they had put him out of the way. Dead men tell no tales. And so it proved.

Such is, in brief, an outline of Mr. Pollock's elucidation of this celebrated historical mystery, and we think that it should carry conviction to the mind of the candid and unbiassed reader. It explains and harmonizes not merely the motives of the chief actors in the murder of Godfrey, but also the motives of the subsidiary accomplices, especially of the Jesuit goldsmith and false informer Miles Prance. In giving information which led to the execution of men innocent of Godfrey's murder, Prance had one supreme object in view, and that was to discredit Bedloe's testimony (which pointed to the true culprits), and thereby to turn the investigation on to a wrong scent. He therefore accused innocent men, and the men he accused suffered death unjustly. But Prance had achieved his object. He had removed the investigation from a quarter unpleasantly near the Duke of York. He had protected his chief, and his services were perfectly understood both by the Jesuits and the Duke of York. On James's accession a collusive trial for perjury was enacted against Prance, and a nominal punishment was imposed upon him, only to be remitted; and when the Revolution of 1688 came, we find Prance escaping from the country in the company of Father John Warner, the Provincial of the Jesuits in England, and the confessor to the king. So far from being a Protestant puppet and informer, Prance was in reality, and had been throughout, one of the most astute and audacious of the Jesuit agents. And Jesuit historians have been tender of his memory—knowing perfectly well what his services had been.

It is the supreme merit of Mr. Pollock's book to have at last disentangled the skein of this most vexed question as to the murder of Sir Edmund Godfrey. By implication his exposition carries with it conviction as to the Popish Plot itself. If the Jesuit party surrounding the Duke of York thought it absolutely necessary to the safety of the duke that a certain Protestant magistrate who was possessed of a dangerous secret should be murdered, the conclusion can only be that both they and the duke were engaged in treasonable designs. The pity is that the conclusion should be left to be drawn as a matter of inference. The most decisive evidence of all—viz., an account of the subject-matter of the deliberations held in the Jesuit congregation at St. James's Palace, under the Duke of York's roof, on April 24th, 1678—is not forthcoming. The mere fact of the meeting of this congregation is perfectly well established. Charles himself knew of it at the time, and five years afterwards James II. let out the secret to Sir John Reresby. But the statement that at this congregation means were concerted for the assassination of Charles II. rests only on the worthless testimony of Oates, and, wide as Mr. Pollock's research has been, he can produce no direct proofs on the point. In the absence of this he falls back on a mass of documentary and circumstantial evidence bearing more generally on the plot. It is no disparagement to Mr. Pollock's labours if we are driven to confess to a certain want of satisfaction. He has gone to the uncalendared State Papers of Charles II.'s reign, and has used the Vatican and Paris transcripts at the Record Office, the Longleat MSS. belonging to the Marquess of Bath, and the MSS. of the Jesuit Provincial Father John Warner. For some unexplained reason, however, he seems to have overlooked the records of the Privy Council. They would surely have amply repaid research. The mass of evidence which he has deduced is imposing—so imposing, indeed, that we cannot doubt the conclusion which is indicated. But for the sake of mere and pure historic science we would fain see the evidence either conclusively completed or conclusively demolished; and it is because it is neither the one nor the other that we confess to feeling unsatisfied. The crux of the whole thing lies, as the late Lord Acton pointed out to Mr. Pollock, in the definitive ascertaining of what was going on between Edward Coleman, the Jesuit secretary of the Duchess of York, and his Jesuit correspondents abroad. And, frankly, it is on this very point that all historic inquiry seems destined to spend itself in vain. After his interview with Sir Edmund Godfrey on Saturday, September 28th, 1678, Coleman knew that Oates had informed against him. He was only arrested, however, on the following Monday. He had, therefore, nearly two days in which to go through his papers and destroy anything incriminating. This he doubtless did, but by some strange oversight he forgot to destroy a box which contained his correspondence with the two important men who were Louis XIV.'s Jesuit confessors, and with Cardinal Howard at Rome. This box was found on Coleman's arrest, and in 1681 its contents (some 200 letters) were published, by command of the Parliament, by Sir George Treby, who had acted as chairman of the secret committee of the House of Commons for investigation of the plot. These letters, however, extended only up to the end of the year 1675. For the succeeding year, 1676, the only evidence of value which we possess is his correspondence with the Jesuit St. Germain. We are thus left without the one decisive clue which would have shed light on the designs of the Jesuits in the three succeeding years. There is absolutely irrefutable evidence in the manuscripts of the House of Lords and elsewhere that Coleman's correspondence with the Jesuits abroad continued up to the very day of his arrest, and there can be little objection on the part of any sensible man to Mr. Pollock's deduction that the nature of the correspondence continued treasonable after 1675, as it was before. But such a deduction will not carry conviction to all classes of readers — to the convinced Catholic partisan, for instance—and it is because we see little prospect of a more conclusive result being reached that we confess to a feeling of discontent. The Catholic plot is now a matter of history pure and simple, and we desire an elucidation of it only in the name of simple historic truth.

By an accident we are very late in noticing Mr. Pollock's brilliant piece of historical work. We should add that since it appeared various pamphlets and articles to which we cannot now pay attention have contributed to the elucidation of the subject.

Great Benin: its Customs, Art, and Horrors. By H. Ling Roth. (Halifax, King & Sons.)

In March, 1892, Capt. Gallwey, Her Majesty's Vice-Consul, made a treaty with the King of Benin, providing for freedom of trade, the access to his territories of ministers of religion, and the general progress of civilization. These excellent objects were never attained. In January, 1897, Mr. Phillips, another British Vice-Consul, again attempted to deal with the king by way of peaceful mediation, and proceeded unarmed to the city of Benin. A few hours after the party started from Gwato, the seaport, it was waylaid and massacred, only two of the white men of the mission escaping alive. The news was immediately conveyed to Rear-Admiral Rawson, who organized with wonderful skill and celerity a punitive expedition of 1,200 men, by whom the city was assaulted and captured on February 18th. A surgeon who accompanied the expedition was Dr. Felix N. Roth, brother of the author of the volume before us, and he kept a diary of the events from February 6th to 22nd. On the 19th he wrote:—

"It is a misnomer to call it a city; it is a charnel-house. All about the houses and streets are dead natives, some crucified and sacrificed on trees, others on stage erections, some on the ground, some in pits, and amongst the latter we found several half-dead ones."

The king fled into the bush, and did not surrender until August 5th. He was tried before the Consul-General, Sir Ralph Moor, and, having been acquitted of having ordered the massacre, was removed to Old Calabar. In the city was found a vast number of bronzes. Of these a large collection was sent home by Sir Ralph Moor, and two-thirds of that collection were presented to the British Museum, and have been described in an excellent work by Mr. C. H. Read and Mr. O. M. Dalton (*Athen.* No. 3746). Another collection, comprising many objects of great value, was purchased by General Pitt-Rivers for his Museum at Farnham, and is described by him in a privately printed work ('Antique Works of Art from Benin') that has since his lamented death been issued to the public. Other collections have been acquired by the ethnological museums of Germany, and Mr. Ling Roth laments the want of public spirit which allowed them to leave this country. There are compensating advantages, however, as the presence of a sufficient number of these objects in Germany has given us the benefit of the skill and research of German ethnologists, such as Prof. von Luschan and others, in the elucidation of their meanings. Mr. Roth, in the preparation of his work, has also profited by a number of original observations by Mr. Cyril Punch, whose knowledge of the natives and their customs is intimate.

It will be seen from what we have said that a comprehensive work on the subject of Benin art and native customs, and, incidentally, upon the horrors which the punitive expedition has happily and for ever suppressed, was called for, and there is no one better equipped for such a task than Mr. Ling Roth, as he has shown by his excellent monograph on the Tasmanians

(*Athen.* Nos. 3286 and 3793). His attention was early attracted by the objects of art from Benin, and he wrote an article upon them in the *Archiv Internationales für Ethnographie* in 1899 (*Athen.* No. 3751). This, with other writings of his on the subject, is incorporated in the present volume, which is limited in its issue to 320 copies.

The most characteristic of the objects of art derived from Benin are the bronze plaques, constructed for adorning the walls of the king's palace and juju houses, but found thrown in confused heaps and smothered in the blood of the human victims. Their fabrication had long been a lost art, having been carried on from the time of the discovery of Benin by the Portuguese late in the fifteenth century, but afterwards forgotten. Several of these plaques represent European figures, who are, oddly enough, frequently portrayed with very feeble and ineffective legs. The modelling of many of them is excellent, and they are full of detail and well executed, showing that the original artist was a man of keen observation. The figures are in high relief, and the process of casting them appears to have been that known as *cire perdue*. The artists were also capable of very good work in the round. A statuette of a European soldier, and the weapons with which he is armed, are good illustrations of this kind of work; so also are the bronze heads formed for carrying tusks of ivory, and the exceptionally fine head of a young woman in the collection at the British Museum (fig. 253). Mr. Ling Roth thinks that the bronzes are a form of real native art, which was practised before the Portuguese arrived in the country, and that those explorers have only to be credited with having left their mark strongly expressed upon them. However that may be, it is clear that the genius of the native artist was original as well as receptive. Of the art of ivory carving there are many curious specimens. Most of the tusks were found covered with a thick coating of congealed human and animal blood.

The customs of the people of Benin may be inferred from many of the figures on the plaques and bronzes, and from the reports of the occasional traders and others who penetrated to the presence of the king. His authority was absolute. The symbol of dignity of his nobles is what General Pitt-Rivers irreverently calls a "choker," a succession of necklaces of coral tightly bound round the chin and throat. An elaborate coral headdress further distinguished the king and his chiefs. Bracelets, armlets, and other objects of personal adornment in metal and ivory were also worn. It appears to have been essential to the dignity of the king and great chiefs to have a supporter on each side.

The horrors of Benin have been already referred to. On an altar in the private house of a noble, near the king's palace, was a row of skulls. It was part of his office to kill a slave every year for the king and put the skull on the altar. An illustration of a crucifixion tree is selected to decorate the cover of Mr. Ling Roth's volume. At the burial of every person of rank, a number of slaves would be killed as a sacrifice. A woman on her deathbed ordered that eighty slaves should be slaughtered on her grave after her death. Benin deserved, indeed, the epithet given to it by Commander Bacon of "the city of blood."

Mr. Ling Roth has very ably told the whole story, now concluded, of the customs, arts, and horrors of Great Benin. Rather more than the average of misprints appears to have escaped the corrector of the press, and some are irritating, as "Star" for *Starr*, and "Pit-Rivers" for *Pitt-Rivers*.

Some Account of the Worshipful Company of Skinners of London. By James Foster Wadmore, A.R.I.B.A. (Blades, East & Blades.)

It was with regret that we read recently the announcement of the death of Mr. Wadmore. His paper on the Skinners' Company, which originally appeared in the *Transactions* of the London and Middlesex Archæological Society more than a quarter of a century ago, is familiar to all who take an interest in ancient guilds. The volume before us is an enlarged and revised edition of it, supplemented by extracts from the Court Books and Wardens' Accounts of the Company, and some notice of the good works fostered and maintained by the Company at the present day, more especially in connexion with education.

Charitable as we wish to be in the circumstances, we cannot blind ourselves to the fact that too many errors which appeared in Mr. Wadmore's original paper are repeated in his latest work. His name must be added to the list of writers on mediæval guilds whose work has been marred by the acceptance of statements found in Herbert's 'History of the Twelve Great Companies' without due verification. Had he paid less attention to Herbert, and consulted, however briefly, the 'Memorials of London' by Riley, he would never have associated the town of St. Botolph (Boston, Lincolnshire) with Windsor, or printed "St. Edith" for St. Edmund (*i.e.*, Bury St. Edmunds), or written of a fur known in the first quarter of the fourteenth century as "a species of Buffalo from Hudson's Bay"!

But enough of this. Let us pass on to the new matter here presented to us. The earliest Court Book of the Company, containing minutes of the proceedings of the Court of Assistants, begins in 1551; but we are only favoured with extracts from this series of the Company's archives between 1671 and 1738—a period especially interesting in civic history owing to the temporary disabilities suffered by the City and the Livery Companies by the judgment on the *Quo warranto* proceedings in 1683. The Skinners' Company suffered with the rest, more than one-half of its members having been arbitrarily removed from office, and others substituted for them at the will of the king. The 'Renter Wardens' Account Books' date from 1491, but the extracts printed by Mr. Wadmore are confined to the period between 1535 and 1662, being selected by him to serve as specimens. As might be expected, we find frequent payments made to the Parliamentary forces during the Civil War, when soldiers were quartered at times in the Company's Hall. On one occasion the good offices of "Colonel" Tichborne, a City alderman and member of the Skinners' Company, who signed the death warrant of Charles I., and was afterwards summoned by Cromwell to his "House of Lords," were invoked to get the soldiers removed. More than one payment is recorded as having been made for the purpose of entertaining the Merchant Taylors, with whom the Skinners had in former days been at variance on a question of precedence, a question that had been amicably settled in 1484 by the two companies agreeing to dine with each other once a year, and to take precedence of each other in alternate years. These dinners are still recognized as "movable feasts" by both companies. The item of 5*l.*, recorded as having been paid for "a booke called Virgill," somewhat startles one, but this expenditure was probably incurred on behalf of Tonbridge School, founded by Sir Andrew Judd, an honoured member of the Company, as was also a sum of 19*s.* 6*d.* for six silver pens. These were known as "founder's pens," and three of them were yearly bestowed on the three most successful boys of the school, pursuant to the original statutes or orders drawn up by the founder, and approved in 1564 by the Archbishop of Canterbury as visitor. Mr. Wadmore wrote a much fuller account of this foundation (which to-day takes high rank among public schools) than appeared in his original paper. He also greatly enlarged his biographical notice of the founder himself, and added a *précis* of Judd's will dated two days before his death. We regret to find, however, that many of the local names mentioned in the will have been misread. For this there is but little excuse, since an abstract of the will is correctly set out in the 'Calendar of Wills enrolled in the Court of Husting, London' (vol. ii. pp. 668–9), printed in 1890 by order of the Corporation. The book also includes biographies, of greater or less length, of other eminent Skinners who served the office of Mayor, among them being Thomas Legge, or Leggy (wrongly described as of Bread Street, instead of Broad Street, Ward), an ancestor of the Earl of Dartmouth; Sir William Gregory, the author of 'Gregory's Chronicle,' published by the Camden Society in 1876; Sir Thomas Mirfine, whose youngest daughter was married to Sir Andrew Judd; Sir Richard Dobbs, who during his mayoralty in 1551 did so much to promote the foundation of Christ's Hospital that he elicited the well-known encomium passed upon him by Bishop Ridley; and Sir Wolstan Dixie, founder of a grammar school at Market Bosworth, and benefactor of various colleges and hospitals. Sir William Cokayne bequeathed to the Company five silver-gilt drinking-cups in the shape of heraldic chanticleers, which figure at every election of a Master in the ceremony known as "cocks and caps"; Sir Robert Tichborne, already mentioned, passed the last twenty years of his life in the Tower for the part he played in the Civil War; Sir Thomas Pilkington distinguished himself as a violent opponent of the Court party under James II., and his portrait, painted in 1691 (as Mr. Wadmore informs us), adorns the Skinners' Hall;

and lastly, Sir Humphrey Edwin, having "conformed" for the purpose of enjoying the mayoralty, was no sooner installed in office than he openly proclaimed himself a Dissenter by resorting to a conventicle in full civic state.

There were other eminent Skinners, benefactors of the Company, who never reached the mayoralty chair, the most notable of these being Thomas Hunt and Lawrence Atwell (to whom the Company's Middle School for Boys, established at Tunbridge Wells, as well as its School for Girls at Stamford Hill, in the north of London, owe their foundation), and Sir Thomas Smythe, who was strongly suspected of aiding and abetting the Essex rebellion of 1601, and who, with Dame Alice his wife, another daughter of Sir Andrew Judd, made liberal bequests to the latter's school at Tonbridge.

Until quite recently the Skinners' Company owned large estates in the north of Ireland, having been forced, like the rest of the City companies, to take a share in the undertaking known as the Plantation of Ulster, under King James I. The story of this venture as here related is not by any means the least interesting portion of the book. For many years the companies worked their several estates at a loss; and when, after a long period of storm and stress, the estates began to show a profit, litigation set in. At one time it is the Skinners' Company claiming that the Irish Society, the ruling spirit of the undertaking, ought to divide all surplus rents and profits among the twelve great livery companies; at another it is an information by the Attorney-General against both the Irish Society and the companies for the purpose of obtaining a judgment to the effect that all the property held by them in Ireland was held in trust. In both cases judgment was given for the defendants; but before it was delivered in the latter case the Skinners' Company took advantage of the Ashbourne Act of 1885, and made over their estate known as the "Manor of Pellipar" (the mediæval Latin form of the name of the Skinners' Company being *Societas Pelliparіorum*) to most of their own tenants. A map of the manor is included, which is described as "the largest in area of the estates which were allotted to the City Companies in the County of Derry." Among portraits and illustrations, many of which appeared in Mr. Wadmore's original paper, is an interesting one of Sir Robert Tichborne, copied from a print in the possession of the Corporation of London, the original copperplate of which, we are told, was accidentally discovered at Flushing by a Master of the Company, and by him purchased and presented to the Skinners.

Das Klosterland des Athos. Von Alfred Schmidtke. (Leipsic, Hinrichs.)

Every book on Athos is fascinating. The descriptions of it are still few, and the wonderful impression the Holy Mountain produces upon its rare visitors is such that even the dullest observer is stimulated to eloquence. The present author merely desires to give his impressions of the physical beauty of the place and the moral attitude of its monks; but he throws in a good deal of real information about the encroachments of Russia, which are frequently mentioned by others in vague terms. He comments, as a Protestant, with great seriousness, and not without sympathy, upon the fossil aspects of the Orthodox Church in this the Palladium of its sanctity. But he leaves us wholly in the dark as to the object of his seven months' sojourn, and alludes by the way to all manner of things about the convents and their life, which only an experienced reader can understand. Even the Greek names of the houses are so disguised in Græco-German form that it would have been well to give the Greek form in brackets. How is the ordinary man to know that *Iwiron* means the monastery of the Iberians, and these the Iberians of Georgia under the Caucasus? *Sic passim.* The author makes no allusion to the fact that Prof. Lambros has published at Cambridge two great volumes of catalogue of all the libraries of the lesser monasteries, and that the four greater pretend they are going to do that work for their own houses themselves. He never tells us that the decoration of the churches, which follows such strict rules, depends upon the *iconography* known to us from a MS. copied on the Mount, and published in French long since by Didron; while Brockhaus's monograph also supplies not only full descriptions, but diagrams and pictures of these elaborate decorations. If Mr. Schmidtke did not like to interrupt the flow of his subjectivity by references or allusions to former observers, he might at least have added a page of explanations or references in a preface or appendix. He does not tell us, what we would gladly know, whether Simopetra has been really and completely destroyed by a recent fire, or only damaged, and perhaps now restored. But his reticences are so remarkable that one might suspect him to have some political mission, *e.g.*, to observe and report upon the Russians and their wiles. He indicates obscurely that he went to study MSS. at Vatopedi; but what MSS., or in what department, we never hear, and he supplies no information whatever about any of the libraries. This is not the manner of a scholar in pursuit of learning. The pouring in of monks and of money by the Russians, the constant efforts to acquire more land on Athos, and the harsh proceedings in stopping revenues of lands in Bessarabia, Roumania, and elsewhere from the monasteries that resist them —all these symptoms suggest to the author that the Holy Mount may presently become a military outpost for a dangerous and ambitious power. Whether either of the deep bays between the three prongs of the trident peninsula can be turned into a naval station he does not tell us. If this be possible, the occupation of Constantinople might presently become idle in the face of a Russian Gibraltar in the North-East Mediterranean.

We turn from these grave speculations to lesser topics. We have said already that the beauties of the Mount encourage every describer of it to eloquence. They have done so more than ever in the present book. But, alas! here again we are painfully struck with the clumsiness and inefficiency of German prose as written to-day. A piece of lyrical prose on the beautiful scenes around him can be written by any one of a hundred Frenchmen with exquisite taste, by a dozen Englishmen; but among the Germans, whose lyrical poetry is of the highest order, such prose seems hardly to exist. The involutions of construction, the clumsiness of expression, the *Schwerfälligkeit* of the whole result, are so galling to the reader that he wonders at his own patience in going on with the book. To take a short example, we read concerning the Scriptural scenes painted in the churches: "Daneben erscheinen, &c., die lobsingenden Knaben im Feuerofen dem Eingeweihten zugleich wie der brennende Dornbusch ein Symbol der die Betroffene ebenfalls intakt lassenden unbefleckten Empfängniss." In what other language could we find a tolerably simple idea so clumsily set forth?

On the other hand, in his moral appreciation of the idle quietism which the Greek monk thinks the highest service of God our author is not wanting in eloquence. His account of the endless church services, sung through, read through, slept through, but never apparently prayed through, by the monks, agrees exactly with our own experience. We, too, were invited during the night, and refreshed with cigarettes and raki, while the nasal droning of the Psalms prolonged its interminable tediousness. We, too, saw the elder monks sleeping in their stalls through the weary hours. We, too, returned again and again from our adjoining cells through the night to see how thorough, how genuine, how honest, was this fourteen hours' service.

Most of the author's experiences seem to have been along the milder slopes and richer houses of the north-east coast—Vatopedi, Iwiron, Lavra, though he is very full and instructive on the smaller offshoots—the *sketes* and *kellia* which probably contain the best of the religious life, for it is there combined with honest agricultural labour. But the smaller and poorer houses on the wilder south-west coast (or rather cliffs)—Hagio Pavlo, Gregorion, Simopetra, Xeropotamou—are more characteristic, the life more severe, the concessions to *idiorhythmic* ordinances far rarer. There are rich monks in the larger convents, who live with many indulgences, and to such is due the strange proposal that, after all, the exclusion of female things for 600 years might well be relaxed in the twentieth century. The suggestion was actually made to us by a Russian monk ten years ago, but we were out upon him as a heathen man and a publican. Since that time we hear from Mr. Schmidtke that there have been various filterings-in of the forbidden sex. He says that there are working women who come disguised in men's attire, and that he has himself seen them working on the repair of the roads. He also tells us of a strange episode in the twelfth century, when a tribe of nomad Wallachs settled on the Mount, to the great contentment of many of the monks. "What happened then," says the chronicle, "is horrible to tell, or to write, or to hear." We know from our own knowledge that a fashionable young lady, left on her yacht by the men who had landed to see the monasteries, boarded Vatopedi by herself, and when politely handed off (after coffee and liqueur) by the abbot, who

encountered her in the kiosk outside his gate, invited all the monks to tea on her yacht. The returning men saw, to their amazement, the yacht almost swamped by the crowd of black figures, to whom the lady was serving tea in every receptacle her ship contained. All these symptoms point to the invasion of new ideas, the proximate disappearance of this unique survival of mediæval life.

Our author speaks of exorbitant demands of muleteers, when he landed at the port of Daphni, on his way to the central committee at Karyes. Such a thing was unknown a few years ago. When we landed in a storm at Gregoriou, with no other introduction than the boat of a man-of-war, we were entertained and forwarded by the good monks to Karyes without any idea of remuneration, and the Council there gave us a general letter to all the monasteries, wherein we received large hospitality. The increase of tourists and the constant appearance of steamers will soon destroy that generous simplicity. He that would see the Holy Mount had better see it soon. To descant upon its beauty in this place would be idle. We need only warn the reader that all the illustrations to be found in books, the present included, are hopelessly inadequate. Mr. Athelstan Riley has done his best, and so have Brockhaus and others; but without the colours of the landscape, and even of the curiously variegated monasteries, all pictures are vain. And even with colours, what artist could reproduce a whole hillside of white heath in full bloom, with the sward of the mule-tracks through it carpeted with forget-me-not? Who could reproduce the wild sweet pea 12 ft. high among the trees, the fritillaries and cyclamens by the way, the cascades of tumbling rivers plumed with fern? The vegetation which our author describes is different from all this, because he saw the Mount later in the season, but it was just as various and as beautiful. Yet here live the men who told him that "a man should live in dirt like a coat of mail, in order that his soul may sojourn more securely within"! Is not this indeed a land "where every prospect pleases, and only man is vile"?

NEW NOVELS.

A Magdalen's Husband. By Vincent Brown. (Duckworth & Co.)

The motto chosen by the author for this remarkable study of village life in England is "They know not at what they stumble," and it is finely appropriate. Some readers will remember this author's 'Ordeal by Compassion,' and such will look for serious artistry and conscientious psychological analysis in the present volume. They will not be disappointed. The book is full of such patient and minute analysis; it has real spiritual significance. The author does not tell us where the village is in which his lovingly delineated characters move and have their being, and the time may be the present. But though the human local colouring, if one may use the phrase, is admirably and distinctively worked in, time and place are of no importance in such a story. The emotions dealt with were as active, the grave complications were as real and as ever present, under the first Edward of England as they are under Edward VII. 'A Magdalen's Husband' has points in common with 'Tess of the D'Urbervilles.' The author's mental outlook reminds one somewhat of Mr. Hardy's, but it is less powerful, less far-seeing. Enough has been said to indicate that his book does not at all belong to the common order of novels. Many pages tempt the reviewer to quotation; but this is not a volume of smart dialogue; there is not an epigram in it, and that being so, it does not lend itself to brief representative quotation. The story is of a woman seduced, led and driven into an immoral life, and subsequently brought to tread the thorny road of self-redemption. Reformed, she marries a coarse, passionate man, of her own village, chiefly, one supposes, to win a home, and she is loved ardently, seriously, deeply, by another man of the village, a man cast in a far finer mould than her husband. With all her real goodness and sweetness of character, this Magdalen is a singularly tactless person; a deep, honest nature, hopelessly lacking in adaptability. Therein lies her tragedy as a wife. Her husband has his good points; her hopeless want of tact renders them ineffective. Then comes murder, and the tragedy of the tale deepens. The murderer's atonement is a strong piece of work, and the whole is a fine study. As a drama it would have been more effective if the woman had been made more lovable; if she were more really and less consciously a martyr, the book might have taken rank with the best; but as it is it is notable. There is something curiously feminine, by the way, in the author's handling of men.

Stella Fregelius. By H. Rider Haggard. (Longmans & Co.)

Mr. Haggard's latest book shows him in a new light. This study of a highly spiritual attachment between a man of inventive imagination, an experimental physicist, and the maiden whose mystic Christianity is strongly tinged with ancestral superstitions derived from her Norse ancestry, reveals a subtler power of characterization than we have hitherto recognized in the author. Morris's attempt to communicate by aerophone with his dead love is but a mad expedient; yet the idea of communication, by dint of prayer and fasting, with inmates of another world will always attract the enthusiast. Some such communication with her dead and only sister Stella, the scholar's daughter and descendant of the Skalds, conceives that she has had, and when passion too surely is revealed to this sympathetic pair of innocents, it is natural they should promise themselves such compensation for the necessary parting which duty dictates as may be found in spiritual communion. Both are habitually bent on physical and mental telepathy. The things which befell them in the process, and which the blameless third party, Morris's *fiancée* and wife, endured (this philosophic Mary is a well-drawn and fine character), are set forth with sympathy and power. Readers know Mr. Haggard's descriptive gifts, and the sea scene on the east coast, when Morris single-handed rescues his Viking maiden from the foundering ship, is as good as any of his strongest work. But the vigils in the Dead Church and in Morris's chapel, and the whole of the transcendental part of the book, are new examples of the author's craftsmanship.

The American Prisoner. By Eden Phillpotts. (Methuen & Co.)

This book is laid in Mr. Phillpotts's familiar hunting-grounds, but instead of being a study of Dartmoor rustic life and character, it is an adventurous romance centring round the great war prison near Tor Royal, in the earliest days of last century. There are rustic characters in it, to be sure, and some very good descriptions of Dartmoor scenery; but it is frankly an adventure story, and not a novel of character, rustic or otherwise. It holds, too, for us, the suggestion of an author whose true bent is the study of character, and scenery and natural conditions as they affect character, striving after a new effect, a new vehicle of expression, from a sense of expediency, and forgetting his object as often as he becomes truly interested in his work. This is not a pleasing or satisfying suggestion, for one likes to feel that an author is whole-hearted in his work. That sense we do not have in reading 'The American Prisoner,' and consequently we think that Mr. Phillpotts has come very near to falling between two stools. Yet were this the work of an unknown writer, it would be meritorious and promising. As it is we look rather for achievement than promise. The book is a painstaking and well-wrought experiment; but we think the author would be well advised to follow faithfully what appears to be his own natural bent. His Dartmoor farming lore is most attractive reading, and his conversations between labourers and their kind are excellent.

Kitty Costello. By Mrs. Alexander. (Fisher Unwin.)

Mrs. Alexander was a bright and pleasant writer, and maintained her freshness to the last. Her qualities, including her keen appreciation of the shades of Irish and English character, are touched with a friendly hand in the short preface by Miss Duffus Hardy. This last story is the study of a young Irish lady from a Western province, whose fortune casts her among the commercial folk of a great English town. The experiences of Kitty Costello in the family of her aunt, who has married into trade at Westpool, are in nothing more remarkable than in the truth of the writer's old-world point of view, the point of view of the early Victorian era. People not much past middle life can remember the days when the useful but insidious term "middle class" was hardly invented, and the dawn had scarcely risen of triumphant plutocracy. Kitty, who is a lady to her finger-tips, though a novice in social experience, has perpetual surprises in the new world of "business" talk and stodgy domesticity, but learns, with national keenness of perception, to recognize the better side of much that in some aspects is stolid and forbidding, and even ends by loving a young man who has a "place of business," and has been brought up to be respectable and to enjoy "high tea."

The Rise of Ruderick Clowd. By Josiah Flynt. (Grant Richards.)

A story of crime in which the criminal plays the leading part is seldom very attractive, and this history of a New York thief is no exception to the rule. Yet the progress of Ruderick Clowd is sketched with considerable power. His temptations as a street urchin, his achievements as a pickpocket, his training in a reformatory, his prowess as a burglar, his experiences in prison, are described with skill, and occasionally with a touch of humour. What is less convincing is his sudden change into an honest labourer—the process which the author calls his "rise." Ruderick Clowd's love affairs are scarcely of the stuff of which romances are made, and his criminal escapades are too sordid and commonplace to impart the true thrill of incident. So unpleasant a story did not deserve to be written so well.

The Kingdoms of this World. By Stephen Harding. (Hurst & Blackett.)

One assumes that the author of this story is either a very young man or a woman. From the minute knowledge of millinery it displays, and the ignorance of the inwardness of men's characters, one inclines to think the author feminine. But there is a sort of gusto about it which, whilst not at all unfeminine, is also characteristic of the writings of very young men. It is the story of a modern and fashionable Becky Sharp, to whom we are first introduced in the midst of gay society life in Cairo. The author seems rather to like this Miss Ethne Vandeleur; but the reviewer sees little to admire in her, beyond good looks, knowledge of dress, and a certain deftness, born of her mercenary aims, in society. Settled with relatives in England after her return from Cairo, this respectable adventuress very deliberately sets her cap at the great man of her parish, a famous middle-aged statesman who is expected to be Prime Minister. She wins him by the most transparent devices, aided by various melodramatic events, and, having won him, learns that he is going blind, and will be obliged to give up his political career and settle down as a mere country squire. Accordingly, whilst yet engaged to the man who is going blind, she welcomes the attentions of an old flame, the politician's secretary, and the curtain is rung down upon a scene in which the blind politician is giving his blessing to her and her younger love. One is glad for the sake of the politician, but sorry for the young secretary. Regarded as the work of a very young writer, the book may be said to show some promise.

The Sirdar's Oath. By Bertram Mitford. (White & Co.)

'The Sirdar's Oath' is decidedly above the average of novels of adventure. Mainly in consequence of his relations with the Sirdar, a native prince with an unpleasant predilection for blood-feuds, the hero, who holds the position of Political Agent on the North-West Indian frontier, is subjected to some extraordinary experiences, which are vividly related. The heroine—a rather rare occurrence in tales of this sort—is an uncommon and interesting person, though the author might have made more of her powers as clairvoyante. The peculiar nature of the dilemma, likewise, in which the hero is placed between the new love with whom he has begun to be "on" and the old love with whom he had vainly believed himself to be definitely "off," gives rise to an original and humorous situation, which would have borne working out in greater detail.

The Captain's Daughter. By Gwendolen Overton. (New York, the Macmillan Company.)

Novels depicting American military life during any other period than that of the "war" seldom reach English readers, and something of the charm of novelty therefore attaches to this tale of an isolated "post" in the Wild West, where picturesque and slightly informal conditions naturally prevail. The story is a good specimen of the better type of fiction intended chiefly for the young, and sets forth the complications which arise from the injudicious leniency shown by an officer's daughter to a thievish recruit, and the final award of poetic justice to all parties concerned.

A Woman of Many Moods. By M. Robertson. (Heywood.)

The "moods" of Miss Robertson's heroine leave nothing to be desired in the matter of versatility. She begins her career by a runaway match, and, not finding it all her fancy painted, light-heartedly returns to single life, and, after some qualms of hesitation, engages herself to another man. An awkward complication, arising from the discovery that her secret marriage was not, as she had supposed, invalidated by the fact of her being under age, is solved by the opportune death of the new *fiancé*. The original husband is again received into favour, and at this point the story ends, we suppose, happily. Though scarcely so fascinating as she is intended to be, the lady of many moods has her good qualities, and the novel, especially as regards the studies of French and American women, is well written and amusing.

RECENT VERSE.

As the Sparks Fly Upward. By Dora Sigerson Shorter. (De La More Press.)—Very slender is Mrs. Shorter's new volume, containing, as it does, only thirteen pieces all told, to not more than half a dozen of which she can look to enhance or maintain her reputation. 'The Deer-Stone' and 'Kathleen's Charity' are models of what a ballad should be—naïve, direct, and picturesque. 'Sweet Marie' is less successful, and 'The Child,' though it contains some pretty lines, loses as an allegory in force what it gains in generality, and suffers also from being written in stanzas of four lines with only a single rhyme among them. The same metrical defect mars the first poem, after which the volume is named. Far the strongest piece of work, however, is 'The Mother,' which suggests immediately 'The Erl King.' We quote it, omitting one weak stanza:—

"Ho!" said the child, "how fine the horses go,
With nodding plumes, with measured step and slow.
Who rides within this coach, is he not great?
Some King, I think, for see, he rides in state!"

I turned, and saw a little coffin lie
Half-hid in flowers as the slow steeds went by,
So small a woman's arms might hold it pressed
As some rare jewel-casket to her breast;

"Ho!" said the child, "how the proud horses shake
Their silver harness till they music make.
Who drives abroad with all this majesty?
Is it some Prince who fain his world would see?"

And as I looked I saw through the dim glass
Of one sad coach that all so slow did pass
A woman's face—a mother's eyes ablaze
Seize on the child in fierce and famished gaze.

"Death drives," I said, and drew him in alarm
Within the shelter of my circling arm.
So in my heart cried out a thousand fears,
"A King goes past." He wondered at my tears.

Here, as in 'Helen of Kirkconnel,' adequate utterance is given to one of the primitive instincts of humanity; and this is no common achievement. The punctuation throughout is frequently at fault.

The Divine Vision. By A. E. (Macmillan.)—A. E.'s verses, while they are likely to be "caviare to the general," will attract those who are interested in the Irish revival or have succumbed already to the spell of Mr. W. B. Yeats's music and mysticism. That his work is no mean force in the movement a single quotation will show:—

REFUGE.

Twilight, a timid fawn, went glimmering by,
And Night, the dark-blue hunter, followed fast,
Ceaseless pursuit and flight were in the sky,
But the long chase had ceased for us at last.

We watched together while the driven fawn
Hid in the golden thicket of the day.
We, from whose hearts pursuit and flight were gone,
Knew on the hunter's breast her refuge lay.

There is no conception more characteristic of the modern Celtic school of poetry than the deliberate preference of the spiritual element in love, to the total exclusion of the sensuous. For example:—

Only in my deep heart I love you, sweetest heart.
Many another vesture hath the soul, I pray
Call me not forth from this. If from the light I part
Only with clay I cling unto the clay.

And again:—

I will not waken the passion that sleeps in the heart,
For the winds that blew us together may blow us apart.

The pantheism of the ancient Irish legends undoubtedly lends itself to poetry of this kind—indistinct, spiritual, and melancholy. Sharp outlines are therefore out of place both in the thought and in the expression; but the language at times is unnecessarily obscure; for example, on the first page:—

Oh, pity, only seer, who looking through
A heart melted like dew,
Seest the long perished in the present thus,
For ever dwell in us.

Modern Poems. By R. C. K. Ensor. (Brimley Johnson.)—We do not require Mr. Ensor's prefatory declaration to his reader to assure ourselves that he has written nothing which he has not felt. Sincerity is the first impression conveyed by this more than usually interesting collection of poems. Some of the most typical tendencies of thought among thinking young men of the day are embodied in language adequate, unaffected, and generally musical; and thus the title is justified. Crudities there are, for the most part of the kind deliberately perpetrated by a Browning, a Matthew Arnold, or a Heine, but of the sort which the beginner would be wise to eschew. The best pieces seem to us to be 'The Two Moods of Philosophy,' 'The Pine Precinct,' and 'By the Sea,' which deserve praise for their lofty and restrained feeling and unfaltering rhythm. We quote the last, that the reader may judge for himself:—

If I wanted a God to kneel to,
I would kneel to the passionate sea;
If I wanted a friend to appeal to,
It would hear me faithfully.

If I wanted a bride to be one with,
I would mingle myself with its waves,
And in their embrace have done with
The craving—and that which craves.

Almost equally good is the pathetic lyric called 'July in a Slum,' with its haunting refrain. 'Snow' and 'Sold Flowers,' with their grimly ironic closes, remain in the memory. 'The Love of Kestrels' is somewhat too frankly Whitmanesque. The trick of

making a single word or even syllable carry a whole line, though frequent in Vaughan, cannot, in our opinion, be defended; while the too lavish employment of trisyllabic rhymes, which appear more suited to the genius of the German than the English language, at least so far as serious poetry is concerned, is to be deprecated. One more quotation and we leave Mr. Ensor, with the hope that he will do even better work in the future:—

THISTLE-DOWN.

Drifting by
Across the sky
Whence?—whither?—why?
Perhaps to pillow a queen's rest,
Perhaps to soften a bird's nest,
Perhaps to rot:
Helpless things,
I know not.
Yet they have wings.

Castles in the Air. By C. W. Stubbs, Dean of Ely. (Dent.)—It would be an impertinence to subject to ordinary critical methods the contents of this volume. The *πάρεργα* of a cultured, enthusiastic, and religious mind deserve certainly to be read with respect and interest, but their author would probably be the last to wish them to seek "the bubble reputation" "in the cannon-mouth" of criticism. 'Bryhtnoth's Prayer' and some other pieces now included are reprinted, we believe, from a collection of verses which appeared in 1899. The following extract from the title-piece is a favourable specimen of the Dean of Ely's style:—

Nay this my chiefest aim and mark
To be myself: then days may dark,
My soul's at peace, my heaven's all light,
Afar or near, at noon, at night,
Hap then what will, or weal or woe,
Conscience will crown me, and I, so,
King of myself, shall everywhere
Be my own home and palace fair.

NEW ENGLAND RECORDS.

Old Paths and Legends of New England. By Katherine M. Abbott. (Putnam's Sons.)—As the New England States dealt with by Miss Abbott have probably been the theatre of more romantic and historic incidents than all the rest of the United States, it will be recognized that a rich fund of legendary lore has accumulated about them. And as these States have been those most intimately associated with Old England, their folk-lore and popular traditions should prove as attractive to the people of the "Old Home" as of the New.

The material for such a work as the present is copious; the early colonists were careful recorders of their own doings, and their diaries, letters, and relics of all kinds have been reverentially preserved by their descendants. Had Miss Abbott restricted her work to the inclusion only of such historic and legendary items, it would have appealed to a very large circle of readers in both hemispheres—a much larger circle, indeed, than she can expect to attract by her present volume, which is mainly a directory to old buildings of New England as far as they relate to the people connected with them. It is intended as a guide-book, although too cumbersome to carry and devoid of maps, whilst the index with which it is furnished is not only incomplete, but also inaccurate.

The many little snatches of history or romance which crop up here and there in the work are so interesting that it is a pity Miss Abbott did not avail herself more largely of the ample stores she has had to draw upon in place of the long catalogues she gives of local worthies.

The different way in which the Puritans preached and understood freedom in Old England and in the New World is well illustrated by many of the records drawn upon for the present work. For instance, among the parting admonitions to his followers of the highly favoured and much admired "silver trumpet," the Rev. John Cotton, was, "Offend not the poor native, but *as you partake in their land*, so make them partakers of your precious faith"; and it reads like a devout commentary on this text of material exchange for spiritual benefits to read on the following page, in a letter from a certain T. Dudley to his mistress in England: "The Indians have been carried off by a pestilence, some believed by a special Providence to make room for the whites."

Many untold tales are hinted at, or alluded to, which the reader would like to have had recited in full; and it is tantalizing to read that "the tragedy of Holden's Brook was the shooting of the celebrated Joe English, who taunted his Indian captors to save himself from torture"; or, what is left still more indefinite, that after the death of the Indian King Philip, when "the question of the prisoners' destiny was brought before the ministers of the Colony; merciful Minister Keith wished to spare his wife and little son." It is not everybody who is acquainted with the facts of old Indian warfare; and it looks as if several of Miss Abbott's best stories had been cancelled or squeezed out.

Some of the little bits of tradition which are related are most realistic and quaint. What can be more natural, yet unexpected, than the incident of the farmer's wife who, in the excitement caused by the apprehended approach of the "redcoats," in

"getting ready to take her children to the woods, donned her checked apron 'of state,' for she never did anything of importance without this badge of dignity? Unconsciously she went to her drawer for an apron again and again until, when she recovered her wits in a safe hiding-place, she found she had on seven checked aprons!"

Many of the stories about witchcraft and wizardry closely resemble those of the "old home," but here and there are folk-lore items and strange customs which seem peculiar to the New England people. From the Haverhill records some singular enactments are culled, such as:—

"It is ordered that all doggs for the space of three weeks shall have one legg tyed up: if a man refuse to tye up his dogg's legg and hee be found to be scraping up fish in a cornfield, the owner thereof shall pay twelve pence damages."

Some of the derivations of popular words and sayings furnished by Miss Abbott scarcely accord with Old England beliefs. Thus we read:—

"An interesting accessory of early taverns was a small box nailed to the wall, with an opening into which money might be dropped. On the box was plainly printed, '*To Insure Promptness*,' and it was expected that guests would drop in such amounts as their inclination prompted. The money collected was divided among the servants. Frequently some *attaché* of the tavern would remind a careless guest by pointing at the box and speaking the first letters of the words 'T.I.P.' It gradually became known as the 'Tipbox,' and later as a tip."

Miss Abbott's derivation of "tip" cannot be allowed to supersede far earlier uses, and surely a more remote origin for the word "hubbub," as an equivalent for turmoil, is discoverable than its use by the Indians at their games on Sagamore Hill! Among other old English customs which she records in the New World is that of "beating the bounds," accompanied by all the usual ceremonies. One curious circumstance referred to, which does not appear to have ever received the notice due to it by historians of the events leading to the separation of the American colonies from the motherland, is that even the leaders of the revolutionary party were uncertain as to what their victory might lead them to: "a Republic, a Confederacy, or what."

Despite various pretty evident shortcomings, 'Old Paths and Legends of New England' is a suggestive work, full of interesting anecdotes and traditions well worth preservation. It is profusely illustrated by charming views; but whether they were designed for this volume is very doubtful, as no reference to many of them can be traced either in the text or in the index.

Boston: the Place and the People. By M. A. de Wolfe Howe. (New York, the Macmillan Company.) — Numerous works have already been written about Boston, although few cities of its age, size, and position have had so peaceful a past, or so few stirring incidents in their history to record. The leading events of more than two and a half centuries of its existence are considered to be the oft-told tale of throwing overboard some chests of British-taxed tea; the siege which never came off; the "Boston massacre" of five members of a tumultuous crowd by the royalist soldiers; the bloodless Garrison anti-slavery mob, and the abortive Burns slave riot—no very remarkable chronicle for a place of such undeniable importance.

And yet there is much momentous material connected with the history of Boston worth record and consideration. Its people, even as represented in this volume, have never been too tolerant of those who differ from them, socially, politically, or theologically. Quakers, reputed witches, slavery abolitionists, anti-slavery advocates, practically every one who did not think with, or conform to, the opinion of the City Fathers, had to suffer. A characteristic case of intolerance in the early days of the colony is related by Mr. Howe. A certain Thomas Morton, who had made himself obnoxious by his Church of England sympathies and his observance of May Day customs,

"represented the phases of English life most objectionable to the Puritans, who had left home in search of straighter, narrower paths, and it is not to be supposed that, with the power to suppress, they would tolerate him. Winthorpe and his associates passed swift judgment that he was to be set in the bilboes and returned to England."

This decision was speedily acted upon. His goods were seized to defray the cost of his unwilling journey to his native land, and as the vessel which sailed away with him left his adopted country, he could behold the flames rising from his dismantled house, as it was being burnt to the ground by his implacable persecutors.

There is no reason to believe that these rigid Puritans were any more moral than their neighbours, but they enforced outward conformity with their strictest regulations. Capt. Kemble

"had to sit for two hours in the stocks for kissing his wife publicly on the Sabbath day, when he first saw her after an absence of three years";

yet Mr. Howe does not appear fully to recognize the hypocrisy and intolerance of these doings, for even whilst he cites them as specimens of Puritan austerity, he endeavours to palliate them. In Hawthorne's description of Governor Endicott, as one

"who would stand with his drawn sword at the gate of heaven, and resist to the death all pilgrims thither, except they travelled his own path,"

he finds "a memorable suggestion of the chief and distinguishing fault, *if such it be*, of the race of New England Puritans." The italics are ours. After the revolting persecutions and executions of the Quakers followed the cruel massacres of the so-called "witches," and, although all these things were done under the garb of religion, Mr. Howe would have his readers believe that they were political necessities. He is mistaken in assuming that the writers of other nations spare their own people in order to attack those of New England for these atrocities. Whatever the respective proportion of cruelties inflicted in the persecution of "witches" may have been in each nation, European historians all agree in animadverting strongly upon their own countrymen's misdeeds in similar instances.

Such men as the Rev. John Cotton or Dr. G. E. Ellis may have been deemed saints by their fellow-citizens, but if they be typical saints, it does not seem unholy to feel a weakness for sinners. Surely it cannot be intended for Mr. Howe's own opinion that

"the new country could not become God's country until the devil's people were removed from it; and since God's work could not be done through conversion, it must be wrought by the sword,"

and that therefore the unfortunate Indians, as "the enemies of God," had to be exterminated. It was at a somewhat later period in the city's story that Edward Ward, the traveller, whose remarks about the Bostonians Mr. Howe does not appear to appreciate, observed:—

"They keep no Saints Days, nor will they allow the Apostles to be Saints; yet they assume that Sacred Dignity to themselves, and say, in the Title Page of their Prayer Book, 'Printed for the Edification of the Saints in Old and New England.'"

Mr. Howe is naturally proud of his place and people, but he goes too far in his complacency. It would be waste of time to argue with him as to whether Bostonians were the inventors and discoverers of every modern appliance for the amelioration of humanity—such as, amongst others, free education, free libraries, teaching the blind to read, and the use of anæsthetics. A more convincing section of this work is that entitled 'The Hub and the Wheel.' It is as interesting as it is characteristic of the United States to learn how lads of sixteen to eighteen years of age managed large businesses and directed mercantile agencies, but the account of Tudor being the first importer of ice to the tropics sounds mythical, whilst the anecdote furnished in connexion with the alleged first introduction of ice to England by a Bostonian is incorrect.

Boston as 'The Literary Centre' is written in a similar narrow spirit. Ignoring the claims of New York, Philadelphia, Baltimore, and other leading cities, it claims that the name of every American writer "whose work has stood the test of half a century," "*with a few notable exceptions*," belongs to Boston and its neighbourhood. The few notable exceptions named are three, but the list of his fellow-citizens—if, indeed, Mr. Howe be a Bostonian—is strangely incomplete, since it does not even mention Edgar Poe, the most famous of all. Of course, it is well known that Poe did not pride himself upon having been born in the chief city of Massachusetts, and that may account for the omission of his name from the catalogue of its literary celebrities; but amongst the few notable exceptions of literary Americans not born in Boston, Mr. Howe may be reminded, are Bryant, Cooper, Irving, Hawthorne, Longfellow, Whittier, Whitman, Mark Twain, and other humourists. Of his list of painters one only, Copley, was a native of "the Hub," and even his reputation was acquired in Old, not in New England.

It is a pity that this story should have been spoilt by the introduction of so much matter unnecessarily provocative of controversy and animadversion. A city like Boston does not need an advocate, and where Mr. Howe restricts himself to the history of public works and benefactions his account is undoubtedly interesting and useful, especially as it is brought down to the present day. In summing up his labours, he appears to consider that he may not have taken the most attractive side of the picture, and apologetically remarks:—

"It may be that Boston owes to a certain self-sufficiency, which has grown out of this partial separation from the main currents of national life, some of its reputation for aloofness and indifference to the broader interests of the country. Such a reputation is not gained without cause. Here the cause seems not far to seek in the critical spirit keenly developed by local circumstances."

Most of the numerous illustrations are useful, for they do illustrate the text.

OUR LIBRARY TABLE.

We are heartily glad that Mr. Sidney Lee's biography of *Queen Victoria* (Smith & Elder) has been reissued in a cheaper form. To the praise bestowed on it in these columns when it first appeared nothing of material importance need be added. Mr. Lee has been careful to incorporate into the present edition such new information as is to be found in recently published books like Mr. Morley's 'Life of Gladstone,' Lady Betty Balfour's 'History of Lord Lytton's Indian Administration,' and Madame Waddington's 'Letters of a Diplomat's Wife.' He has also supervised certain omissions from the third and fourth impressions which his publishers found it necessary to make, but, as he justly points out, they do not, in any case, interfere with the scheme or tone of the work.

Mr. Bernard Shaw is less entertaining and more serious than usual in *The Common Sense of Municipal Trading*, published by Messrs. Archibald Constable & Co. It represents the ordinary view of the Glasgow bailie, who thinks himself a Liberal Unionist, but carries out municipal undertakings for the good of the town which in every other country would be called Socialist, rather than that of even the Fabian agitator. There is only one phrase in the whole book to which, given Mr. Bernard Shaw's point of view, we find reason to take exception. He suggests that the London County Council has been rendered unpopular "among all who take their politics from the Court and the Conservative papers." We do not understand the allusion conveyed in the word "Court," unless, indeed, it is an obscure form of describing Capel Court, which with Mr. Bernard Shaw is possible. Otherwise, if the Royal Court is meant, we should have thought that the King has gone somewhat out of his way to express his concurrence with many County Council projects, and it is indeed notorious that His Majesty's sympathies have long been with the County Council in many matters in which they have not received universal support.

Ports and Docks: their History, Working, and National Importance. By Douglas Owen. (Methuen.)—Mr. Douglas Owen has made a speciality of the study of ports and their trade for years, so it is a distinct gain to be presented with a small but excellently written compendium of his views on a question of such peculiar interest at the present moment. Of course it is the Port of London Bill that has forced the subject to the front. Although every other port in the United Kingdom has its own governing body, London — an exception to so many commonsense rules—has had to go without, or content itself with an aggregate of miscellaneous authorities. The main object of the Royal Commission that sat from 1900 to 1902 was to supply this crying deficiency, and the Bill now passing through the House of Commons will give legalized form to the general scheme evolved by the Royal Commission. Mr. Owen picturesquely, yet succinctly, describes the situation as follows:—

"A river clamouring to be made deep enough for the mighty ships which come to it, and which we may hope will come to it in yet greater numbers and yet mightier. The docks crying out to be enlarged and provided with adequate shedding. The trade of the port mainly carried on, and well carried on, by barges, and little or no accommodation or provision for this special trade; the barges waiting to be loaded at the quays, piled up with goods and unable to come at them because of the ships discharging there. The owners of the ships clamouring for prompt despatch: the railways whose iron fingers should reach around the up-river docks and the palm of whose smoke-grimed hand should provide an ample shunting ground and sidings for every dock, unduly driven to the use of barges to supplement connexion with their rolling-stock. Who can say that the Port of London is what it should be?"

These, however, are only the general conclusions to which Mr. Owen leads up; his previous chapters deal with such topics as the varying features of docks and ports, rivers, tides, and dredges, and graving docks, while other sections are devoted to railways and canals and the peculiar features of the Thames and of Manchester. These and other preliminary or subsidiary aspects of the question are dwelt upon in a very readable style, and help to convey a thoroughly finished picture. Ports and docks are generally deemed to be a highly technical matter, but Mr. Owen shows that the subject can be made as attractive to the general reader as it is instructive to the expert.

The Judicial Dictionary of Words and Phrases Judicially Interpreted, by F. Stroud, Recorder of Tewkesbury (Sweet & Maxwell and Stevens & Sons), has been reissued in three volumes. In a work of the somewhat arid character peculiar to a dictionary of legal definitions it is an agreeable relief to be saluted on the threshold by a quotation from 'Alice through the Looking-Glass.' The short extract from Humpty Dumpty's conversation with Alice as to a word used by him meaning what he chose it to mean must often have occurred to the author during the compilation of this dictionary, and he no doubt wished for a similar power over the English language as a means of shortening his labours. This is a second edition of Mr. Stroud's useful book of reference, in which he has now incorporated the definitions of words and phrases as laid down by various statutes. It appears to have been carefully edited, as the only mistake we have noticed—viz., the quotation of the leading case on copyright of Walter *v.* Lane as "Walker *v.* Lane"—has been corrected in the index. We observe that under the heading of 'Fixtures' Mr. Stroud makes no reference to the case of *re* De Falbe Leigh *v.* Taylor, decided by the House of Lords in 1902. This last-mentioned case is generally regarded as having overruled the cases of D'Eyncourt *v.* Gregory and Norton *v.* Dashwood, which he cites on the subject of fixtures as between a tenant for life and the remainderman. The definition of the epithet "Ananias," as being libellous when applied to a private person and not necessarily libellous when applied to a newspaper, is not very complimentary to the press. On the whole, the general structure of the work is admirably carried out, and the cross-references are numerous and exhaustive.

The Poet's Mystery. By Antonio Fogazzaro. Translated by Anita MacMahon. (Duckworth & Co.)—In what terms this volume were best described is not easily said. It is not a story in the common acceptation of the word; one would scarcely call it a romance, and it is not entirely a history and record of purely mental and spiritual adventure or emotion. The author is pleased to weave a web round its origin as a manuscript mysteriously confided to him by an unknown lady. That is as it may be. The essence of the document concerns the more or less ideal loves of a youth and a lady, and is not, perhaps, much more mysterious than love is in itself. The youth who tells the story is a highly strung Italian, but a good deal of the German element and its people mingles with his tale, also an odd combination of strangeness and *naïveté*. The translator of the volume and the renderer of the verses incorporated in its substance do not seem to have been quite equal to the occasion. This may have something to do with the absence of effect and strength in the whole.

The themes of the handbooks of practical gardening seem unending. The latest is *The Book of Town and Window Gardening* (Lane), in which Mrs. F. A. Bardswell writes prettily for Londoners. She is right in suggesting that London is intimately associated with

flowers. There is probably no large city in the world in which a more genuine love for flowers is exhibited. But we cannot approve of her statement that no plants do better in a town garden than Michaelmas daisies—if by town she means London. They flower too late to get the benefit of the dry season, for in September the dank days and the rising mists begin. The Michaelmas daisy is only seen at its best in the cleaner country. Bulbs and carnations probably flourish better than most plants in the metropolis. Mrs. Bardswell devotes a chapter to the effects of fog on flowers and foliage. It is rendering the task of town gardeners harder every year as London grows. Pansies and violas are peculiarly sensitive to it, and it is almost impossible to keep pelargoniums through a winter in town. Fog may be said to be driving the Royal Horticultural Society from its gardens at Chiswick into the country. Mrs. Bardswell's book will be found most useful to those who have no option but to live in towns, and yet will have gardens.

M. Georges Picot publishes through MM. Hachette & Cie. his admirable notice on *Gladstone*, delivered before the Academy of Moral and Political Science, of which Gladstone was a member.

Lovers of Oriental hagiography and literature will welcome the appearance of the four fasciculi of the *Bibliothèque Hagiographique Orientale* (Paris, Picard & Fils) which we have before us, and which we owe to the exertions of M. Léon Clugnet, and to his little band of indefatigable workers. The aim of the editor is to give, in short, handy parts, a series of lives of Oriental Christian saints in Greek, Syriac, Coptic, Ethiopic, Arabic, &c., wherever it is possible to find them in all these versions, and to add translations of the Oriental texts in some modern European language, or in Latin. The first part contains the 'Life of Daniel of Scete,' in Greek, Syriac, and Coptic, edited by M. Léon Clugnet, F. Nau, and Prof. I. Guidi, respectively; following these is a list of the misprints in the Ethiopic version which was published by Goldschmidt and Pereira in 1897. Prof. Guidi renders his Coptic text into Italian, and M. Nau adds a running French translation below the Syriac text. The second part gives the 'Life of Saint Michael Maleinos,' edited in Greek by M. Louis Petit, A.A., and a treatise on the ascetic life by one Basil, a monk in the Laura of Maleinos. The Latin translation is careful and the notes are useful, being short and to the point. The third part is devoted to the Syriac narrative of Mâr Cyriacus on the translation of the body of Jacob Baradæus by the monks of Phesiltha, edited by M. A. Kugener, and to the history of the soldier-monk Nicolas, which is given in Greek by the editor of the series, M. Léon Clugnet. The fourth part supplies the life of John bar-Aphtônyâ, which is edited by M. F. Nau from the Syriac. We cannot commend the Syriac (Jacobite) type used in this part, for it is painfully, and we may add needlessly, small. In all the places in which we have examined them the translations have been found to be correct, but not slavishly literal, as one might expect; the notes are few necessarily, and not too long. We think the introductions might have been somewhat fuller, without altering the plan of the series. On the whole, M. Clugnet's venture deserves support, and if carried through successfully will form a very valuable supplement to the 'Acta Sanctorum.'

Messrs. Dent are doing a great service in making English translations of Latin classics available in the "Temple Classics," a series which is by this time a household word among lovers of good reading. We have before us Adlington's *Cupid and Psyche*, with the Latin printed opposite and sensible notes at the end; *The Æneid*, translated by the late E. Fairfax Taylor in the Spenserian stanza; and *The Odes of Horace*, in versions from ancient and modern sources, collected by M. Jourdain, who contributes not the least attractive of them. Those who change best the charm of Virgil or of Horace into another tongue probably feel most surely,

Non illum nostri possunt mutare labores,

but the versions before us are as worthy of regard as any we have seen of late, and some way above the inanities of the ordinary "crib." Mr. Fairfax Taylor shows both taste and scholarship, and though he admits too many inversions and "vivid" present tenses, he can rise to the height of great passages.

In their "Illustrated Pocket Library of Plain and Coloured Books" Messrs. Methuen continue to produce notable books. *Mr. Sponge's Sporting Tour*, with Leech's admirable illustrations, should be welcome in many quarters, if only for its high spirits. The excellent gifts of Henry Alken as an illustrator of sporting scenes are exhibited in the fifty coloured plates of *The National Sports of Great Britain*, which include some cruelties happily unknown to the present day, and *The Analysis of the Hunting Field*, which is a souvenir of the highly successful season of 1845-6, and also of many famous riders.

Messrs. Cassell have added to their "National Library" *The Diary of John Evelyn*, for the reign of Charles II., introduced by Mr. Austin Dobson; *The Four Georges*, for which Mr. L. F. Austin writes a spirited memoir; and *Tennyson's Poems: a Selection*, by Mr. Quiller-Couch. The prefatory matter is in each case excellent; in particular "Q" has stated with taste and verve the standpoint of modern criticism concerning Tennyson.—*Alfred Tennyson*, by Arthur C. Benson (Methuen), with eight illustrations, is an admirable short life of the poet, instinct with the sound judgment and real criticism which do not shirk issues by means of wordy paraphrase.

Mitchell's Newspaper Press Directory is welcome. We have just received the volume for the present year, which is the fifty-ninth annual issue. The entire work has undergone thorough revision; not the least interesting portion, that devoted to the colonial and foreign press, occupies 154 pages, and contains a series of articles on the import trade of the various colonies and the principal Customs tariffs, presented in a tabulated form. Dr. Hugh Fraser contributes 'The Legal Year in its Relation to the Press'; Mr. Henry Charles Moore 'The Religious Press,' in which he states that the oldest religious newspaper is the *Record*, to which Newman was an early contributor. Mr. Ernest E. Williams and Sir Horace Tozer have articles on the fiscal question. Messrs. Mitchell advise their customers to "Advertise Imperially."

We have on our table *Sir Joshua Reynolds*, by J. Sime (Methuen),—*Michelangelo*, by E. C. Strutt (Bell),—*England through Chinese Spectacles*, by Wo Chang (The Cotton Press),—*Burns's Passionate Pilgrimage*, by D. Lowe (Glasgow, Wilson), — *On the Imitation of Christ*, by Thomas à Kempis (Grant Richards),—*Theoretical Geometry for Beginners*, by C. H. Allcock, Part III. (Macmillan),—*Five-Figure Tables of Mathematical Functions*, by J. B. Dale (Arnold),—*Junior Country Reader: I. True Animal Stories*, by H. B. M. Buchanan and R. R. C. Gregory (Macmillan),—*The Naturalist's Directory, 1904-5* (Upcott Gill),—*The Democratic Ideal in Education*, by R. E. Hughes (Charles & Dible),—*The Food of the Gods*, by B. Head (Brimley Johnson),—*Milk, its Production and Uses*, by E. F. Willoughby (Griffin), — *Scottish Text Society: The Original Chronicle of Andrew of Wyntoun*, edited by F. J. Amours, Vol. II. (Blackwood),—*Slaves of Passion*, by Helen Bayliss (J. Long),—*Over Stony Ways*, by Emily M. Bryant (Jarrold),—*Monsigny*, by J. M. Forman (Ward & Lock),—*Poems of Power*, by E. W. Wilcox (Gay & Bird),—*Thoughts on Judaism*, by L. H. Montagu (Brimley Johnson), — *Sermon and Preacher*, by the Rev. W. J. Foxwell (Murray),—and *Alexander Gill's Logonomia Anglica*, by Otto L. Jiriczek (Strassburg, Trübner). Among New Editions we have *Points of the Horse*, by M. H. Hayes (Hurst & Blackett),—and *Clubs for Working Girls*, by Maude Stanley (Grant Richards).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Burrell (D. J.), For Christ's Crown, and other Sermons; God and the People, and other Sermons; The Golden Passional, and other Sermons; The Gospel of Gladness; The Morning Cometh; The Religion of the Future; The Spirit of the Age, and other Sermons; The Wondrous Cross, and other Sermons, cr. 8vo, 3/6 net each.
Burrell (D. J. and J. D.), The Early Church, cr. 8vo, 3/6 net.
Danziger (A.), Jewish Forerunners of Christianity, 6/ net.
Great French Preachers: I. Lent and Holy Week, Sermons by Bourdaloue and others, translated by the Rev. C. H. Brooke, 12mo, 3/6 net.
Hobson (R.), What hath God Wrought? an Autobiography, roy. 8vo, 7/6
Muirhead (L. A.), The Eschatology of Jesus, cr. 8vo, 6/
Pascal (B.), Thoughts on Religion and Philosophy, translated by I. Taylor, 4to, 16/ net.
Thompson (J. D.), God and the Sinner, cr. 8vo, 2/6 net.

Law.

Manson (E.), Builders of the Law during the Reign of Queen Victoria, 8vo, 10/6

Fine Art and Archæology.

Garstang (J.), Report of Excavations at Reqaqnah, 1901, 4to, boards, 21/ net.
Johnson (W.), Neolithic Man in North-East Surrey, 6/ net.
Massé (H. J. L. J.), Pewter Plate, imp. 8vo, 21/ net.
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THE LATE MASTER OF THE TEMPLE.

108, Lexham Gardens, W., Feb. 15th, 1904.

One sentence in your admirable notice of the late Master of the Temple moves me to ask permission to add a complementary line. You speak with approval of the late Master's article on Tennyson in the 'Dictionary of National Biography,' but neither you nor any other of his biographers spare a word for his article on his friend George Du Maurier in the Supplement to the 'Dictionary.' Dr. Ainger's memoir of Du Maurier is, I think, a notable piece of work. I believe it shows to peculiar advantage his felicity of touch in handling biographic details, and his sure and sympathetic insight into the character and endowments of a close friend.

Dr. Ainger did not write much for the 'Dictionary.' His articles on Du Maurier, on Charles Lamb and his sister, on Alfred Tennyson and his brothers Frederick and Charles, are the sum of his contributions. But his interest in the undertaking was of the liveliest, and he gave many welcome proofs of his regard for those who were responsible for its conduct. Personally I owe much to his cheering and sympathetic conversation and correspondence, and I reckon among the happiest episodes of my editorship the cordial intimacy with him which my association with the 'Dictionary' brought me.

Sidney Lee.

UNPUBLISHED LETTERS FROM DOROTHY WORDSWORTH TO MRS. CLARKSON, TOGETHER WITH AN UNPUBLISHED LETTER TO MRS. CLARKSON FROM WILLIAM WORDSWORTH.

V.

[Autumn, 1813.]

I am utterly inexcusable for having been so long in writing to you though I have had a thousand reasons for it. First and foremost (and in that are involved all the rest) I was resolved not to write till I had read your husband's Book,* of which literally I have not even now read ten pages, from want of time to read anything. My whole summer's reading has been part of two volumes [of] Mrs. Grant's 'American Lady' which Southey lent to be speedily returned and a dip or two in Southey's 'Nelson,' with snatches at the newspapers and Sunday readings with the bairns. I look forward to long evenings and winter's quiet, and I hope they will not be succeeded by such a bustling summer as the last, though of that we have had no reason to complain, for it has not been of a very fatiguing nature, nor such as to exclude the intervention of serious thought and hardly banish those reflections which *will* have their course at one time or another, and which must be indulged or tranquillity can never come; and it has been much better for all of us, especially Mary, than perfect stillness would have been. Yet in looking back upon it I feel that much of the knowledge which I had formerly gained from books has slipped from me, and it is grievous to think that hardly one new idea has come in by that means. This in itself would be no great evil, but the sorrows of this life weaken the memory so much that I find reading of far less use than it used to be to me, and if it were not that my feelings were as much alive as ever, there would be a growing tendency in the mind to barrenness.

28th June [1815] Wednesday.

But indeed my dearest Friend I have had an anxious time of which they know nothing. It has been the sickliest season in the North that was ever known, and none of my flock were spared; but as there was no danger—(at least if there *was* any it was over in one day) I thought it much the wisest way to spare my brother and sister all anxiety. This in *any* case; but in theirs particularly; for if I had told what was to my mind the truth it would not have been the truth to theirs. They would have magnified the evil a hundred fold, and would have either come home immediately or have spent an anxious and miserable time of absence. I will not enter into particulars. They had violent coughs, fever, hoarseness, &c., &c.—Mr. Scambler ordered a blister immediately for Willy; which removed all alarming symptoms. D. had the same applied twice: thank God Willy is now quite well, and D. except the cough in the mornings, but they both look very ill; yet Willy's looks mend daily; D. is very thin. The weather kept me fluctuating between hope and fear: a damp day always came to throw us back again, and though I was not very fearful for the present evil, because I had the power of watching them continually and guarding against every attack yet all *tranquillity* of mind and power of *free* enjoyment was destroyed. In short I had a most anxious time, yet I had far less of *unhappiness* than if William and Mary had been at home. In the first place I was glad that they were spared the anxiety and in the second I always suffer a thousand times more from my brother's unconquerable agitation and fears when Willy ails anything than from any other cause.*

Sunday, 26th May [1816].

Poor Sara [Hutchinson] had the melancholy lot of being at Keswick during the whole of Herbert's [Southey's] sickness: she could not bear to leave them till all was over. Dorothy was with her, and on the day of the child's death she came home with Edith and Sara Coleridge, who stayed a week. Sara H. brought with her a cough, the remains of her illness, and for some time she looked very ill; but she is now much better, and she has got her pony from Wales, which will I hope set her completely strong again. Sara Coleridge is much improved in health and strength, and is much grown. She is a delightful scholar, having so much pleasure in learning. I know no greater pleasure than to instruct a girl who is so eager in the pursuit of knowledge as she is. Often do we wish that Dorothy was like her in this respect—half like her would do very well—for with all Dorothy's idleness there are many parts of her character which are much more interesting than corresponding ones in Sara; therefore, as good and evil are always mixed up together we should be very contented with a moderate share of industry, her talents being quite enough. But I am perhaps misleading you. I have no fault to find with Sara in anything, but yet there is a something, which made me make the observation, a want of power to interest you, not from any thing positively amiss, but she wants the wild graces of nature. Edith is a delightful girl scholar—good enough, and to me very engaging.

Sunday, April 13th [1817].

Our Friend Mrs. Cookson bought some Suffolk hemp many years ago which she liked better than any cloth she ever had in her life, and she thinks that as all other linen cloths are cheap that Suffolk hemp will be cheap also; therefore she desired me when I was at Kendal to ask you if you could purchase some for her. I said I would, and forgot it; and to-day she has reminded me of my promise. She wishes to have two pieces proper for shifts for herself and two of a finer quality for shirts. She would have it unbleached. If you can do this for her I should be glad, and will inform you how it is to be sent; but do not disturb yourself if it be a very troublesome commission, and probably, I think, Suffolk Hemps have not fallen in proportion to other cloths of which there is a more extensive manufacture, but if they should be cheap enough to tempt you to buy for Mrs. C. you may add two pieces for us of the *shifting* kind.*

* Probably the 'Memoirs of William Penn.'

* Wordsworth possessed a strength of personal, passionate affection which is often overlooked. Dorothy says to Miss Pollard in 1793 (Knight's 'Life,' i. 80), "William has.....a sort of violence of affection, if I may so term it, which demonstrates itself every moment of the day, when the objects of his affection are present with him, in a thousand almost imperceptible attentions to their wishes, in a sort of restless watchfulness which I know not how to describe, a tenderness that never sleeps."

Miss Fenwick writes to Sir Henry Taylor in 1839 ('Correspondence of H. T.,' p. 109): "How fearfully strong are all his feelings and affections! If his intellect had been less powerful they must have destroyed him long ago."

Sara Coleridge records how "dreadfully he was affected" when Hartley died. He caused the grave to be dug as near as possible to the spot where he and Mrs. Wordsworth were to lie ('Memoir of S. C.,' ii. 152-3).

* Hempen shirting was much used in Suffolk in Dorothy's time. It has now been almost entirely superseded by flax and cotton.

EDWARD FITZGERALD.

Trinity College, Cambridge, Feb. 14th, 1904.

In support of my conjecture as to the true nature of the 'Word Portraits' attributed to Edward FitzGerald by his biographer, I will refer to a letter written to the late Sir Frederick Pollock on May 1st, 1842, and printed at p. 14 of 'More Letters of Edward FitzGerald':—

"As to Miss Clough, you or I are in a muddle: I never said, or never meant to say, that I chose writings least like the writer in their character, but in their meaning: as, for instance, A. Tennyson's: that was like all his hand-writing: but a little unlike his way of going on. Perhaps the best way would be to make every one write out a scrap of quotation: and the same scrap. I have not at all lost faith in Miss Clough: on the contrary, I am going to send her some more writings: I say that it is perhaps impossible for her to judge of the writings without her mind being a little coloured by the contents."

My belief is that these 'Word Portraits' are Miss Clough's interpretations of the characters of several of FitzGerald's friends from their handwriting; that they were copied out by FitzGerald and sent to his friend Browne, whose own character is one of those given. I cannot imagine how any one could have supposed that FitzGerald himself could write of Tennyson that he was "Very well informed," or of

Thackeray that he had "A great deal of talent, but no perseverance or steadiness of purpose," or of Bernard Barton that he was "A very strange character.....with a pretence at humility." And as little can I understand how the flimsy verse in the *Keepsake* could be attributed to E. F. G.

WILLIAM ALDIS WRIGHT.

*** We mentioned last week that we had not received Mr. Thomas Wright's 'Life' of Fitz-Gerald for review. It is only fair to add what we have since learnt, that it was sent on its way hither by Mr. Grant Richards, and by accident failed to reach us.

'BOLD HANG'EM,' AN ESSEX VERSION OF THE BALLAD 'LAMKIN.'

47, Great Russell Street, W.C.

IN my 'Popular Ballads of the Olden Time' (A. H. Bullen), First Series, p. 196, I refer to a copy of 'Lamkin' obtained from Mr. Andrew McDowall, who now permits me to record it. 'Lamkin' is treated by Prof. Child in his 'English and Scottish Popular Ballads' at great length (No. 93, vol. ii. pp. 320-42, twenty-two versions, texts A–V, and p. 513, text W; vol. iv. p. 480, text X; vol. v. p. 230, text Y, and p. 295, an American text, which I refer to as [Z]). The present version, however, appears to be further removed from the original than any of Child's versions; and perhaps the mere fact that no similar text is included in that exhaustive work is sufficient justification for recording the fragment here.

Mr. McDowall writes:—

"About 1849, I think, a servant from Essex used to sing to me a song about a robber called 'Bold hang'em,'* a dramatic story of how he and a wicked nurse compassed the death of a lady and her baby, and were executed for it. It began thus:—

Who cares for Bold hang'em or any of his men,
When my doors are all fastened, and my windows pinned in?

The next scene is night, the lady in her bed upstairs and the nurse with the baby downstairs. The nurse admits Bold hang'em, with a dagger, and, I think, a bowl. Then she makes the baby cry, sticking a pin into it, I think. Thereupon she calls out—

O lady, O lady! why don't you come down?

saying that the baby is restless and she cannot quiet it. The lady says from above stairs:—

How can I come down in the dead of the night?
No fire a-burning, no candle alight.

She is at last persuaded to come down, and finds Bold hang'em there. A dialogue ensues. Bold hang'em tells her he has come to kill her baby and 'take her heart's blood,' apparently enraged by her boast. She pleads, but in vain—

And the baby and the lady lay dead on the ground.

Then follows:—

Bold hang'em shall be hung on a gallows so high,
And the nurse shall be burnt in a fire close by,
While the lady and the baby lay *(sic)* dead on the ground.

I remember the whole story vividly, but the lines given are the only actual words of the ballad I have been able to recall. A. McD."

Bold hang'em is doubtless a corruption of *Bold* (*Bauld*) *Rankin* (Child D, H) or some unknown *Bold Lamkin*. The lady's boast ("Who cares for Bold hang'em," &c.) occurs in Child's texts, C 3, D 2, F 3, G 3, K 3, U 2, [Z] 5. The bowl, of which Mr. McDowall is uncertain, is a well-established point in the ballad:—A 21, C 21, D 18, F 10, 20, G 14, 15, I 10, 11, N 7, O 8, R 11, T 11, 12, V, X 17. The lady's objection to coming downstairs at night is found in B 15, C 16, D 9, E 15, F 15, H 11, T 8, W 6. The penalties allotted to Lamkin and the nurse vary, but the one is "hung" and the other burned in A 27, B 27, F 23, I 12-14.

I hope this may elicit a more complete form of the Essex variant. I shall always be glad to hear of this or any other ballad.

F. SIDGWICK.

* "Our maid called it 'Bold 'angem.' I concluded she merely dropped the aspirate."

ST. PAUL'S OR ST. PETER'S?

King's College, W.C.

ON Pope's lines

Thus when we view some well-proportion'd dome
(The world's just wonder, and ev'n thine, O Rome!)

Warburton remarks "The Pantheon, I suppose: or perhaps St. Peter's," and this explanation has not, I believe, been questioned. But Pope says that even Rome wonders at this dome, as though it equalled or surpassed her own. The 'Essay on Criticism,' though written in 1709, was not advertised for publication till 1711, and in 1710 the dome of St. Paul's had been completed. Between 1709 and 1711 Pope may have retouched his poem, and it seems possible that he refers to the English dome, which is not unworthy of the rest of his description.

A. NAIRNE.

SALES.

MESSRS. SOTHEBY, WILKINSON & HODGE sold on the 2nd and 3rd inst. the following valuable books and MSS.: Audubon's Birds of America, 7 vols., imp. 8vo, 1856, 22*l.* 15*s.* Entomological Society's Transactions, 1836-64, 12*l.* 5*s.* Gray's Genera of Birds, 1849, 14*l.* 5*s.* Blume, Flora Javæ and Rumphia, 8 vols., 1828-58, 16*l.* 10*s.* Wilson and Bonaparte's American Ornithology, 1808-33, 14*l.* 15*s.* Creighton's Queen Elizabeth, 1896, 25*l.* 10*s.* Blake's Illustrations of the Book of Job, proofs, 1826, 12*l.* 17*s.* 6*d.* Memoirs and Drawings relating to Napoleon in St. Helena, by Frederick Allison, his Orderly from 1815 to 1821, 15*l.* 10*s.* Claude's Liber Veritatis, 3 vols., proofs, with some etchings, 1777-1819, 20*l.* Turner's Harbours, by Ruskin, and the Rivers of England, large-paper proofs, &c., 1823, 39*l.* 10*s.* Fénelon, Télémaque, plates, bound by Bradel, 1734, 38*l.* Beaumont and Fletcher's Plays, 1647, 23*l.* Dante, with woodcuts, 1497, 14*l.* 15*s.* Goldsmith's Retaliation, the first edition, 1774, &c., 26*l.* 10*s.* Horæ ad Usum Sarum, Paris, 1536, 60*l.* Missale Romanum, illuminated MS. on vellum, Sæc. XV., 75*l.* Primer in English (1537), imperfect, 25*l.* Primer in English, 1545, 38*l.* Holbein's Dance of Death, first impressions of the woodcuts, Lyon, 1538, 19*l.* Vegetius, Res Militaris, illuminated MS., XV. cent., 37*l.* Don Quixote, by Shelton, two parts, Second Part first edition, 1620, 26*l.* Surtees's Jorrocks's Jaunts and Jollities, first edition, with Leech's plates, 1843, 23*l.*; Handley Cross, 1854, 13*l.* 5*s.* Turner's Liber Studiorum, fifty-one plates only, 14*l.* 15*s.*

The same auctioneers sold on the 10th inst. the scientific library of the late Mr. William Spottiswoode, P.R.S., amongst which were the following: Calendar of State Papers, 96 vols., 26*l.* 10*s.* Hakluyt Society's Publications, 35 vols., 1863-82, 20*l.* 10*s.* London, Edinburgh and Dublin Philosophical Magazine, 1865-82, 21*l.* 10*s.* Mathematische Annalen, 1869-82, 31*l.* Chronicles and Memorials, 163 vols., 30*l.* Astronomical Society's Memoirs, 1822-79, 17*l.* Astronomische Nachrichten, 1823 82, 26*l.* Journal für die reine und angewandte Mathematik, 1826-82, 34*l.* Journal de Mathématiques, 1836-82, 18*l.* Philosophical Transactions, 1809 82, 26*l.* Gould's Birds of Great Britain, 1873, 51*l.* Lepsius, Denkmäler aus Egyptien, 1849-59, 23*l.*

Literary Gossip.

To the *Cornhill Magazine* for March Mr. Andrew Lang contributes the third of his "Historical Mysteries," on the character of Alan Breck. In "Colonial Memories, III.," Lady Broome writes of 'A Modern New Zealand.' Verse is represented by 'Debita Flacco,' an Horatian satire on the Bore, by Mr. E. H. Pember, and a 'Ballade of St. Martin's Clock,' by L. H. Mr. Hector Macpherson contributes an appreciation of Herbert Spencer. Judge Parry describes 'A Day of my Life in the County Court,' and Miss Betham Edwards 'French Housekeeping.' Prof. T. G. Bonney writes on 'The Structure of a Coral Reef,' and Mr. Hugh Clifford on the life and wanderings of Ibn Batuta, the Mohammedan rival of Marco Polo. 'The Wreck of the Wager,' by Mr. W. J. Fletcher, is a romance of Anson's famous expedition; and 'The Powder Blue Baron,' by Mrs. Alfred Sidgwick, is a short story of a rebuff to German Anti-Semitism.

THE letters written by Mrs. George Bancroft, the wife of the well-known historian, from 1846 to 1850, when her husband was accredited to the English Court, a selection from which is appearing in *Scribner's Magazine*, will shortly be published in this country by Messrs. Smith, Elder & Co. Mrs. Bancroft had the advantage of seeing London under a variety of interesting aspects, and the letters will be illustrated by portraits, collected from private galleries, of many celebrities.

MR. FISHER UNWIN will publish this spring in his "Red Cloth Library" a new novel by Mr. L. Parry Truscott, author of 'The Poet and Penelope' and 'As a Tree Falls.' The title is 'Motherhood,' and the book is principally the tale of two temperaments, their action and reaction on each other, with the development and strengthening of a woman's character as the outcome of a great moral upheaval.

THE new venture in publishing, Messrs. Methuen's "Library of Universal Literature," will contain, we hear, some excellent features. It will be particularly rich in the classics of English. There will be complete editions of Ben Jonson, Sir Thomas Browne, and of the English works of Bacon and Milton. The text of Shelley is being prepared by Mr. C. D. Locock, and that of Keats by Mr. E. de Selincourt. All the books will be collated afresh. The first book published will be the first volume of the works of Shakspeare—an appropriate choice, since Mr. Sidney Lee is the general editor of the library.

WE have frequently called attention to the exceptional qualities of Mr. Grant Richards's well-known series, "The World's Classics." Influenced, apparently, by Madame Galinberti's essay upon 'Aylwin' in the *Rivista d' Italia*, in which the book is discussed as a European classic, Mr. Richards has decided to include it in the series. The issue will be preceded by a new introductory essay.

PROF. KNIGHT has been engaged for many years in making as complete a collection of the letters of the Wordsworth family as can be procured. They are in the press, and will shortly be issued by Messrs. Ginn & Co. There are nearly 800 of them, including all the accessible letters of the poet, his sister, his brother John, his wife, his daughter, and others of the family. They cast much new light on the early manhood of Wordsworth.

A TRANSLATION of 'Life in a Garrison Town,' the novel suppressed by the German Government, is to be published by Mr. Lane. It has had an immense sale in France. The volume will contain a portrait of the author, together with a biographical note, an introduction by Mr. Arnold White, and an appendix giving a summary of the court-martial.

THE friends of the oldest of the publishers, Mr. Edward Marston, will join with us in hearty congratulations to him on having entered his eightieth year on Sunday last. We hope that the "Amateur Angler" will be spared for many a year yet, to afford us

pleasure by his intimate records of quiet, old country life.

Mr. Heinemann will publish next Wednesday 'The Interloper,' by Violet Jacob. Mrs. Jacob is the wife of Major Jacob, who is, we believe, at the present moment commanding the 20th Hussars in Egypt, and much is expected of her since the publication of her notable book of two years ago, 'The Sheepstealers.'

Among the contributions to the March number of the *Independent Review* will be the following articles: 'Georg Brandes,' by Mr. John G. Robertson; 'French Socialists and the Church,' by M. Jean Jaurès; 'The Italian Peasant,' by Mr. Bolton King; 'Cnidus,' by Mr. E. M. Forster; and 'The Educational Crisis in Wales,' by Prof. Lefis Jones.

Mr. Eveleigh Nash will publish during the early spring a new novel by Mr. H. A. Hinkson, entitled 'Heart's Desire.' Though mainly a love story, it has a serious background.

The syllabus of the National Literary Society of Ireland from February to May reports the following lectures: 'Materials for Early Irish History,' by Miss Eleanor Hull; 'The Popular and Anonymous Songs of the Scottish Gael,' by Prof. Magnus Maclean; 'Thomas Moore,' by Mr. Stephen Gwynn; 'The Evolution and Symbolism of the Irish Wheel Cross,' by Mr. P. J. O'Reilly; 'The Continuity of Social Conditions in Ireland,' by Prof. Edward Gwynn; 'The Past and Present of Peasant Lore,' by Mr. Daniel Deeny; 'The Revival of Irish Design,' by Mr. G. Coffey; and 'The Irish Genius in Art,' by Sir Walter Armstrong.

Temple Bar for March will contain three complete stories—'Adam's Aunt,' by Miss M. L. Pendered; 'The Reformation of Private O'Grady,' by Mr. Nigel Stephenson; and 'The Southern Cross; or, the Quest of Sun Yen Joy,' by Miss Ethel Nall. It also includes papers on 'Heine and Sir Walter Scott,' by Mr. J. S. Henderson; 'How to Listen to an Orchestral Concert,' by Miss F. G. Fidler; and 'A Herefordshire Lane in Winter,' by the Rev. S. C. Watkins.

On Monday, March 7th, Messrs. Lawrence & Bullen will publish 'The Penetration of Arabia,' by Mr. D. G. Hogarth, author of 'A Wandering Scholar in the Levant.' This book is the second volume of "The Story of Exploration" series, and describes the gradual letting-in of light on one of the darkest regions of the globe. It will contain two large maps in colour, besides over fifty maps, charts, and photographs.

The portion of the library of the Rev. J. F. W. Bullock, of Radwinter, Saffron Walden, which Messrs. Sotheby, Wilkinson & Hodge will sell on next Monday week and following day, consists largely of liturgical works, Horæ, Psalters, Offices, and so forth, and various editions of the Bible and Book of Common Prayer from Edward VI. to Victoria. One of the rarest is the copy of King Edward VI.'s Prayer-Book, printed by R. Grafton in 1549, referred to by Lowndes, who could only quote the British Museum copy. There is also a copy, unfortunately defective, of the second edition of Queen Elizabeth's Prayer-Book, printed by John Day, 1578, the earliest edition with the date 1569 being apparently represented by the unique copy at Lambeth Palace. Several of the MS. Books of Hours are beautifully illuminated.

A volume of Scottish reminiscences has been produced by Sir Archibald Geikie, whose lifelong acquaintance with almost every part of Scotland has enabled him to prepare a series of sketches of the social changes which have taken place in the country during the last sixty years, and to gather many anecdotes illustrating the humour, manners, and customs of different classes. The book will be published immediately by Messrs. MacLehose & Sons, of Glasgow.

M. Santos Dumont has written an account of his own life and attempts to solve the problem of human flight. The book, which will be entitled 'My Airships,' will be published towards the end of March by Mr. Grant Richards. M. Dumont tells the story of his early life in Brazil and of his repeated attempts to make an airship. The volume will include many illustrations.

The March number of *Macmillan's Magazine* contains some reflections on 'Education and its Machinery,' by Mr. P. S. Burrell; an article by Mr. H. C. Macdowall on 'The German Army in German Fiction'; a sketch of Irish life and character in the wild districts of the west, by Mr. J. Scoular Thomson; and an historical description of 'Limmer's Restaurant,' by Mr. Gerald Brenan. Mr. Reginal Farrer writes on 'The Gardens of Tokio,' and Mr. William A. Sibbald on 'Matthew Arnold as a Popular Poet.'

Lucian, whom we once saw figuring in the daily press as Lucia of Samosaka, a Japanese lady, ought to be alive to comment on the fact that two "Histories" of the Russo-Japanese War are already announced. We note another instance of the up-to-date. Mr. Begbie's new paper *V.C.*, as a record of valour and patriotism, was generally supposed to refer to the coveted decoration, but now we see that it is the *Voice of the Century*.

In *Chambers's Journal* for March there will be several semi-scientific articles, including papers on 'Radium' and 'Match Making,' the latter an account of a visit to Messrs. Bryant & May's establishment; 'How Electric Trams Work'; and 'Foods and Feeding,' by Dr. J. Cater. 'The French Officer' is one of several papers by Miss Betham Edwards, who is, we understand, to publish a volume of such sketches in the autumn.

Mr. Charles Awdry presided last Wednesday at the annual meeting of the Newsvendors' Institution. The report for the year is highly satisfactory: for the first time in its history the annual subscriptions exceed 400*l.*; the festival brought a net 800*l.*, and the winner of a competition started by the *Lady's Gazette* generously presented her prize of 100*l.* to the Institution. The amount of funds for the several purposes of the Institution now exceeds 24,000*l.* The Report shows the large benefits derived by needy members. A subscriber of 3*l.* received 305*l.*, and another of three guineas 416*l.* 5*s.*

Last year saw the publication of a scholarly translation into English verse, by the Rev. A. Gordon Mitchell, of George Buchanan's 'Jephthes.' Mr. Gardner, of Paisley, now announces the early issue of a translation, from the same pen, of Buchanan's 'Baptistes.' Mr. Mitchell is the minister of Killearn, Buchanan's native parish.

M. Michel Élie Reclus, who died on Thursday week at Brussels, was a member of an ancient French family which included many distinguished men. The deceased *savant* was born on June 16th, 1827, at Sainte-Foy-la-Grande (Gironde), and was educated at the Moravian School at Neuwied-sur-le-Rhin, afterwards studying theology at Geneva, Strasbourg, and elsewhere. After the Coup d'État of 1851 he was exiled, but returned to Paris in 1855, when he actively interested himself in the working of co-operative societies. During the Commune he was, by a decree of April 30th, nominated Director of the Bibliothèque Nationale, for the "usurpation" of which function he was afterwards condemned to transportation, but escaped to Zurich, and for some time lived in London. Some years ago he was appointed to the ethnological chair at the Brussels University. M. Reclus cared little for literary fame, and his chief book is 'Le Primitif d'Australie; ou, les Non-non et les Oui-oui,' which has been translated into English. He collaborated with his younger brother, Jean Jacques Élisée Reclus (a voluminous author), in a 'Dictionnaire des Communes de France,' and has contributed under a variety of pseudonyms to a large number of French and foreign journals and reviews. He has left the manuscript of a work in which he was intensely interested—a history of bread from the earliest times.

We note the publication as a Parliamentary Paper of an Appendix to the Report of the Commissioners of National Education in Ireland, comprising general reports by Inspectors and others (11*d.*).

SCIENCE

MEDICAL LITERATURE.

A Manual of Medicine. Edited by W. H. Allchin. Vol. V. (Macmillan & Co.)—This volume completes the series of Dr. Allchin's already well-known 'Manual of Medicine.' In all respects the various articles maintain the same high standard which characterized the earlier volumes, and the editor must again be congratulated on his wise selection of authors. Notwithstanding its handy size the volume covers a wide range of subjects, as it includes not only the diseases of the alimentary system, but also those of the peritoneum, the kidneys, and the ductless glands. We think, however, that some much-needed space might have been saved by the omission of sections on the general anatomy and physiology of these organs, as these points can readily be referred to in special works where they are dealt with more adequately. The arrangement of the sections on pathology and general symptomatology is also open to criticism. As in the earlier volumes, a departure is made, without obvious advantage, from the usual custom of including the pathology and symptoms of each disease in its particular section, and they are here col-

lected in special chapters. As the result, reference is rendered considerably more difficult. To give two examples, the pathology of gastric ulcer and of cirrhosis of the liver is not included in the sections on these diseases, but must be looked for elsewhere.

Generally we find the articles both excellent and comprehensive. Two are especially deserving of attention, the one by Dr. Hutchison on 'Food and Diet,' and the other by Dr. Rose Bradford on 'Diseases of the Kidneys.' Dr. Hutchison's article contains in very short space an admirable account of the relative values and digestibility of foods, the effects of beverages on digestion, and a brief section on the artificial and proprietary foods. The facts he gives are of the utmost importance to the practitioner, and are, unfortunately, very inadequately treated in most general text-books of medicine. Dr. Bradford includes in his article the results of the most recent experimental researches on the pathology of renal disease, and his conclusions as to the toxic origin of certain forms are well worthy of close attention.

The promise held out by the first volume has been amply fulfilled by the complete series, and, in conclusion, we can confidently state that this manual deservedly occupies a very high place amongst works on general medicine.

The Lymphatics.—General Anatomy of the Lymphatics. By G. Delamare.—*Special Study of the Lymphatics in Different Parts of the Body.* By Prof. Poirier and Prof. Cunéo. Edited and translated by Cecil H. Leaf. (Constable & Co.)—This book forms a section of the large, well-known French work on human anatomy edited by Profs. Poirier and Charpy. Although the English text-books on anatomy are both numerous and excellent, and deal with the lymphatic system at fair length, there can be little doubt that this book will prove a valuable addition to our medical and anatomical libraries. It has been accurately translated by Mr. C. H. Leaf into good readable English. The illustrations are numerous and unusually good; many of the woodcuts are taken from original drawings or preparations by the joint authors.

The first part deals with the general anatomy and histology of the lymphatic system. This portion is written by G. Delamare; it contains a fairly complete account of the leucocytes, the lymph, and the microscopical structure of the lymphatic glands. The section on the leucocytes is of considerable length. An enormous amount of work has been done during recent years in the investigation of the structure and functions of these cells, and one of the difficulties met with by the student is the varying nomenclature applied to their different varieties. The author gives a clear account of their morphology, and the section devoted to each variety of cell is headed with a list of its synonyms. Some idea of the amount which has been written on the leucocytes can be gathered from the bibliography, seven pages in length, which concludes this subject.

The lymphatic glands are considered in a separate section, which, in addition to a short account of their comparative anatomy and development, deals fully with their histology and functions. More might have been said with regard to the varying structure of glands occurring in different situations in the body.

The second half of the book, on the special anatomy of the lymphatics of the body, is by Profs. Poirier and Cunéo. In the study of the lymphatic vessels a new method introduced by Gerota has been employed by the authors. This consists in the injection of special colouring fluids, preferably containing Prussian blue. They claim that this method possesses advantages over the older one of mercurial injection employed by Sappey. The beautiful woodcuts illustrating the different areas of lymphatic distribution include some of the best we have seen.

To each section is appended a bibliography which must largely enhance the value of the book. This would have been more convenient for use had the references been arranged alphabetically according to authors instead of chronologically.

SYMBOLIC LOGIC.*

IV.

23. The relation which symbolic logic bears to ordinary reasoning is closely analogous to that which machine labour bears to manual labour. Machine labour can never supersede manual labour in anything that requires delicacy of touch and artistic workmanship; neither can symbolic logic ever supersede ordinary mother wit in any kind of mental work that requires originality of conception or initiative of application. In both cases the intelligent brain must first conceive and afterwards direct the symbolic or mechanical operation. This is a resemblance between machinery and symbolic logic on their negative side. The resemblance on their positive side is more striking. For what kind of work do we invent machines? A moment's consideration will show that, whatever machine we take as an example, it is always a machine which repeats the same operation, or the same limited number of operations, in the same unvarying manner. Widely as machines differ in other respects—reaping machines, sewing machines, knitting machines, &c.—they all resemble each other in that. For what kind of expressions and operations do we invent symbols? A moment's consideration will again show that whatever be the symbolic system—be it mathematical, logical, or chemical—the expressions which we replace by brief, convenient symbols, and the operations which we perform thereby, are expressions and operations which have to be frequently repeated, and with little or no variation of manner. And, as a rule, the simpler the machine or symbolic system in its construction, the more effective and expeditious will be its operations.

24. From an educational point of view, the study of symbolic logic, on the basis I have laid down, offers all the advantages of the study of ordinary mathematics without its accompanying drawbacks. The study of mathematics, as the term is commonly understood, no doubt cultivates accuracy of thinking; but it is thinking of a comparatively narrow range, as its rules and formulæ are all restricted to questions of position, magnitude, or ratio. Mathematical symbolism, moreover, is extremely rigid, and not easily adaptable to new conditions. On the other hand, symbolic logic, as I understand it—symbolic logic built on the principle of variability of meaning as regards its symbols and their arrangements—while it cultivates accuracy of thought at least as much as does the narrower science, has this immense further advantage, that its range of application is almost unlimited. Its rules and formulæ are the rules and formulæ of general reasoning, whatever be the subject of investigation.

25. Symbolic logic renders to the reasoning mind a service analogous to that which optical instruments, such as the microscope or the telescope, render to the seeing eye. Just as an optical instrument makes visible many things which the unaided eye could never see, so logical symbolism makes perceptible to the understanding distinctions and differences of meaning between expressions which through the medium of ordinary language appear synonymous. In § 13 I said that A^{-B}, the simple denial of the proposition A^B, is *in general* equivalent to $(A^B)_\iota$, which asserts that A^B is false. The statement "*Alfred* is *not bathing*," for example, seems to be the exact synonym of "It is *false* that *Alfred* is *bathing*." Similarly, A^B ("*Alfred* is *bathing*") appears synonymous with $(A^B)_\tau$ ("It is *true* that *Alfred* is *bathing*"). Now it undoubtedly follows from our symbolic conventions that A^B is *equivalent* to $(A^B)_\tau$ in the sense that each statement always *implies* the other, that neither of them can be true while the other is false; but they are not *synonymous* in the sense that each can always be substituted for the other without changing the sense of the expression in which either of them occurs. For example, let A^B denote θ_τ; that is to say, let A^B be a *true variable*, a variable which happens to be *true in the case considered*, but is not true always (see §§ 12, 13). We get

$$A^{B\epsilon} = (A^B)^\epsilon = (\theta_\tau)^\epsilon = \eta,$$
$$A^{B\tau\epsilon} = (A^B)^{\tau\epsilon} = \theta_\tau^{\tau\epsilon} = (\theta_\tau^\tau)^\epsilon = \epsilon^\epsilon = \epsilon.$$

The statement $(\theta_\tau)^\epsilon = \eta$ asserts that no *variable* θ (though it may happen to be *true in the case considered*) can ever be a *certainty*. The statement θ_τ^τ means $(\theta_\tau)_\tau$, which is evidently a certainty, so that $(\theta_\tau^\tau)^\epsilon = \epsilon^\epsilon = \epsilon$. Thus A^B is not always synonymous with $A^{B\tau}$.

26. Similarly it may be shown that A^{-B} is not always synonymous with $A^{B\iota}$. For let A^B denote θ_ι, a *false* variable—that is, a variable that happens to be *false in the case considered*, though not always. Then A^{-B} denotes θ_ι' (the denial of θ_ι), so that $A^{-B} = \theta_\tau$, a *true variable*, a variable which happens to be *true in the case considered*, though not always. Hence we get

$$(A^{-B})^\epsilon = (\theta_\tau)^\epsilon = \eta,$$
$$(A^{-B})^{\tau\epsilon} = \theta_\tau^{\tau\epsilon} = (\theta_\tau^\tau)^\epsilon = \epsilon^\epsilon = \epsilon.$$

Thus A^{-B} is not always synonymous with $A^{B\iota}$. In other words, the *denial* of the proposition A^B is not always synonymous with the proposition that A^B is *false* (see § 25).

27. Let us submit this symbolic reasoning to a closer analysis. When in § 26 we say, "Let $A^B = \theta_\iota$," we assume $(A^B)^\theta$ $(A^B)^\iota$ to be factors of our data. That is, we assume (1) that Alfred bathes *sometimes*, and (2) that he is *not* bathing *now*. Now the statement $(A^{-B})^\epsilon$ is equivalent to $(A^B)^\eta$, and asserts that Alfred *never* bathes, *which contradicts our data*, and is therefore an *impossibility*. Again, $(A^{-B})^\tau$ is equivalent to $(A^B)^\iota$, and asserts that it is false that Alfred is bathing *now*, an assertion which is a *certainty*, *since it follows necessarily from our data*. Hence, when we have $(A^B = \theta_\iota)$ as our data, $(A^{-B})^{\tau\epsilon}$ simply asserts that *a certainty is a certainty*, which is self-evident, whereas $(A^{-B})^\epsilon$ *contradicts our data*, and is therefore (by definition) an *impossibility*.

28. In the preceding reasoning the symbol $(=)$ is not used in the same sense as in mathematics. In symbolic logic the symbol $(x=y)$ is an abbreviation for $(x:y)$ $(y:x)$. It asserts that x implies y, and that y implies x; neither more nor less (see § 15). It does *not* assert that x and y are *synonymous:* this is asserted by the symbol $(x \equiv y)$. But the symbol $(x=y)$ is generally used when we *might* assert the stronger statement $x \equiv y$. This is always the case when we say, "Let $x=y$." The statement of *synonymity* $(x \equiv y)$ always *implies* $(x=y)$ the statement of *equivalence;* and this second and simpler statement being usually sufficient for our reasoning, we generally employ it instead of the former. Similarly, we use $x:y$ instead of $(x=y)$ when in our reasoning we do not require the other factor of $(x=y)$, namely, $y:x$.

29. We will now discuss the *Logic of Functions.* Symbols of the forms $F(x)$, $f(x)$, $\phi(x)$, &c., are called *Functions of* x. A *function of* x means *any expression whatever containing the symbol* x. This expression may denote a complex number or ratio, as generally in mathematics; or it may, as often in my symbolic system, denote a complex statement or proposition. When a symbol $F(x)$ denotes a function of x, the symbols $F(a)$, $F(\beta)$, &c., denote what $F(x)$ becomes when a, β, &c., are substituted for x, the rest

* See *Athenæum*, Nos. 3952, 3958, 3959.

of the expression remaining unchanged. Take a simple mathematical example. Suppose $F(x)$ denotes $5x^2-3x+1$. Then $F(a)$ denotes $5a^2-3a+1$. Any tyro in mathematics can see that $F(4)=69$, that $F(1)=3$, that $F(0)=1$, that $F(-1)=9$, and so on. In symbolic logic let $\phi(x)$ denote the complex implication $(\alpha:\beta):(\alpha^x:\beta^x)$. Then $\phi(\epsilon)$ will denote $(\alpha:\beta):(\alpha^\epsilon:\beta^\epsilon)$, which is a valid formula, and $\phi(\theta)$ will denote $(\alpha:\beta):(\alpha^\theta:\beta^\theta)$, which is *not* valid.

30. The symbol $\phi^\alpha(x)$ means $\{\phi(x)\}^\alpha$, and asserts that the statement $\phi(x)$ belongs to the class α. Thus $\phi^\epsilon(x)$ means $\{\phi(x)\}^\epsilon$, and asserts that $\phi(x)$ is a certainty. Symbols of the form $F(x, y)$, $f(x, y)$, $\phi(x, y)$, &c., are called *functions of x and y*. Any of the forms may be employed to represent *any expression that contains both the symbols x and y*. Let $F(x, y)$ denote any function of x and y; then the symbol $F(\alpha, \beta)$ denotes what $F(x, y)$ becomes when α is put for x and β for y. Hence $F(\beta, \alpha)$ denotes what $F(\alpha, \beta)$ becomes when α and β are interchanged. For example, let B=*boa-constrictor*, let R=*rabbit*, and let F(B, R) denote the statement that "The *boa-constrictor* swallowed the *rabbit*"; then F(R, B) will denote the statement that "The *rabbit* swallowed the *boa-constrictor*."

31. Let τ (as usual) denote *true*, and let p denote *probable*. Also let $\phi(\tau, p)$ denote the implication $(A^\tau B^\tau)^p:(A^p B^p)^\tau$, which asserts, "If it is *probable* that A and B are both *true*, it is *true* that A and B are both *probable*." Then $\phi(p, \tau)$ will denote the converse (or inverse) implication, in which the words *true* and *probable* interchange places, namely, "If it is *true* that A and B are both *probable*, it is *probable* that A and B are both *true*." A little consideration will show that $\phi(\tau, p)$ is a formal certainty, but that $\phi(p, \tau)$ is not.

32. Let w=*whale*, h=*herring*, c=*conclusion*. Also let $\phi(w, h)$ denote the proposition "A small *whale* can swallow a large *herring*." We get

$$\phi^\epsilon(w, h).\ \phi^\eta(h, w).\ \phi^\rho(w, c).$$

That is to say, "That a small *whale* can swallow a large *herring* is *certain*; that a small *herring* can swallow a large *whale* is *impossible*; and that a small *whale* can swallow a large *conclusion* is *meaningless*." Thus we see that $F(x, y)$, $f(x, y)$, $\phi(x, y)$, &c., are really *blank forms* of more or less complicated expressions or statements, the blanks being represented by the symbols x, y, &c., and the symbols or words to be substituted for or in the blanks being α, β, &c., as the case may be.

33. This *Logic of Functions* is closely connected with—and, indeed, includes—the modern so-called *Logic of Relations*. The statement $y=\phi(x)$ may be read either as "y has the *relation* ϕ to x" or as "y is the *function* ϕ of x." The definition of the word *function* in § 29 is clear and precise; it also includes (though it is more general than) the mathematical definition of the same word. On the other hand, it is very difficult to give a perfectly satisfactory definition of the vague word *relation*. In some sense or other everything has some relation to everything else, though the relations which have special names given to them in any language are comparatively few. From the statement that "Alfred has *married* Betsy" we infer that Alfred is Betsy's *husband* and that Betsy is Alfred's *wife*; but what relations connecting Alfred and Betsy can we infer from the statement that "Alfred has *kissed* Betsy"? Upon this important point the English language is silent. Again, let us suppose that "Andrew has married Benjamin's sister" and that "Charles has married Donald's sister." From these data we infer that Andrew has the same relation to Benjamin that Charles has to Donald—namely, that of *brother-in-law*. But what if the word *brother-in-law* had not yet been invented, and that what really took place was that Andrew married Benjamin's *eldest* sister, and that Charles married Donald's *youngest* sister? Could we still say that Andrew had the same relation to Benjamin that Charles had to Donald? Hardly. Let e denote the word *eldest*, and let y denote the word *youngest*. Also let A=Andrew, let B=Benjamin, let C=Charles, let D=Donald, and let F(A,B,e) denote the statement that "Andrew has married Benjamin's *eldest* sister." Then, by our definition of the word *function* (see § 29), F(C,D,y) must represent the statement that "Charles has married Donald's *youngest* sister." Since the symbol e in the first functional statement is replaced by the symbol y in the second, the two relations are not precisely the same, though they would be so if we had e in both statements or else y in both. As the case stands, the relation cannot be expressed by a single word, simply and solely because no such word exists in our language. The Burmese language has a word *ocko*, which means *elder-brother*, and a word *nye*, which means *younger-brother*, but it has no word that means *brother* in general. Thus a Burman does not say, "A is my *brother*"; he expresses the relation between himself and A with more precision, and says, "A is my *ocko*," or else "A is my *nye*," as the case may be. In English, when we speak of two men, A and B, the implication "If A is the *brother* of B, then B is the *brother* of A," is a *formal certainty*; but in Burmese, when we speak of two men, A and B, the implication "If A is the *ocko* of B, then B is the *ocko* of A," is a *formal impossibility*. We have something analogous in French in the words *cousin* and *cousine*. In English the implication "If A is the *cousin* of B, then B is the *cousin* of A," is a *formal certainty*, whatever be the sex of B; but it would be wrong in French. The exact translation into French would be, "Si A est ou le *cousin* ou la *cousine* de B, alors B est ou le *cousin* ou bien la *cousine* de A."

34. These examples show how very difficult, if not impossible, it is to found a *Logic of Relations* as a separate and distinct science from the *Logic of Functions*, of which we have already a well-developed and important application in mathematics. The attempts that have hitherto been made in this direction seem to me to be rather vague and uncertain as to their aim and purpose. Every system of symbolic logic should be an instrument for the discovery of truth; in other words, it should be an economical and general method of solving some class or classes of *problems* such as confront us in practical science and speculative philosophy. As I remarked in § 14, we should adapt our methods and symbols to our problems, and not seek out problems to suit our arbitrary logical systems and notation. This is a principle which we find actually followed in the gradual evolution of *true* and *useful* science. In unconscious obedience to its silent pressure have sprung into life and followed their special lines of development the various useful and applicable sciences of geometry, algebra, differential and integral calculus, mechanics, astronomy, chemistry, and others. But, so far as I have read, I do not find the principle followed in the modern *Logic of Relations*. On the contrary, in each of the rival systems I find a highly developed and rather complicated symbolism, but an almost complete absence of problems; while the few that are given as examples appear to have little or no analogy to those usually encountered, or likely ever to be encountered, in practical scientific researches.

35. I hope I shall not be considered egotistical if I conclude with the following quotations from my last and fifth article in *Mind* (July, 1903):—

"Implications and other propositions of different *orders* or *degrees*, such as

$$(A:B):(C:D),\ (A:B)^{\epsilon\iota},\ A^{\theta\theta},\ A^{\alpha\beta\gamma},$$

&c., are not recognized (at least in my sense of the words) in other systems; so that the whole world of new ideas opened up by this exponential or predicative system of notation is a world with which they are utterly unable to deal; the bare attempt on the part of logicians would lead to a general break-up of all the systems now taught and a recasting of the whole of logic on different principles. This would be tantamount to the universal adoption of my system in all its essentials. Human nature being what it is, and professional prejudices being what they are, and what they can hardly help being, such a general recognition of the superiority of my system is hardly to be expected just yet; but I think it will come in time—after I have dropped into my place among the silent people of the past. .....Modern symbolic logic, unlike the venerable logic of the schools, is a progressive science; it can lay claim to no finality or perfection. But, in the form which I have given it, it has now one great merit which it never possessed before: it has become a *practical* science; it can actually be applied as an instrument of research. As regards utility, logic used to be contrasted, much to its disadvantage, with mathematics; but now that the mathematician is obliged to hand over to the logician the disentanglement of some of his most difficult problems, he can no longer with justice or consistency look down upon the science of the latter and call it useless and inapplicable."

A fuller account of my symbolic logic than could possibly be published in a literary journal like the *Athenæum* will be found in my memoir entitled 'La Logique Symbolique et ses Applications,' in the 'Bibliothèque du Congrès International de Philosophie' (Paris, Librairie Armand Colin). Another account, with applications to more elementary mathematics, will be found in *L'Enseignement Mathématique, revue internationale*, 15 Novembre, 1903 (Paris, C. Naud, éditeur, 3, Rue Racine).

Hugh MacColl.

SOCIETIES.

Geological.—*Feb.* 3.—Sir Archibald Geikie, V.P., in the chair.—Messrs. E. C. Banbery, W. J. Barnett, H. J. W. Brennand, B. E. Coke, G. W. Grabham, B. Halberstadt, the Rev. B. Oriel, R. L. Sherlock, and A. G. Stenhouse were elected Fellows. —The following communications were read: 'On a Deep-Sea Deposit from an Artesian Boring at Kilacheri, near Madras,' by Prof. H. Narayana Rau,—and 'The Rhætic Beds of the South-Wales Direct Line,' by Prof. S. H. Reynolds and Mr. A. Vaughan.

Linnean.—*Feb.* 4.—Prof. S. H. Vines, President, in the chair.—Mr. L. B. Hall was admitted a Fellow. —Mr. C. E. Salmon exhibited two specimens of *Epilobium collinum*, C. C. Gmel., from Scotland, with a series of *E. montanum* and *E. lanceolatum* for comparison.—A discussion took place, in which the General Secretary, Mr. J. Groves, Mr. R. M. Middleton, and Prof. J. B. Farmer took part, and Mr. C. E. Salmon replied.—Prof. J. B. Farmer, V.P., having taken the chair, the President gave an account of some researches into the physiology of the yeast-plant (*Saccharomyces cerevisiæ*). He began by drawing attention to the remarkable fact that though this plant consists of but a single minute cell, it is known to produce a variety of enzymes or ferments: *diastase*, that converts starch into sugar; *invertase*, that splits cane-sugar into glucose and fructose; *glucase*, that converts maltose into glucose; *zymase*, that decomposes glucose into alcohol and carbon dioxide; as well as an undefined enzyme, *protease*, which digests proteid matter; it is this last that has been the subject of investigation. The proteolytic activity of yeast has engaged the attention of many observers, of whom Hahn and Geret are among the most recent (1900), and they express the opinion that the plant contains a protease which resembles, in some respects, the pepsin of the animal body, in other respects the trypsin, thus constituting a new and distinct type of enzyme. On November 20th, 1902, the President announced that he had discovered in many plants (see *Proceedings*, 1902-3, p. 42) a protease resembling the recently discovered *erepsin* of the animal body. Since then he has endeavoured to determine whether or not the proteolytic phenomena of yeast may not be due in part to the presence of an enzyme of this character, with results which indicate that this is the case. It was ascertained, in the first instance, that a filtered watery extract of yeast readily decomposes the simpler proteids, such as albumoses and peptones, into non-proteid bodies, such as leucin tyrosin, &c., as indicated by the tryptophane-reaction. Such an extract was, however, in no case observed to exert any digestive action upon a higher proteid, such as fibrin. The conclusion to be drawn is that the protease extractable from yeast by water is neither a pepsin nor a trypsin, but is an erepsin. It is, however, quite true that yeast con-

tains a protease that digests fibrin. If yeast be extracted—instead of with distilled water—with a 2 per cent. solution of common salt (NaCl), a liquid is obtained which digests fibrin with certainty. What is the nature of this protease that digests fibrin? Like the erepsin, it can act through a considerable range of alkalinity and acidity, and so resembles trypsin rather than pepsin. Moreover, it must be borne in mind that, up to the present, there is no evidence that pepsin exists in any other plant. Though the point can only be finally settled by separating and isolating the two proteases, the probability is that this peptonizing enzyme is a vegetable trypsin. It may be incidentally mentioned that such an association of erepsin and trypsin has recently been demonstrated by Dr. Vernon in the pancreas. The conclusion suggested by the observed facts is that yeast contains at any rate two proteases, the one an erepsin, the other probably a trypsin. A point of subsidiary interest is that both these proteases are most active at a degree of acidity rather less than the natural acidity of the yeast extract, as, for instance, when any free organic acid in the extract has been neutralized by the addition of chalk. It appears that this optimum acidity is due to the presence of acid phosphate of potash. — Prof. Farmer, Prof. H. Marshall Ward, and Mr. A. P. Young contributed to the discussion, and the President replied.—Mr. E. S. Salmon then gave an account of his 'Further Researches on the Specialization of Parasitism in the Erysiphaceæ' in continuation of his paper read February 19th, 1902. The comparative inoculation - experiments of 1,650 leaves of various species of Bromus, carried out by the author at the Cambridge University Botanical Laboratory, have shown that a very high degree of specialization has been reached in the adaptive parasitism of *Erysiphe graminis*, DC., to the different species of the genus Bromus. This specialization has involved the evolution of a considerable number of "biologic forms" of the fungus. The complicated inter-relations of these "biologic forms" with their host-species were illustrated by diagrams. The facts obtained show not only the high degree of specialization which the fungus has undergone, but also that each species of Bromus possesses distinctive physiological (or constitutional) characters existing concomitantly with the specific morphological characters. These physiological characters are constant, and render the species susceptible or immune in a definite manner. —Prof. H. Marshall Ward, Prof. J. B. Farmer, and Mr. V. H. Blackman joined in the discussion which followed the paper; Mr. E. S. Salmon replied, and the President added some concluding remarks.

Entomological.—*Feb.* 3.—Prof. E. B. Poulton, President, in the chair.—The President announced that he had nominated Dr. T. A. Chapman, Dr. F. A. Dixey, and the Rev. F. D. Morice as Vice-Presidents for the session 1904-5.—Mr. A. J. Chitty exhibited two specimens of *Ptinus tectus*, Boisd., taken by him in a granary in Holborn in the winter of 1892-3; also a complete series of the red Apions to show *A. sanguineum* from the late Frederick Smith's collection.—Mr. O. E. Janson exhibited specimens of *Papilio weiskei*, Ribbe, and *Troides meridionalis*, Rothschild, recently taken by Mr. A. S. Meek near the Aroa river in the interior of British New Guinea. —Mr. E. C. Bedwell exhibited the following species of Coleoptera taken by him on Snowdon in the first week of August, 1903—a fine series of *Chrysomela cerealis*, L., a pair of them being of the curiously dull form, *Antherophagus alpinus*, Payk., *Acidota crenata*, F., *Orpedium brachypterum*, Grav.; and *Quedius longicornis*, Kr., hitherto unrecorded from Wales.—The Rev. F. D. Morice exhibited a series of lantern-slides illustrating the structure of concealed ventral segments in males of the hymenopterous genus Colletes.—Mr. W. J. Kaye exhibited a Mullerian association of black and transparent species from the Potaro Road, British Guiana, consisting of Ithomiinæ, *Ithomia zarepha*, *I. florula*, *Heterosais sylphis*, and Napeogenes, n. sp.; Erycinidæ, *Stalachtis phædusa* and *S. evelina*; Hypsidæ, *Lauron partita*; Geometridæ, Hyrmina, n. sp. The whole of the specimens had been caught on one single forest road, some 170 miles inland. Mr. Kaye called particular attention to the new species of Napeogenes, and said it was a most remarkable divergence from the usual coloration of the genus Napeogenes as a whole, where orange-yellow and black were the prevailing colours, while the present insect was black and transparent only, and conformed in a wonderful way with many true members of the genus Ithomia. —The President exhibited a male and female of *Papilio dardanus*, captured by Mr. G. F. Leigh at Durban in 1902, and examples of the offspring reared from the eggs laid by the female. The latter was of the *cenea* form, as were the great majority of the female offspring; three, however, were of the black-and-white *hippocoon* form. More recently, in 1903, Mr. Leigh had captured a female of the rare *trophonius* form, and had bred from the seven eggs laid by it five butterflies, of which the two females were both of the commonest *cenea* form. The female *trophonius* was also exhibited together with the five offspring. — Capt. C. E. Williams read a paper on 'The Life-History and Habits of *Gongylus gongyloides*, a Mantis of the Tribe Erupasides, and a Floral Simulator,' and exhibited a living female in the nymph stage, together with coloured drawings, photographs, and lantern-slides showing both the adult and immature insect in various positions. The chief features of interest in the exhibitions lay in the peculiar modifications of shape and colouring by which this Mantis conceals itself and attacks the Lepidoptera and Diptera which constitute its prey.—Mr. G. A. J. Rothney communicated 'Descriptions of New Species of Cryptinæ from the Khasia Hills, Assam, and a New Species of Bembex,' by Mr. P. Cameron. —Mr. M. Burr contributed 'Systematic Observations upon the Dermatoptera.'—Dr. T. A. Chapman read a paper 'On a New Species of Heterogynis,' and exhibited specimens of this and other allied species.—Mr. R. Trimen read a paper 'On some New or Imperfectly Known Forms of South African Butterflies,' and exhibited, among other specimens illustrating his remarks, typical and aberrational forms of *Acræa rahira*, *Zeritis felthami*, a new species, *Z. molome*, Trim., and *Z. damarensis*, Trim.; typical *Colias electra*, Linn., from Natal, and a remarkable melanic aberration of the same species; also *Kedestas tucusa*, a very rare and unfigured Hesperiid, from Johannesburg.

Meteorological.—*Feb.* 17.—Capt. D. Wilson-Barker, President, in the chair. — Mr. E. Mawley presented his 'Report on the Phenological Observations for 1903.' He showed that, owing to the mildness of the winter and early spring, wild plants flowered in advance of their average dates until about May, after which only backward dates were recorded. In no previous year since the present series of reports were first instituted in 1891 have such spring migrants as the swallow, cuckoo, and nightingale been so late in reaching our shores. The yield of wheat, barley, potatoes, turnips, and swedes was somewhat under average, but all the other farm crops yielded well, especially those of hay and beans, which were unusually abundant. On account of the wet and protracted harvest, most of the grain of the cereals was more or less discoloured, while potatoes were almost everywhere much diseased. Throughout the country this was one of the most disastrous years for fruit ever known. In fact, the only crop which gave anything like an average yield was that of strawberries.—Mr. W. H. Dines gave an account of the observations which he had made by means of kites at Crinan, off the west coast of Scotland, during last summer. These observations were carried out by Mr. Dines under the auspices of a joint committee of the Royal Meteorological Society and of the British Association, the Government Grant Committee of the Royal Society providing funds for the hire of a vessel for the purpose. The author, after describing various improvements which he had effected in the kites, stated that the weather last summer was most unfavourable for kite-flying, as not only was there heavy rainfall, but gales were of frequent occurrence. On one occasion a thunderstorm came on suddenly when the kite was at an altitude of about 4,500 ft., but fortunately it was got down without any mishap. The results of the observations show that in August last the mean temperature gradient for the first 5,000 ft. was 3°·2 per 1,000 ft. This is substantially the same as that obtained during the preceding summer, although the conditions of weather were very different.

Institution of Civil Engineers.—*Feb.* 16.—Sir W. White, President, in the chair.—The paper read was 'The Forms of Turbines most suitable for Low Falls,' by Mr. Alphonse Steiger.

Society of Arts.—*Feb.* 11.—Sir J. West Ridgeway in the chair.—A paper on 'Our Commercial Relations with Afghanistan' was read before the Indian Section by Col. Sir T. H. Holdich. The paper was illustrated by lantern views and by sketches by the author.

Feb. 15.—Dr. J. Lewkowitsch delivered the fourth and concluding lecture of his course of Cantor Lectures on 'Oils and Fats: their Uses and Application.' This lecture dealt specially with the processes connected with soap and candle industries.

Feb. 17.—The Earl of Denbigh in the chair.—A paper on 'Garden Cities in their Relation to Industries and Agriculture' was read by Mr. A. R. Sennett, and was followed by a discussion.

Mathematical.—*Feb.* 11.—Prof. H. Lamb, President, in the chair.—Messrs. R. C. Maclaurin, E. M. Radford, P. W. Wood, and J. W. Sharpe were elected Members.—Mr. Z. U. Ahmad was admitted into the Society.—The President referred to the loss sustained by the Society, and by mathematicians in general, by the death of Dr. Salmon, and gave an account of his scientific work.—The following papers were communicated: 'On the Roots of the Equation obtained by equating the Reciprocal of the Gamma Function to a Constant,' and 'Some Extensions of Abel's Theorem on Power Series on the Circle of Convergence,' by Mr. G. H. Hardy,—'On Group-velocity,' by Prof. H. Lamb,—'On a Certain Double Integral,' by Prof. A. C. Dixon,—'On an Appropriate Form of Conductor for a Moving Point Singularity,' by Prof. A. W. Conway, —'On the Irreducibility of Perpetuant Types,' by Mr. P. W. Wood,—and 'The Expression of Certain Integrals by means of Continued Fractions,' by Prof. L. J. Rogers.

Physical.—*Feb.* 12.—*Annual Meeting.*—Dr. R. T. Glazebrook, President, in the chair.—The Report of the Council and the Report of the Treasurer were read by the Secretary.—The following officers and Council were elected for the ensuing year: *President*, Dr. R. T. Glazebrook; *Vice-Presidents*, those who have filled the office of President, together with Mr. T. H. Blakesley, Dr. C. Chree, Prof. J. D. Everett, and Mr. J. Swinburne; *Secretaries*, Dr. W. Watson and Mr. W. R. Cooper; *Foreign Secretary*, Prof. S. P. Thompson; *Treasurer*, Prof. H. L. Callendar; *Librarian*, Dr. W. Watson; *Other Members of Council*, Mr. C. V. Boys, Mr. W. Cassie, Mr. W. B. Croft, Mr. H. M. Elder, Prof. J. Perry, Mr. A. W. Porter, Mr. W. A. Price, Prof. F. T. Trouton, Mr. W. C. D. Whetham, and Mr. S. A. F. White.—The President then delivered an address on the theory of the microscope.—Mr. Beck exhibited a series of microscopes in which diffraction-gratings on the stages were viewed with different arrangements of slits placed in the focal planes of the object-glasses, illustrating the various points of Abbe's theory.

MEETINGS NEXT WEEK.

Mon. Society of Arts, 8.—'Modern Book Printing,' Lecture I., Mr. C. T. Jacobi. (Cantor Lectures.)
— Surveyors' Institution, 8.—'British Timber and its Uses,' Mr. H. J. Elwes.
— Geographical, 8½.—'A Pioneer Expedition to Angola,' Capt. Boyd A. Cuninghame; 'A Journey in Northern Uganda,' Major P. H. G. Powell-Cotton.
Tues. Royal Institution, 5.—'Japanese Life and Character,' Lecture I., Mr. E. Foxwell.
— Institution of Civil Engineers, 8.—'The Construction of Railway Wagons in Steel,' Mr. J. D. Twinberrow; 'The Construction of Iron and Steel Railway Wagons,' Mr. A. L. Shackleford; 'Iron and Steel Railway Wagons of High Capacity,' Mr. J. T. Jepson.
Wed. Geological, 7½.—'Eocene and Later Formations surrounding the Dardanelles,' Lieut.-Col. T. English; 'The Derby Earthquakes of March 24th and May 3rd, 1903,' Dr. C. Davison.
— Society of Arts, 8.—'Mahogany and other Fancy Woods,' Mr. F. Tiffany.
Thurs. Royal, 4½.
— Royal Institution, 5.—'Electrical Methods of measuring Temperature,' Lecture I., Prof. H. L. Callendar.
— Institution of Electrical Engineers, 8.—Discussion on 'Transatlantic Engineering Schools and Engineering.'
— Society of Antiquaries, 8½.
Fri. Physical, 5.—'A New Diatometer,' Mr. Borniksen; 'A Quartz-thread Vertical-Force Magnetograph,' Dr. W. Watson; 'Stresses in a Magneto-static Field,' Mr. G. W. Walker; 'Some Hints on the Preparation of Diagrams,' Dr. W. Watson.
— Institution of Civil Engineers, 8.—'Boiler-House Design,' Mr. L. G. Crawford. (Students' Meeting.)
— Royal Institution, 9.—'New Developments in Electric Railways,' Mr. A. Siemens.
Sat. Royal Institution, 3.—'The Life and Work of Stokes,' Lecture II., Lord Rayleigh.

Science Gossip.

At a meeting held at the Museums, Cambridge, on February 8th, it was decided to take steps to perpetuate the memory of the late J. S. Budgett. We mentioned in our notice of him on January 23rd his four expeditions to Africa. It is now proposed to arrange and publish his material and observations, which include a considerable number of very beautiful drawings. The work would be edited by Prof. J. Graham Kerr, and suitably illustrated. It is also proposed, if the funds are sufficient, to add to the volume a reprint of all Mr. Budgett's former writings. Subscriptions towards this object should be sent to Mr. A. E. Shipley, Christ's College, Cambridge.

A meeting of the Royal Society of Edinburgh was held on Monday, when Dr. T. J. Jehu, Lecturer in Geology in St. Andrews University, read a paper on the glacial deposits of Northern Pembrokeshire. Dr. Jehu found in the lower deposits fragments of shells resembling those at Moel Tryfan, North Wales. He also found boulders from the south of Scotland

and the north-west of Ireland, proving that the northern ice must have covered the whole of Northern Pembrokeshire. At the same meeting Prof. C. G. Knott submitted a communication on sea temperature and solar radiation. It was shown that direct solar radiation did not penetrate deeper than about fifty or sixty feet, and that the heat which accumulated in the surface day by day was about two-thirds of the heat supplied by the sun.

The Report of the Astronomer Royal to the Board of Visitors of the Royal Observatory, Greenwich, has just been published as a Parliamentary Paper (2½*d.*).

Madame Ceraski, continuing her examination of the photographic plates taken by M. Blajko at the Moscow Observatory, has detected the variability of two stars which, being in the constellations Vulpecula and Cassiopeia, are to be designated Var. 5, 1904, Vulpeculæ, and Var. 6, 1904, Cassiopeiæ respectively.

Another small planet was discovered by Herr Dugan at the Königstuhl Observatory, Heidelberg, on the 27th ult. Names have been announced for ten of the later discoveries, hitherto anonymous. No. 360 is designated Carlova; Nos. 456, 462, 482, 483, 484, 488, 493, 503, and 507 are to be called Abnoba, Eriphyla, Patrina, Sappina, Pittsburghia, Kreusa, Griseldis, Evelyn, and Laodica respectively. The first of the above (Carlova) was one of the discoveries of M. Charlois at Nice, made so long ago as March 11th, 1893; all the rest were discovered by Prof. Max Wolf and his assistants at Königstuhl—Abnoba and Eriphyla in 1900, and the other seven in the present century.

FINE ARTS

Donatello. By Lord Balcarres. (Duckworth & Co.)

Donatello. By Alfred Gotthold Meyer. Translated by P. G. Konody. "Knackfuss's Monographs on Artists." (Grevel & Co.)

There is no more difficult genius to comprehend in all the fulness and variety of its manifestations, none more elusive, more Protean, than that of Donatello. Donatello is the Renaissance. He sums up and typifies for us almost the whole movement; all the conflicting forces, all the half-understood ideals and aspirations, of that period of spiritual ferment, converge in him and in his work find their most uncompromising expression. But, as though that were not enough, it is not all that his work contains. If he is the type of the Renaissance, he is also the great exception. He continually transgresses the bounds of his own surroundings, reaching backwards alike to the Middle Ages and Antiquity, and intimating dimly a possible future for art which is not even now fully explored. His 'Madonna' at Padua is more ancient than the earliest Greek art, more ancient than Byzantine art; it is so primeval, for all its perfect craftsmanship, that it appeals to one as an idol—if ever there was one—something fallen meteor-like from the skies in ages too remote for human memory, and handed down with scrupulous reverence by countless generations. His 'Ascension of the Madonna' at Naples, and his 'Christ giving the Keys to St. Peter' at South Kensington, appear in the freedom of their handling, the suggestiveness of their forms, to go beyond what a Rodin might conceive possible of the rendering of air and movement in solid stone, while his architectural decoration has in it a suggestion, if it may be said with reverence, of *l'art nouveau*.

Such in briefest outline is, we take it, the nature of the subject which a complete account of Donatello's art must investigate, clarify, and explain. There is no chance here for a critic who comes with clear-cut, inelastic formulæ, with strong preconceptions of what the nature of beauty, or even of artistic truth, may be. If he is a classicist, he will stumble against Donatello's 'Zuccone'; if he is in love with the spiritual beauty of mediæval art, he should be shocked at the fervid classicism of some, the wanton paganism of others of Donatello's works.

Of the two writers whose attempts at what is one of the most difficult feats of criticism we discuss, Dr. Meyer appears to us to come nearer the true point of view. He certainly sees the immensity and difficulty of his subject. Lord Balcarres, however, also writes with conspicuous ability; he shows himself efficient, practical, full of robust good sense, and possessed of striking self-confidence; he has, moreover, read widely and intelligently, he knows his subject, and he knows his own mind. But he has the defects of his qualities. At times he shows his self-reliance, when perhaps a more diffident attitude would be becoming. He points out the errors and defects of Donatello's work with an ease and decisiveness which are not only somewhat disconcerting to humbler students, but also — and this is worse—may actually be misleading to those who only partially understand wherein the difficulties of art lie. There underlies most of his criticism the common notion of *correct* drawing and modelling, so that a beginner reading his book might fancy that even an artist like Donatello was confronted with the difficulty that besets the amateur artist, the difficulty of producing an adequate facsimile of his model. Thus, in criticizing the statue of St. Louis, Lord Balcarres says "The Bishop is overweighted with his thick vestments, and his mitre is rather too broad for the head, the left hand, moreover, is big and Donatellesque." Further on, he says that "in spite of *errors* it deserves high commendation." We do not for a moment suppose that Lord Balcarres is at so elementary a stage of the understanding of a work of art as to suppose that Donatello tried to make a mitre or a bishop's vestments fit neatly and failed, or that he tried to make a hand of ordinary proportions and found to his dismay that it came out too large; but such, we fear, might be the effect on an unlearned reader of his words. Of course all these points, in particular the massed and voluminous drapery, were deliberately planned and perfectly understood by the artist, and are his means of giving a definite and quite peculiar character to the figure. They are inherent in the idea. Really to criticize such a work it must be shown that there is hesitation or self-contradiction in the idea itself, or between the idea and the particular means chosen to give it expression.

A more serious case of criticism, due, we think, to a real want of appreciation, is that the "Zuccone and Jeremiah are overweighted with togas which look like heavy blankets. Habakkuk and the Baptist are much more skilfully draped." Now, if there be a statue in the world which depends chiefly on the drapery, it is the Zuccone, and this drapery is a consummate masterpiece of expressive design. It not only tells us of the slouching gait of its wearer by the fact that it hangs loose in front, unaffected by the forms of the body behind, but its long lines of empty spaces are the perfect and necessary accompaniment of the bald "melon head." Take them away or imagine the figure less "overweighted," and the head loses half its effect. Scarcely less surprising is the statement in this context that sculptors of the fifteenth century regarded drapery as "nothing more than an accessory," and this is held to account for Donatello's supposed deficiency in this respect. We should rather have said that it was by extreme attention to drapery as a means of giving effect to their designs, by reason of the infinite possibilities of variety it presents, that the artists of the fifteenth century were distinguished, while Donatello in particular, over and above his use of it for pure design, makes it a most powerful means of expressing significance, life, and character.

The book is not without examples of what appear to us too indiscriminate and sweeping assertions. Thus we read of "Savonarola, whose only contribution to art was an unconscious inspiration of the charming woodcuts with which his sermons were illustrated." Again, the author's remarks about canons and conventions in art seem to miss the point of what generalized beauty aims at and to exalt the imitation of the actual unduly. "Nothing can be more fatal than to make a canon of art." "Donatello was bound by no laws." Of Donatello's crucifix in Sta. Croce he says, "It is in no sense remarkable"; and he finds Brunelleschi's magnificent creation in Sta. Maria Novella "even less attractive than that in Sta. Croce." Not less disputable is his depreciation of Brunelleschi's competition panel for the doors of the Baptistery. The only two works of sculpture which Brunelleschi has left to us surely show how great and original his talent in sculpture was, and how much of his drastic mode of expression Donatello must have learnt from intercourse with him. Donatello's origins are, by-the-by, treated somewhat vaguely in this book. The chronological order of the pieces is not adhered to, so that we do not grasp the evolution of his talent, nor is the influence of Nanni di Bianco sufficiently indicated.

In his selection of the authentic works of Donatello, Lord Balcarres shows an independence of judgment which is in itself admirable; but we think that in controverting the opinions of such an authority as Dr. Bode, he shows too little appreciation of the difficult and doubtful nature of such conclusions. To say of the painted St. John at Berlin that "the whole conception is weakly and vapid" (while accepting the less incisive, less vitalized bust at Faenza), or to say that the marble 'Flagellation' at Berlin "is the work of a clever but halting plagiarist," seems to us to savour of haste and temerity.

Our author has a theory that there are far too many reliefs of the Madonna and Child attributed to Donatello, and far too few busts in the round. His argument on the point is curious. He admits that the dis-

crimination can only be made on stylistic grounds, but says that "if driven to a strict and logical conclusion it becomes misleading." It is apparently to be tempered by our *a priori* convictions of what Donatello *ought* to have done :—

"Stylistic data offer the only starting-point; but as these data are readily found by comparison with Donatello's accepted works, it ought to be possible, *on the fair and natural assumption that Donatello may well have made such busts*, to determine the authenticity of a certain proportion."

The phrase which we have italicized sounds to us strangely like an attempt to arrange a compromise with political opponents. Lord Balcarres seems to forget that it is a question of arriving, however slowly, at absolute truth, not at a kindly mutual arrangement among critics, and that where we have nothing better than stylistic criticism to go upon the only thing to be done is to push it to its strict and logical conclusions, however repugnant they may be to our feelings of property and propriety. The argument is all the more curious in that, so far as we can observe, Lord Balcarres scarcely proposes to alter the number of Donatello's accepted busts. He adds the Faenza St. John, but takes away the one at Berlin, while the Grosvenor House bust, which he vigorously defends, was already accepted by Dr. Bode. The question of the Madonna reliefs is even more difficult, so insensibly do the works of the master and his atelier shade off into one another; but our author's general attitude is one of scepticism. He appears to doubt the Pazzi Madonna at Berlin and the Madonna of the Vicolo Fogge at Verona. The large clay Madonna in the South Kensington is, according to him, a forgery, though he omits to explain away the existence of the early replica at Berlin. Indeed, he gives unqualified assent only to the Courajod Madonna of the Louvre, and even this in another passage he appears to contradict.

We have given Lord Balcarres's book extended notice, because it suggests so many controversial points. We should be sorry if, in investigating these, we failed to leave the impression that it is an extremely capable book. We have protested against what seems to us his too cavalier way of pointing out the "errors" of a genius; but this is infinitely preferable to the more common fault of an indiscriminate and gushing adulation of great names, while his very independence and self-reliance, which jar at times, are necessary conditions for an advance to a new and personal critical standpoint.

It is unnecessary to consider Dr. Meyer's book at any great length, since it tallies much more nearly with accepted opinions on Donatello's art, and aims only at revising and elucidating the results which have already been obtained. It is, however, an admirable and sympathetic study of the artist, and the best general treatment of the subject that we know. It is, moreover, excellently illustrated, and the author has shown real originality and discrimination in his use not only of familiar photographs of whole monuments, but also of reproductions of separate portions in detail. Not unfrequently such a treatment presents a wholly new idea of the artist's work. Thus, for instance, the separate reproduction of one of the groups of two angels which crown the Sta. Croce Annunciation gives us the impression almost of a new work of Donatello's, so impossible is it, before the monument itself and in face of the overwhelming attraction of the central relief, to give it the concentrated attention it deserves.

Dr. Meyer unfolds clearly the progressive stages of Donatello's artistic development, and in doing so takes the opportunity to reconsider the dates assigned to various works. His suggestion of an early date for the bust of St. Laurence in the sacristy of S. Lorenzo is plausible. He appears to us to realize better than Dr. Bode the difference of style between the Lille Salome and the relief of the same subject at Siena. The former he associates with Donatello's second Roman period, and in the same period he places the marble Pietà at South Kensington. The Sta. Croce Annunciation he describes with much reason as of the years 1428–33, and regarding this and the St. Peter's Tabernacle makes some excellent remarks on Donatello's peculiar treatment of architectural accessories.

The extraordinary freedom of these works surpasses in modernity anything that the full Renaissance produced, and, as we said before, is really comparable in aim to the decorative work of *l'art nouveau*. This requires some explanation to avoid misunderstanding. What is evident in Donatello's design is the attempt to bring about a plastic unity rather than an architectural construction; so that where an architect would feel the necessity of marking off different members by prominent saliences, Donatello slurs the transitions by novel and ingenious though sometimes dubious devices. He *dis-articulates* his architecture. The suggestion of such a method of free design may be compared to the impressionism of Titian's latest paintings. In both cases, however, the excellence of the work lies in the fact that the artists have only arrived at freedom by absolute command of material—it is a formlessness replete with suggested and understood forms, and this cannot be said of modern efforts along the same lines.

Dr. Meyer's book suffers somewhat from being a translation; though the rendering is adequate, it never reads exactly like English. One or two misprints—such as "course" for *coarse*, "lurch" for *lurk*, and "regaled" for *relegated*—might have been avoided.

Venice and its Story. By Thomas Okey. (Dent.)—The story of Venice has been written so often and so well that it needs some special quality in the writer to excuse his venturing on the task, and this special knowledge, we hasten to add, Mr. Okey undoubtedly possesses. The claims of Venice on the attention of men of our time are manifold: the merchant sees in it a predecessor of our commerce; for the artist and the architect it is a holy city; the historian sees in it the gateway of mediæval Europe opening on the East; the politician studies a form of government stable for centuries, and its effect upon its subjects; the philosopher seeks the inherent causes of its decay. The author, as befits the historian of Italy of to-day and an Englishman, treats of it from these standpoints; he knows his Venice intimately, yard by yard, yet as one among many other cities, and thus misses none of the special qualities which mark it off from them as a city apart. Indeed, the more characteristic part of the book is rather Venice through its history than anything else. Without any borrowed graces of style, the story stands out simply and directly written, one of the most impressive chapters of European history. Only those familiar with the amount of recent research in Venetian archives can appreciate the restraint and judgment Mr. Okey has shown in the selection, and still more in the rejection, of matter for his book, and the few, the very few mistakes in the book are not serious. Thus a statement as to Aldus publishing an edition of 24,000 copies of the 'Encomium Moriæ' of Erasmus in 1515, of which only one imperfect copy exists, is taken by him from Didot, who ought to have known better. We have traced the story back to Dibdin, and have found at least six copies in recent sales, besides which no edition at that time could have consisted of more than one or two thousand copies at the most. In the latter part of the book Mr. Okey discourses of the pictures and sights of Venice at some length, and with a pleasing consciousness of the effects of modern criticism. Altogether this handsome book is indispensable to any one who wishes to make full use of his visit to the Queen of the Adriatic.

It is illustrated by maps, forty-eight coloured reproductions from Mr. Hinchcliffe and Miss Ward, a large number of drawings by Miss Erichsen, and some photographs of pictures, among which we are glad to see some not often reproduced. We wish we could feel that the illustrations as a body have the same justification for existence as Mr. Okey's book. But if Venice has been written about by many, it has been painted by more—and even the greatest have had to confess their shortcomings. These sketches in their authors' notebooks would have been a pleasant possession to them, and, filled out by memory, would have recalled to them the golden light of Venetian skies, while to others they are merely praiseworthy exercises in colour.

Les Musées de l'Europe: Versailles. By Gustave Geffroy. (Nilsson.)—This is a most excellent popular book—a model, in fact, of what a popular book of its class should be. In such a guide notes and references are out of place, but the text should be none the less exactly correct. A free use (handsomely acknowledged by the dedication) of the indefatigable labours and the immense stores of learning of M. Pierre de Nolhac, has given all desirable certainty to the handling of his subject by M. Geffroy, and his conception of Versailles, not only as palace, but as an historical museum in which the story of three centuries of the French monarchy is enshrined, has the proper unity and value necessary to bestow consecutive interest on his text. The reader—whether by his fireside or actually within the precincts of the château—may take M. Geffroy as a safe and conscientious guide; he will find, too, that his lavish illustrations have been most happily chosen; and in many of those that are full-page, such as the details given of the ceiling of the "Galerie des Glaces," the merit is above the usual average of execution bestowed on similar work.

WATER-COLOURS AT MESSRS. AGNEW'S.

The thirty-eighth annual show of what, with a curious devotion to tradition, are still called "selected high-class" water-colours reveals, as usual, some uncommonly good work. This time the novel interest lies almost entirely in the Turners which Messrs. Agnew have brought to light. Of the other early water-colour draughtsmen there is little of great importance. Two of the Girtins were shown last year, but there is a delicate blue-grey monochrome drawing of *A Ruined Abbey*

(No. 26) by him, and an admirable drawing of *Basle* (249), which, for all its miniature-like dimensions, has almost the space, as it has much of the style, of a Canaletto. There is, too, a grand sombre composition *On the Wharfe* (34). Of the Cotmans none struck us as important or powerful, and some appeared rather dubious attributions. There are a good many De Wints, of which we liked best the Crome-like *Stone Quarry* (12) and *Ploughing* (254), with its long line of silhouetted figures and foreground against a luminous sky. In such works De Wint's somewhat feeble sentiment for colour does not obtrude itself, and his very real sense of design by richly contrasted tone has its full effect. We noticed, too, an exceptional drawing by Holland, *The Piazza Signori at Verona* (2), seen, as usual, rather with a scene-painter's eye, but with less theatrical illumination and a greater approach to sensitiveness than he usually displayed. There are many Prouts here which hardly warrant Ruskin's admiration. David Cox, too, is much in evidence, the uncompromising blues of his skies starting out unpleasantly from their surroundings. There is nothing here, if we except a charming and early study (211), which is likely to enhance or even to uphold his reputation. An interesting early Varley (236), a pretty drawing by Hearne (172), and a Crome (242) also deserve notice.

But it is, after all, by the Turners that this exhibition will be remembered. One or two of them can be scarcely known, since they do not appear in Mr. Dillon's catalogue. Of such is a marvellous little early drawing of *Ely Cathedral* (221), which, though it pretends to be little more than a precise architectural drawing, has already implicit in it all Turner's command of atmospheric envelopment and suffused glow of sunlight. Somewhat later and already rich in colour is the *Wakefield Bridge* (42), a splendid harmony of coppery gold and degraded blues. Above it hangs one of Turner's most elaborate water-colours, the *Kilchurn Castle and Cruchan Ben* (41), exhibited in the Academy of 1802. Already in this he was using water colour to attain something of the completeness of illusion and infinity of oil painting, and on a scale which demands imposing relief. It must, indeed, be one of the earliest instances in which the limits of the drawing were transcended, and a rivalry with painting, which has in the end proved unfortunate to water colour, was set up. But at this early stage one could scarcely foretell this, so discreet is the colour scheme, so admirably unified the chiaroscuro, and if already the pure wash is helped out by the ingenious devices which Turner discovered, they are used as Turner alone knew how. Somewhat later is the *Riggenberg Castle* (224), which in the broad massing of the hill and castle, seen against a sky of bronzed gold, suggests a return to the methods of design which he learnt from Girtin. Yet a little later is the *Bonneville* (205), which appears to us to belong to the very climax of Turner's power as a water-colour draughtsman. Still largely planned, according to the early tradition, with finely wrought divisions of solid tone, and yet glowing with transparent depths of colour such as no other artist has ever extracted from the medium, it has, for all the decision and massiveness of its architectonic structure, an elusiveness and mystery in the quality of the light, the pursuit of which was later to absorb too exclusively Turner's attention. Such work as this represents the happiest moment in his art, a moment of equilibrium between contending aims, the moment when the earlier formula of design was stretched to its utmost limits, and yet held and sustained the artist. The terrible effects on Turner's taste when he finally broke loose are to be seen in two little vignettes, *The Temptation* (208) and the *St. Michael's Mount* (218). They make us shudder to think what Turner, with his immense powers, would have been had he not grown up in an austere and scholarly tradition. Some of the vicious habits of the vignettes are already apparent in the slightly earlier *Shoreham* (223); the large simplicity of design, the architectural planning of the divisions, have given way before an absorbing interest in rendering the infinitude and vibration of sunlight. Finally, there are two drawings from the collection of Mr. Irvine Smith—the *Lucerne, Moonlight* (209), and the *Constance* (219)—which must be among the very latest of Turner's water-colours. They are both unusually complete and elaborate, the moonlight, in particular, being rendered with all the profound knowledge of natural appearances which Turner had acquired; the blue blacks and greys of the middle distance are modulated almost insensibly into a suggestion of reds and greens in the foreground, which relieves the scheme of its monotony without destroying the illusion of moonlight. The 'Constance' has some splendid passages, but the colour is less unified, and the tendency to form separate centres of colour, with unrelated accents of blue and red, interferes with the harmony.

GIFTS OF EGYPTIAN ANTIQUITIES TO MUSEUMS.

The Beni Hasan Excavations Committee finds itself able to offer to a number of museums in the United Kingdom and the colonies a set of ancient Egyptian pottery, typical work of the Eleventh Dynasty, dating about 2300 B.C.

The gifts will be allotted to public museums firstly, by which is understood museums of towns and institutions which are open free of charge to the public. Educational institutions accessible to limited numbers are not debarred, but no grants can be made in any circumstances to private individuals. Applications from the Continent of Europe or from America, subject to these conditions, will be considered equally. Letters should be addressed, before March 20th, to the Director of Excavations, Beni Hasan, Abu-Kirkas, Upper Egypt.

SALES.

At Messrs. Christie's on the 12th inst. a Louis XI. Snuffbox, having panels enamelled in polychrome with scenes from 'Gil Blas,' realized 1,942*l.* On the same day the following miniatures were sold: G. Engleheart, Admiral Sir Eliab Harvey, 60*l.*; Mrs. Douglas, wearing mauve and white fichu, 31*l.* John Smart, Portrait of a Lady, wearing white and lilac dress, dated 1782, 525*l.*; Col. Montalba, 42*l.*; Patrick Colquhoun, 54*l.* Three enamels in a frame, comprising Queen Anne of Denmark, Elizabeth Crewe, and the Duchess of Buckingham, fetched 42*l.*

On the 13th inst. Messrs. Christie sold the following pictures: Hoppner, Portrait of a Lady, in white dress, with dark cap and cloak, 110*l.* Romney, Mrs. Wilson, in green dress, 220*l.* Head of a Young Girl, her right arm raised, 273*l.* D. Teniers, Interior of a Shed, 141*l.* Sir W. Beechey, The Infant Bacchus, 120*l.* Bissolo, The Madonna and Child, with St. Catharine and a donor, 325*l.*

Fine-Art Gossip.

To-day Messrs. P. & D. Colnaghi invite us to the private view of a selection of engravings after George Morland, and Mr. van Wisselingh to an exhibition of lithographs by M. Fantin-Latour at the Dutch Gallery.

To-day also Mr. T. W. Allen opens in the Modern Gallery, New Bond Street, a show of his work. It consists of over a hundred pictures in oils, water colours, and charcoal, representing chiefly work done in Surrey at Witley, Haslemere, Charterhouse, and Milford, though other districts are not neglected.

An exhibition of the remaining works of the late Mr. Clifford Harrison will shortly be opened at the Graves Galleries, Pall Mall. It will comprise a large number of water-colour and pen-and-ink drawings.

The third annual exhibition of the Glasgow Society of Artists was opened on Monday in the Century Art Gallery. Since the Society's initiation the number of exhibiting members has not much increased, and the present exhibition is considerably smaller than that of last year. There are, nevertheless, many interesting canvases. Mr. W. A. Gibson has some strongly coloured Dutch scenes, and Mr. Monro R. Orr is represented by several of his character sketches from Dickens. The work of other artists shows independence.

An exhibition of contemporary engravings drawings, and maps, illustrating the streets and country which now compose London, and its inhabitants during the eighteenth and early nineteenth centuries, is being opened at the Fine-Art Society's Rooms in New Bond Street to-day. The Society has acquired a collection which has taken over a quarter of a century to put together, and is unique as regards views of Hampstead, Highgate, and Northern London, but these will not be included in the present exhibition, which deals only with London between the Thames and Regent's Park.

The strange phenomenon called 'L'Art Nouveau' is discussed in the *Magazine of Art* for March, by leading painters, designers, architects, and sculptors of the day. The contributors to this opening chapter include Messrs. Walter Crane, T. G. Jackson, Alfred Gilbert, W. Goscombe John, George Clausen, E. A. Abbey, B. W. Leader, and J. M. Swan. Those who are to follow will include Messrs. G. Frampton, G. D. Leslie, Henry Woods, H. W. B. Davis, G. H. Boughton, and W. D. Caröe.

One of the most attractive portraits in the next Salon will be that of the Pope, on which M. Gabriel Ferrier is now engaged, and for the public exhibition of which he has received the Pope's permission. The same artist has recently painted the portrait of Madame Cambon, the mother of the two ambassadors.

The death is announced of the well-known French sculptor André d'Houdain, a native of Cambrai and a scholar of Cavelier, in his forty-fourth year. At the Paris Exhibition of 1900 he was awarded a silver medal. At the last Salon he had a marble group with the title 'La Pesée.'—The death is also announced of M. André Bellemain, the architect, a native of Lyons, where he was born on May 29th, 1852. He studied under Charvet and Louvier. After working for some time in the office of Coquard, he returned to Lyons, and became associated in the architectural undertakings of his brother. He first exhibited at the Salon in 1874, and was vice-president of the Société des Architectes Français, 1895–6.

At an important sale of Egyptian antiquities, found at Abydos, at the Hôtel Drouot last week, the Louvre authorities were successful in obtaining several articles. The most striking of these was a block of limestone carved with an *épervier*, or sparrowhawk, resting on a cartouche on which is carved a serpent, and beneath which are shown the doors of a house. The entire height of the piece is 1 metre 45 cent., and it is said to be the most ancient historical monument of its kind yet discovered, its age being placed at about 8,000 years. It was discovered at Abydos by M. Amelineau some eight years ago. It realized 94,000 francs, which, with the auctioneer's and other charges, will amount to 100,000 francs, the highest amount ever paid by the Louvre for a "simple document épigraphique." *L'Éclair* states that it was previously offered to the Louvre at a tenth of the price at which it has now been acquired. The Louvre acquisitions at the same sale also included five articles in ivory.

MUSIC

THE WEEK.

Bechstein Hall.—Mr. Frederick Lamond's Pianoforte Recital.

Queen's Hall.—London Choral Society's Performance of 'The Dream of Gerontius.' Richter Concert.

Albert Hall.—Royal Choral Society's Performance of Mr. Coleridge-Taylor's 'The Atonement.'

Mr. Frederick Lamond gave a pianoforte recital at the Bechstein Hall on Saturday afternoon, when his whole programme was devoted to Beethoven. There was no attempt at a chronological arrangement of the five sonatas; the only scheme, if any, was a retrograde one: Op. 111, Op. 110, Op. 78, Op. 2, No. 3, and Op. 31, No. 3. By proceeding in the regular order one is able to follow the development of the master's genius; from the very first, however, and in spite of Mozartian influence, there is such strength, and now and again there are such wonderful flashes of genius, that it is not so much a passing from high to low as from one interesting phase to another: in each there are traces of the other. Mr. Lamond, as we recently remarked was the case with all great pianists, is unequal. We heard him a short time ago, but found his playing exaggerated. On Saturday his rendering of the first two sonatas named must have satisfied the most critical; thought and feeling were held in equal balance, and the technique was all that could be desired.

On Monday evening the London Choral Society, under the direction of Mr. Arthur Fagge, gave a performance of Dr. Elgar's 'Dream of Gerontius' at Queen's Hall. Each fresh hearing of that work confirms our opinion that the first part is an inspiration from first to last note, but that in the second the composer is self-conscious; in the first there is fusion of strong intellect and strong emotion, whereas in many pages of the second the one outweighs the other, the "Alleluia" song and the "Farewell" of the Angel presenting, however, two notable exceptions. The performances of 'The Golden Legend' and of 'Elijah' led us to doubt whether the choir would do justice to the choral music of 'Gerontius.' In the rendering of the two works named we found plenty of hearty and intelligent singing, though not those delicate gradations of tone and that feeling which impart colour and expression. But on Monday evening there was an unexpected improvement. The difficulties of the music, of course, required special study and numerous rehearsals, and the fact that this was virtually the first public performance of the work in London no doubt put the conductor and also the singers on their mettle. Anyhow, whatever the cause, the performance deserves high praise; the pianissimos were most delicate, the fortes sonorous. The "Demons" chorus must be accounted a clever attempt rather than an actual achievement, and, again, the "Glory" chorus was not given *sans peur et sans reproche*. But the effect of the whole was peculiarly impressive. The London Choir has incurred a responsibility; it—or perhaps we ought to say Mr. Fagge the conductor—has shown what it can do, and in future it will be criticized by the standard of its own creation. Miss Marie Brema's reading of the mezzo-soprano music accentuated the dignity rather than the loving sympathy of the Angel, and her *tempi* were much too slow. Mr. John Coates's rendering of the "Gerontius" music is familiar; Mr. Ffrangcon Davies delivered the imposing exhortation to the dying man with boldness, yet becoming restraint.

The fifth Richter Concert at the Queen's Hall was well attended. The programme included Schubert's great Symphony in C. The chief feature of the evening was the first appearance in London of Herr Artur Schnabel. In Brahms's Second Pianoforte Concerto in B flat, Op. 83, he displayed full command of the key-board, also life and marked intelligence in his playing; he created a highly favourable impression. Dr. Richter conducted with his usual skill and more than usual energy.

Mr. Coleridge-Taylor's sacred cantata 'The Atonement' was performed on Wednesday evening, for the first time in London, by the Royal Choral Society, at the Albert Hall, under the composer's direction. When the work was produced at Hereford last September, we recognized much in it characteristic of the composer of 'Hiawatha'; yet the very qualities which made for success in this work, produced the reverse effect in 'The Atonement.' 'Hiawatha' will live; the cantata will only be remembered as a clever attempt on the part of a composer to set to music a weak libretto, and as evidence that there is latent power which only needs the right material for fresh manifestation. Mr. Taylor has made some cuts, and we are glad to find among them the inappropriate tenor song for Pilate and the duet which follows. It is a frank acknowledgment on his part that the objections raised against them were valid. And we noticed with pleasure in one passage the restoration of the actual words of Christ in place of those substituted by the writer of the poem. The principal soloists, Madame Sobrino and Messrs. William Green and Andrew Black, sang well. The composer was cordially received.

FRAU CORNELIUS.

Rome, February 9th, 1904.

The beautiful Protestant cemetery was the scene this afternoon of a gathering of persons of various nationalities, met together to pay a last tribute of love and devotion to the memory of Frau Bertha Cornelius, widow of the gifted poet and composer Peter Cornelius.

The inspirer of his genius in poetry and music, her sphere was pre-eminently that of home. Her children knew no other paradise. Her loving sympathy and tender care, her enthusiasm and interest for all that was ennobling, communicated itself to all around her. Absolutely sincere and earnest in character, she was sought and loved by young and old. The short years of her married life passed away blessing and blessed; in her long widowhood, self-forgetting, she made her home a wellspring of life and happiness to all who came within its influence. Her gifted artistic nature was at home among the wonders and glories of the Eternal City, and during the past weeks she spent many hours in her invalid chair on the sunny Pincio or in the beautiful Borghese gardens, rejoicing in the sunshine and the companionship of her children. After a wasting illness of some years, she fell asleep on Saturday, the 6th inst., and has been laid in a sunny slope under the protecting walls of Rome not far from the spot dedicated to Shelley's ashes, where the giants of the forest keep everlasting watch and are ever green.

Standing with his sister at their mother's grave, her son, Dr. Carl Cornelius, Professor of the History of Art in the University of Freiburg, Breisgau, delivered an appropriate funeral oration, when every one must have thought of the words, "Her children arise up and call her blessed." Margaret E. Bache.

*** To the above need only be added that Peter Cornelius, one of the foremost champions of the new German School, composer of the clever comic opera 'Der Barbier von Bagdad,' performed in 1891 by the pupils of the Royal College of Music, and of many delightful songs, died at Mayence in 1874, at the early age of fifty.

Musical Gossip.

A new Pianoforte Quartet in C minor (Op. 41), composed by Prof. Robert Kahn, was produced at the Popular Concert at St. James's Hall last Monday evening. Laid out in four movements, the work contains much that is interesting and attractive, and the writing is never stiff or cramped. The first movement and the Vivace are remarkably animated, while the Andante Sostenuto, of serious and impressive character, affords excellent contrast. Without break the Finale follows on, the music here lacking neither energy nor decision. Prof. Kahn, who gave a praiseworthy rendering of the pianoforte part, which is showy though never obtrusive, received adequate support from Messrs. Kruse, Hobday, and Edward Mason.

The 'Love Birds,' libretto by Mr. George Grossmith, Jun., music by Mr. Raymond Roze, was produced at the Savoy Theatre last Thursday week. The work is frankly frivolous; the aim is to amuse, and by means which at times savour of opéra-bouffe or even pantomime. The Savoy Theatre has long been associated with works of a higher order, and naturally they come to one's remembrance, and force comparison which is not favourable to the musical comedy in question, either as regards the libretto or the music. The latter is tuneful, but does not show individuality. To be fair, we must say that the lyrics and the story generally are hardly calculated to bring inspiration. Some of the accompaniments, however, show taste and refinement, and possibilities of better things. Miss Blanche Ring, Miss Lottie Venne, and Messrs. Lawrence Grossmith and Fuller Golden made the most of their parts.

Last Tuesday week Mr. E. van der Straeten delivered an interesting lecture at the Tonal Art Club on F. W. Rust, an eighteenth-century composer, who has not inaptly been styled "a predecessor of Beethoven." Illustrations of his music were given by Señor Carlos Sobrino and Mr. Henry Such.

The forty-eighth annual series of Crystal Palace Concerts will consist of three recitals by Miss Marie Hall (March 5th), M. Jean Gérardy (March 12th), Lady Hallé and Mr. Plunket Greene (March 19th), and on March 26th an orchestral concert by the Crystal Palace Amateur Orchestral Society, assisted by the Palace Choir. Mr. Lloyd Chandos will be the vocalist, Sigmund Beel the violinist, and Mr. Walter W. Hedgcock conductor.

Dr. Elgar's 'Dream of Gerontius' will be performed at the Crystal Palace by the Dulwich Philharmonic Society on the evening of March 5th.

Mr. J. W. Thirtle, who claims to have solved the time-honoured mystery of the so-called musical titles of the Psalms, has embodied his studies in a book, which will be published by Mr. Henry Frowde on February 29th. This volume—'The Titles of the Psalms: their Nature and Meaning Explained'—marks a new

departure in the discussion of questions relating to the Psalter, which is reprinted.

An illustrated series of monographs, entitled "Living Masters of Music" (John Lane), with Mrs. Rosa Newmarch as editor, will shortly appear. The first volume, 'Henry J. Wood,' will be by Mrs. Newmarch. Other volumes are announced by Mr. A. Kalisch ('Richard Strauss'), Mr. R. J. Buckley ('Edward Elgar'), Mr. E. A. Baughan ('Paderewski'), Mr. Arthur Hervey ('Alfred Bruneau'), and Mr. J. A. Fuller Maitland ('Joachim').

Grieg has just composed a new orchestral work, entitled 'Old Norwegian Romance, with Variations,' which will be played for the first time at a concert at the National Theatre, Christiania, on the 21st inst.

Puccini's new opera, 'Madame Butterfly,' was produced at La Scala, Milan, on Wednesday night.

The three works selected by the jury for the Sonzogno prize of 2,000*l.* are to be performed at Milan next May: 'Domino Azzurro,' by Franco de Venezia; 'La Cabrera,' by Gabriel Dupont; and 'Manuel Menendez,' by Lorenzo Filiasi. They will first be given on separate evenings in presence of the jury only; then they will be repeated *coram populo;* and before the final verdict, all three on one evening. The performances will be under the direction of Maestro Campanini.

The death is announced of Franz Coenen, former director of the Amsterdam Conservatoire. He was born in 1826 at Rotterdam, where his father was organist. He was an excellent violinist, pupil of Molique and Vieuxtemps, and made extensive tours in North and South America with Henri Herz, and also with Ernst Lübeck. His compositions include a symphony, quartets, cantatas, and a setting of the 32nd Psalm.

The widow of Ludwig Schnor von Carolsfeld has just passed away at Carlsruhe. When 'Tristan' was produced at Munich (June 10th, 1865), he was the Tristan and she the Isolde. The husband caught a chill and died after the fourth performance, and his widow never again appeared on the stage. Her maiden name was Malvina Guarrigues, and she made her *début* at Dresden when eighteen years old.

The competition for the Rubinstein Prize of 200*l.*, which takes place every five years, will be held next year at Paris. The first took place at St. Petersburg in 1890, the second at Berlin, and the third at Vienna.

Mr. Conried has won the action which he brought against *Freistatt*, the Munich weekly review, for a defamatory article entitled 'The Rape of the Grail.' The Schott Söhne firm at Mayence, in a printed circular, gives denial to statements made by Herr Kommerzienrat v. Gross, representative of the Wahnfried house, during the trial. His chief statements were as follows: That the score of 'Parsifal' was sold on the express condition that it should not be performed; that it was printed three or four years ago (whereas it appeared in 1883); and that the pocket score was unlawfully issued, no notice of its appearance having been vouchsafed to the Wagner family.

The Belgian magazine *Wallonia* gives interesting details respecting Grétry. M. J. T. Radoux, director of the Liège Conservatoire, for many years has taken deep interest in everything relating to Grétry and his art-work. In 1882 he presented a collection of "relics" concerning the composer to the town of Liège, and the municipal authorities grant an annual subvention for its preservation and extension. The Musée Grétry is to be moved into Grétry's birthhouse. It contains autographs, many documents, portraits, and editions of his musical and philosophical works. In connexion with the exhibition to be held at Liège, M. Radoux will give a cycle of the principal works of the composer.

According to the *Allgemeine Musik-Zeitung* of February 12th, a theatre is to be erected at Charlottenburg at a cost of 2,150,000 marks; and the municipal authorities will lease it to the Berlin Schiller Theatre Company at a yearly rental of 100,000 marks.

PERFORMANCES NEXT WEEK.

Sun.	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League, 7, Queen's Hall.
Mon.	Popular Concert, 8, St James's Hall.
—	Stock Exchange Orchestral Concert, 8, Queen's Hall.
Tues.	R von Zur-Mühlen and Rudolf Zwintscher Song and Pianoforte Recital, 3, Bechstein Hall.
—	Herr Kreisler's Orchestral Concert, 8, Queen's Hall.
—	Miss G Sunderland and Mr. F. Thistleton's Concert, 3, Brinsmead Gallery.
—	Mr Whitney Tew's Vocal Recital, 8 15, Bechstein Hall.
Wed.	Miss Adela Verne's Historical Music Recital, 3.30, Salle Erard.
—	Mr W Chatham's Concert, 8.30, Bechstein Hall.
Thurs.	Broadwood Concert, 8.30, St. James's Hall
—	Alma Mater Male Choir, 8 30, Bechstein Hall.
Fri.	Ballad Concert 3, Bechstein Hall.
Sat.	Popular Concert, 3, St. James's Hall.
—	Symphony Concert, 3, Queen's Hall.
—	Metzler's Vocal and Pianoforte Recital, 3, Æolian Hall.

DRAMA

THE WEEK.

Imperial.—'A Queen's Romance,' a Version in Three Acts, by John Davidson, of 'Ruy Blas,' by Victor Hugo.
New.—'My Lady of Rosedale,' a Play in Four Acts. By Alfred Capus. Adapted by J. Comyns Carr.
Garrick.—'The Arm of the Law,' a Play in Three Acts. Adapted from 'La Robe Rouge' of Eugène Brieux.
Duke of York's.—'Captain Dieppe,' a Light Comedy in Three Acts. By Anthony Hope and Harrison Rhodes.

Of the great dramas which Victor Hugo gave to the world during the first half of the past century 'Ruy Blas' is the only one that has established itself in public favour in England. Renderings of 'Le Roi s'amuse' have been produced by Phelps and Edwin Booth respectively. 'Lucrèce Borgia' is chiefly associated with the lyric stage, and 'Angelo,' 'Hernani,' 'Les Burgraves,' 'Cromwell,' 'Marie Tudor,' and 'Marion de l'Orme' are virtually unknown. 'Ruy Blas,' on the other hand, has been often adapted and frequently seen. Like all Hugo's dramas, among which it may rank as the showiest, it offers exceptional difficulties to the adapter. Its long tirades are distasteful to a public impatient of everything except action, which, as Hugo says in his preface to the printed play, so delights the crowd as to render it indifferent to characterization and other essentially dramatic gifts, while its magnificent alexandrines are incapable of adequate rendering in any known English metre. In translating the work afresh Mr. Davidson has shown himself more nearly a poet than a dramatist. Departing widely from the original text, he has told his story in language of much vigour and some passion. The arrangement of the scenes is, however, inexpert. So much action is crowded into the second act that probability and balance are upset, and the surrender of the queen to the impetuous advances of her lover is hasty and undignified; while the greater part of the third act is occupied with scenes which, after all allowance is made for their provenance, seem mere buffoonery. The substitution for the laconic message of the king to his royal consort of an unofficial document appointing her regent is weak and banal, while the death of Don Salluste in a duel, instead of by the hands of his self-appointed executioner, falsifies and vulgarizes the play. 'A Queen's Romance' is scarcely worthy of the adapter of 'Pour la Couronne.' Mrs. Patrick Campbell as the Queen presents a series of exquisite pictures, and assigns the amorous woman a recognizable and fascinating individuality. Mr. Lewis Waller acts, moreover, with vigour and with satisfactory declamation as Ruy Blas. The efforts failed, however, to master the sense of ennui by which the audience was overpowered.

Though inferior both in freshness and in wit to 'La Veine' and 'Les Deux Écoles' by the same author, 'La Châtelaine' of M. Alfred Capus displays the same style of sunny optimism which puzzles almost as much as it pleases a public pastured of late in the gloomy and murky fields of the Théâtre Antoine. It is, further, breezily written, and displays some humorous characterization. The chief defect, which it shares with many recent comedies of English and French origin, is that it has a weak and unconvincing termination. That defect Mr. Carr has done little to remedy, leaving it pretty much as he found it. In preserving in an adaptation the atmosphere of his original, and in finding English equivalents for the characters M. Capus has invented, Mr. Carr has obtained a creditable amount of success, and the piece he has provided is sympathetic throughout, and stimulating in two of its four acts. The opening act, even, which serves only to dispose the pieces on the board, is agreeable, and the scenes which follow and show the subjugation of the Lady of Rosedale by the generous and chivalric proceedings of her middle-aged lover have genuine charm. Unfortunately the main interest, though pleasing, is thin as it can be, and in order to spread over four acts a story that is barely adequate for a *proverbe* or an idyll, the author is obliged to bring in a fresh interest, which when obtained is as inconvenient as it is intrusive. The spectre which is conjured up refuses to be laid. Mr. Carr supplies a conceivable motive for the closing action. In so doing he has, however, to stretch to the utmost the long arm of coincidence, or to summon to his aid a *deus ex machina* whose repose his adjurations have untimeously disturbed. In taking the part of Ralph Wigram, the André Jossan of M. Guitry, Sir Charles Wyndham discloses no new facet of his talent. It was a bold experiment to trust to so young an actress as Miss Mabel Terry-Lewis a part such as Sylvia Fitzallen (the Châtelaine), first played by Madame Jane Hading. The actress, however, acquitted herself admirably, revealing all the gentler and more feminine traits of the heroine, and all but realizing the more poignant situations. Miss Mary Moore had next to nothing to do; but she, Mr. Sydney Brough, and Mr. Eille Norwood were seen to advantage. Such comic interest as the piece possesses depends on the apparent struggle for supremacy between a husband and wife—the latter loud-voiced, assertive, and impatient of contradiction; the former experienced and subtle, gaining always by a flank movement what he could not obtain by an attack in face, and persuading his wife that she is obtaining her own way when she is in fact doing his bidding.

Out of his 'La Robe Rouge' M. Brieux has extracted a play direct in action, agonizing in motive, and thoroughly suited to English tastes and comprehensions. This

deals wholly with the persecution by Mouzon, the examining magistrate at Mauléon, of the two Basque peasants Etchepare and his wife Yanetta, and the wild vengeance exacted by the outraged wife. Much that is of highest literary interest and value in the original disappears, but what is left is intensely human and dramatic. It furnishes, too, abundant opportunities for histrionic treatment, and Mr. Arthur Bourchier in the part originally played by M. Huguenet, and Miss Violet Vanbrugh in that created by Madame Réjane, obtained what may perhaps be regarded as the greatest triumphs of their respective careers. Both acted very finely and convulsed their audience. Other parts were well played, and the entire interpretation was eminently creditable. In early days the magistrates of the small Pyrenean town of Mauléon used to administer the laws in open air under the shade of a walnut-tree. We do not know if this primitive method of administering justice suggested to M. Brieux their descendants as fitting objects for his scarification.

Anthony Hope's new comedy is hardly worthy of the pen to which we owe 'Pilkerton's Peerage' and 'The Adventures of Lady Ursula.' It is written with vivacity, and some of its touches are excellent. As a whole, however, it seems like a not very successful caricature of its author's previous work. Mr. H. B. Irving as the hero showed himself possessor of a good vein of humour, and Miss Irene Vanbrugh acted with delightful archness. Mr. Dion Boucicault, Mr. Edward O'Neill, Miss Miriam Clements, and Miss Helen Ferrers were clever, but the impression left was of extreme fragility of story.

Dramatic Criticism, 1902–1903. Vol. IV. By J. T. Grein. (Nash.)—Among Englishmen who write concerning stage performances Mr. Grein stands alone in reprinting from year to year his collected criticisms. A task of the kind was begun by Mr. William Archer, but speedily abandoned. Four successive volumes of Mr. Grein's contributions to theatrical journalism constitute the nearest approach to an historical record for the period they cover to which the student can turn. It is only to be wished that Mr. Grein would consult better the convenience of those by whom his work is most assiduously employed. This might easily be done by affixing to each notice the cast of the production, by substituting for the date of the appearance of the article that of the first performance of the play, and by being a little less reticent in supplying particulars of plot. To furnish an instance. On p. 217 occurs a chapter headed 'Wyndham's Theatre: Triple Bill.' This is dated March 2nd, though the triple bill was produced on March 1st. Two of the pieces, 'Cæsar's Wife' and 'Heard at the Telephone,' are duly dealt with and named. The third item is not even indicated, nor could one without reference elsewhere ascertain what it was. Mr. Grein simply calls it "an old farce of the 'screaming' type," and its hero "a time-honoured character of many famous actors, and therefore fitly entrusted to Mr. Leonard Boyne." This, without other indications, Mr. Grein must see is not enough. Why should he be so chary of narrating a plot that we occasionally fail to recognize a piece we have seen? Théophile Gautier, the most picturesque and poetical chronicler of the French stage of the last century, did not scorn such occupation. Whatever views may be held as to the narration of a story being padding, it is such only in dull hands. What we say is, of course, so far as Mr. Grein is concerned, appeal, not censure. We come upon some *coquilles:* "L'Arniature" for 'L'Armature' of M. Hervieu, by which we were at first puzzled, "Vasquerie" for Vacquerie, "Coupée" for Coppée, &c. We can scarcely attribute to the printer the association, in a notice of 'Othello,' with Miss Gertrude Elliott's "beautiful, exquisitely feminine, touching Desdemona," of Miss Lena Ashwell's Julia, "an impersonation so consistently strong and, if the word were applicable, so chivalrous and poetic that we may welcome in her a valuable Shakespearean player." For "Julia" we should, of course, read Emilia. These things do not perceptibly detract from the value of Mr. Grein's criticisms. The only unfavourable comment on which we venture in this respect is that Mr. Grein, while trying plays and actors in general by a high standard, is not seldom too eulogistic of individual effort. Did our actors merit all the things he sometimes says, his pessimistic utterances concerning the stage in general could scarcely be justified.

Dramatic Gossip.

'So ich dir,' a four-act play of Herr Paul Lindau, given by the German comedians at the Royalty, deals in a not very convincing fashion with nice points of German military honour. It has no story to speak of, but is brightly written. Leading parts were played by Fräulein Jenny Selken, Miss Margaret Halstan, and Herren Andresen, Behrend, and Ziegler. It would be easy to find defects in the acting, but the whole was interpretation, a thing we are rarely able to affirm concerning any English representation.

'Old Clothes,' a one-act piece by Eva Anstruther, serving as *lever de rideau* at the Garrick, is a rather melodramatic trifle, which is acted by Misses Jessie Bateman and Dolores Drummond and Mr. O. B. Clarence.

Of the four important novelties with which we are called upon to deal, three consist of translations from the French, while the fourth is an importation from America. This is but a sorry record. Some consolation may, however, be found in the fact that, though it reaches us from the United States, 'Captain Dieppe' is of home growth.

Further operations upon Miss Winifred Emery have been attended with success, and it is now hoped that a permanent cure has been effected. It will be a good day for the stage when this excellent actress makes her long promised and often deferred return.

Mr. Beerbohm Tree has chosen to resign shortly to Mr. C. W. Somerset his *rôle* in 'The Darling of the Gods,' in order to take part in the Shakspearean performances to be given by his travelling company.

On Wednesday evening 'Romeo and Juliet' was revived at the Court Theatre.

'The Monkey's Paw,' adapted by Mr. Louis N. Parker from the grim story of Mr. W. W. Jacobs, and produced at the Haymarket on October 6th, has commended itself to the Théâtre Antoine, by which it will shortly be produced in a French rendering.

'Monsieur Betsy,' by MM. Oscar Méténier and Paul Alexis, has been revived at the Variétés with Madame Réjane and M. Baron in their original *rôles.*

Madame Sarah Bernhardt will ere long appear as Marie Antoinette in 'Varennes,' by MM. Lavedan and Lenotre. M. Max will be Fersen.

To Correspondents.—E. W.—J. N. F.—T. W.—received.
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LITERATURE

The Principles of Money. By J. Laurence Laughlin. (Murray.)

It has been a common objection to economic science that, in spite of the fathomless ocean of literature which it has produced, the world is still without any satisfactory statement of the principles of monetary science. The complaint is perfectly reasonable, and serves to emphasize the ridiculous pretensions of the so-called science of political economy. What should we think of a science of chemistry that had no settled principles of analysis? However, late in the day, a century and a half after the so-called birth of this so-called science of political economy, and after the modern world has had experience of a dozen and more commercial crises, Prof. Laughlin has set himself to the task of filling up the void, and providing a reasoned and scientific exposition of the principles of monetary science. The volume before us is only the first instalment; others are to follow, in which the author intends to treat of II. and III., 'Metallic Money'; IV. and V., 'Paper Money'; and VI., 'Banking.'

From such an outline of the plan of the whole work, taken in conjunction with the contents of the first volume now before us, we can easily understand what is Prof. Laughlin's conception of a science of money. The whole of his first volume centres round one fundamental conception — that price is the equation of goods against goods, and that all the various forms of money or media of exchange are only the mechanism by which this process of equating is accomplished. Therefore, as a rigorous logical result, movements in prices are independent of, or unrelated to, changes in the media of exchange themselves, though they are not independent of, or unrelated to, changes in the standard itself, which is a distinct thing from the media of exchange. This principle Prof. Laughlin arrives at in the main deductively, but he illustrates and strengthens it historically; and having arrived at it, he proceeds to apply it as the touchstone of truth, wherewith to settle a series of questions which, if they are burning and hotly contested, are still local questions in the strictest sense. The practical application of his doctrine refers, that is to say, to the monetary problems of the United States of our own time. Presumably the later volumes will carry the application further afield and deeper down.

If in what follows we appear to criticize Prof. Laughlin, it is not to be taken as mere carping, for of the work before us it may be said at once that it marks an immense advance on anything previously done in this domain of research, and that as it lies before us we are in agreement with it from first to last. The debt which he has conferred not only upon his own country, but also upon all students of economics, by his reasoned and exhaustive destruction of the quantity theory of money, is a signal one, and will entitle the author to a high place in economic literature.

It is mainly in the point of the conception of the whole subject that we differ from Prof. Laughlin. We do not think that it is possible to lay down at the outset certain principles of money deduced *a priori*, and that these principles can then be taken in the hand as a guide in the investigation of the history of money. On the contrary, we think that a reverse process must be adopted, viz., that the historical investigation must first be completed, and that the principles of money must then be won therefrom by a process of induction.

According to the scholastic method which is in use, a treatise on money is bound to go back to the origin of money—to trace what we may call the mere antiquities of the subject in order to get at the original content of the idea of a standard. It is assumed that the original content of the idea or conception of a standard is permanent through all economic states, and would, if ascertained by our research, assist us in our examination of the monetary phenomena in that most highly complex economic state in which we live.

To this we entirely demur. The economic conceptions of any age have relation only to the passing or temporary economic conditions of that age. They are not permanent or of universal application. If people use iron or tobacco or cattle as money in particular ages, the fact only shows that in such ages such articles were useful and scarce; *ergo*, say the schoolmen, it is a basic condition in any article chosen as the standard of money or exchange that that article should be useful and scarce, and being a basic condition this must be a law of the monetary system of the twentieth century just as much as of those primitive times. The standard itself must have value. This is the primary law of money as arrived at deductively.

Now what relation has such a so-called law to the facts of our present system? Let us grant that all the chief systems of moneys of account and paper money and so forth (which most certainly do not possess intrinsic value) are representative only, and so must have reference to a gold standard. Still we are thrown back on the previous question: what value has gold itself? Suppose it were demonetized, what value would it have? Surely, if there is one item more than any other that we have completely eliminated from our conception of a currency standard, it is this item of intrinsic value.

There are classes of phenomena in which the historical method is the only one that will yield good fruit, but in this case that method must not be applied in the way the schoolmen have applied it. Our conception of money has relation entirely to the economic state in which we live, to that and not to any other economic state such as that of barter. And if we are to understand the subject thoroughly, we can only hope to do so by looking at it from the standpoint of our own present economic state. By this we do not mean that the student of monetary science must start from the twentieth century; we mean that he must start from the time when, in communities given to exchange, money is already the recognized or conventional medium of exchange. From the moment when money is so recognized, the conception of standard is that of something purely conventional, something pertaining to the domain not of natural, but of positive law. From this point onwards the study of money becomes a study of (1) the mechanism of the subject—that is to say, the action of Governments in the control of, and in the competitive lowering of the denomination of the metallic currency, and in the legalizing and regulating of paper substitutes; and also the action of convention or custom in the establishment of credit and the working of credit and banking institutions; (2) the pure theory of money in relation to the pure theory of exchange.

The study of the first of these two branches will yield very tangible and positive results. The history of metallic currency leads infallibly to the enunciation of certain underlying principles of universal or unvarying truth and applicability. They relate mainly, but not entirely, to the concurrent circulation of two or more precious metals of varying values *inter se*. Similarly the history of paper money leads just as infallibly to the enunciation of principles equally unvarying, which relate mainly to the supply or control of paper money, and the relation between that supply and the general conditions of the production of goods.

When this course has been traversed it is possible to approach the pure theory of the subject as a deduction partly from the empirical or positive laws of money, and partly from a parallel series of equally empirical or positive laws relating to the production of goods.

If, in opposition to the method of investigation here sketched, there were a pure theory of money which could be arrived at *a priori* (by the method, say, of establishing some fundamental conception of a standard, and then tracing the expression of this conception in a theory of value and prices), then it would be possible to settle, *a priori*, the problem of bimetallism, which is a *reductio ad absurdum*. It would be possible to lay down theoretically, *a priori*, the laws regulating the issues of paper money, which is a *reductio ad absurdissimum*. Such a method

of treating the subject of money as is outlined above would separate from it the question of credit and the question of prices, each of these being phenomena with a distinct content and methodology of their own, deserving separate treatment. For instance, any one wishing to investigate the subject of prices would proceed in the following way: First, historically by ascertaining the record of economic prices, that is of prices in that economic stage in which exchange has become properly organized. Secondly, again historically, by elucidating the changes in the condition of the production of goods. Thirdly, again historically, by elucidating the changes in the condition of the production of the precious metals. Fourthly, deductively from all these by estimating the mutual action and reaction of money upon production of goods. It is only in this last stage of the inquiry that the pure theory of money would cross or commingle with the pure theory of prices, and, as before, the general conclusions or principles which might be drawn therefrom would be deduced as the outcome or final result of this long process of inquiry or exposition. The principles of money and prices derived from such a process would possess the qualities not only of unity and completeness, but also of reasoned orderliness. Prof. Laughlin's principles possess none of these qualities. After treating of credit he turns to the quantity theory, then to prices, bimetallism, seigniorage, and legal tender.

Now such an order of treatment is devoid of any logical sequence. We go further; we think it necessary to add that even in the strongest section of his book (that dealing with the quantity theory) Prof. Laughlin's method is not entirely satisfactory. In the history of the movements of prices there are three distinct elements or groups of phenomena: (1) The competitive action of Governments in raising their mint rates—that is to say, the perpetual lowering of the nominal standard, a process which has affected every standard of which we have any historical knowledge. It is this portion of the subject which makes it impossible to compare ancient with modern prices for the simple reason that we are not employing the same terms. (2) The change in the economic domain due to the fresh discoveries of the precious metals. (3) The changes consequent on the employment of credit agencies. Both these latter tend in certain well-defined directions, and are capable of historical and statistical statement. Accordingly, in turning over the literature of the quantity theory, it is necessary to keep clearly before us this fundamental distinction of phenomena. The Italian writers on money in the fourteenth century were not propounding general theories of money when they wrote. They, and their disciples who monopolized the direction of every mint in Europe, were concerned with one problem only — that of mint rates —that indicated by the first group of phenomena sketched above. On the other hand, the writers of the sixteenth and later centuries, from Bodin downwards, were busied only with the second set of phenomena, viz., that of the changes in the values of the precious metals consequent upon the discovery of America, and the economic consequences of those charges. And it is from this point of view mainly that we are to estimate the *obiter dicta* on the theory of money that fell from the pens not only of practical merchants, but also of Stewart and Adam Smith. Finally Ricardo, with whom the quantity theory proper really begins, is to be regarded as concerned mainly with the third set of phenomena classed above. But such is the invariable confusion in Ricardo's thought that he passes perpetually backwards and forwards between the phenomena of class 2 and class 3, so that at one time he appears as restating Smith's view on the subject of metallic money, and at another as laying down the quantity theory of money from the point of view of paper money.

Prof. Laughlin's *résumé* of the literature of this theory takes no account of this fundamental distinction of subject-matter. His examination of the theory, too, is even more restricted. He has his eye mainly fixed on one development of the quantity theory—that, namely, with which he is face to face in his own country. The quantity theory of money in America has been made the basis of political agitation; it has affected the legislation of the United States on the subject of bank notes, it underlies the agitation for bimetallism, and so on. And it is from this point of view that he attacks the theory. We have already said that his refutation of it in this work is the most signal service which Prof. Laughlin has performed. But how far does this refutation go in the direction of giving us "principles" of universal applicability? Let us grant without reserve that over wide periods of time the movement of prices will represent the equilibrium resulting from two opposite forces, viz., changes in the cost of production and in the demand for gold, and changes in the cost of production and in the demand for goods. This principle will explain why the general level of prices in one century is lower than that in another. But this is a comparatively unimportant question. Men care little about it. They ask, What about the fluctuations within a much more limited space of time? What about the periodic movements of prices within the normal ten-year cycle of trade activity? Ten or eleven years is a period of time so short that no great change in the condition of the production of gold or goods is possible; and yet within that small cycle we have a series of phenomena recurring with invariable regularity—active trade and high prices, reaching a climax, then the cloud-burst, and then slack trade and low prices. If any man is to expound the principles of money, his principles must surely embrace and explain this recurrent series of phenomena. When the Parliamentary committees on banks of issue were sitting in 1840 and 1841, they had their attention fixed mainly on one question. Could a country banker add to the supply of local credit by increasing the issue of his bank notes? Could he thereby stimulate trade locally? To this question the country bankers made but one reply. No, we cannot. We are perfectly passive in the matter of the issue of our notes. We could not press into circulation a single note more than the trade capacity of our district demands. The Legislature took the opposite view, and the result was the Bank Act of 1844. Here we have the dispute as to the quantity theory expressed in a nutshell. The controversy over this question is not yet at rest, nor will it ever be till the true and complete principles of money are enunciated.

Now, as to this question—which, to our thinking, contains within itself more than half the mystery of the modern science of money — Prof. Laughlin says virtually nothing. At various points in the book he refers to it—in the chapter on credit, and on pp. 364, 387, 390—but always in an unsatisfactory and haphazard way, as if it were a minor point of slight importance; whereas, in reality, the point is one of absolutely cardinal importance. Men, as we have said, are careless about fluctuations in the value of the standard, for the simple reason that such movements come about slowly and almost imperceptibly. But they care a great deal about these periodic movements in prices which every few years kill their trade or make it alive again.

We imagine that Prof. Laughlin will have a reply to this: "Quite true, but I shall treat of that subject more fully after treating of paper money and banking," to which we in our turn reply (and this is the point from which we began): "Then pray defer the whole exposition of the principles of money until all the preparatory groundwork of exposition has been covered. Then, and then only, your principles will fairly lay claim to unity, completeness, and general acceptance."

The Story of the Zulus. By J. Y. Gibson. (Pietermaritzburg, Davis & Sons.)

Mr. Gibson's position as a magistrate for some years in Zululand has given him excellent opportunities for a first-hand acquaintance with native affairs. It is to be wished that other Europeans, who lament their hard lot in being condemned to similar posts, could find a like solace for their banishment; but, unfortunately, not every man possesses taste or capacity for such pursuits, even if he can command the leisure. A 'Story of the Zulus,' based upon trustworthy and thoroughly tested native information, as well as upon first-hand European testimony, is a thing greatly to be desired; the verdict of history is apt to be one-sided, because the lions, as in Æsop's fable, have no means of putting their version on record. Mr. Gibson has performed his task with great care, and apologizes in his preface for the meagreness of the result on the ground that he was unwilling to include anything which could not be verified. It may be for this reason that the book leaves us with a feeling of incompleteness; but, apart from this, we cannot say that we find it wholly satisfactory. A comparison of various passages in the later part is calculated to perplex the attentive reader, and to produce a certain impression of inconsistency. It seems clear from the general tenor of Mr. Gibson's narrative that Cetshwayo's rule was by no means oppressive or unwelcome to the majority of his subjects; yet what may be called the "official" view of the king's

character — the view set forth in Sir Bartle Frere's dispatches of 1878, here quoted at some length (see pp. 154-6)—is nowhere expressly controverted. Perhaps "official" caution is to be held responsible for the writer's extremely guarded, not to say ambiguous language on this and other points. Whether his characterization of the late John Dunn comes under this heading, or is inspired by the maxim *De mortuis*, we would not undertake to decide; but it includes an almost ludicrous example of the figure called *meiosis:* "He was of a disposition to follow rather that course which would conduce the best to his continued prosperity than the dictates of a sense of obligation" (p. 188). The estimate of Zibebu is somewhat puzzling. The man whose chief claim to notice in the eyes of Lord Wolseley seems to have been his "time-serving disposition" is described as one "whose courage, resolution, and daring stood above those of any living Zulu" (p. 119); "the resolute little man whose personality nerved" his followers to attack Ulundi in July, 1883. On p. 256 we read: "Usibebu must be regarded as one of the most remarkable of the Zulus. It is impossible to see his face without recognizing those qualities that will dare much." Fortunately Mr. Gibson has enabled his readers to form their own opinion on this latter point, by providing a photograph of the chief in question, which is scarcely calculated to prepossess one in his favour, and contrasts curiously with the one—not very well reproduced — of Cetshwayo, facing p. 235. We should like to know the authority for the statement (p. 188) that Zibebu was opposed—he could not, for that matter, have been more so than Cetshwayo himself—"to entering upon what he knew would be a futile war." Nothing is said of Zibebu's attack, during the three days' armistice, on some British troops bathing in the Imfolozi. Perhaps it is not unfair to surmise that one at least of Mr. Gibson's informants must have belonged to Zibebu's immediate followers; and the vague statement that "Usibebu had had some cause to be ill-disposed towards Cetshwayo. He had lately been apprised of a design against certain of his brothers" (p. 188), whatever it amounts to, may emanate from the same source.

The account of the Zulu marriage laws and their enforcement given on pp. 130–32 seems, on the whole, to be accurate and not unfair; but we think it should have been pointed out that the institution was not a recent one; that it was probably not even an innovation of Tshaka's (whatever modifications he may have introduced), and that Cetshwayo's own feelings led him towards a gradual reform in this direction. On the one occasion on which the law was enforced during his reign (that of the "marriage of the Ngcngce" in 1876), it was not his intention to proceed to extremities, and the cases in which this was done (some eight or nine in all) occurred without his knowledge. Yet the myth of "hundreds of girls massacred" appears still to maintain its ground in some quarters. While quoting (p. 161) the protest of the Zulu deputies in 1880 against these and similar charges, Mr. Gibson might, we think, have referred to the existence of "the kraal Ekubazeni," that remarkable "city of refuge" which Cetshwayo, even before his accession to the supreme power, opened to persons accused of witchcraft—a subject on which he is well known to have held "advanced" views. We believe it is a fact that the inhabitants of this kraal wished to join the deputation sent to Maritzburg in May, 1880, to petition for the king's return, but were rejected by the Resident as "making the party too large."

In this and other matters public opinion —nowhere stronger than among "savages" (the word needs redefining, but may stand, for want of a better)—was too strong for the king. This illustrates a principle which Mr. Gibson appears to recognize, though he does not state it explicitly—viz., that a Bantu chief is not an absolute despot. He may, on occasion, appear to be so, because his proceedings, however little they may commend themselves to outsiders, are sanctioned by an overwhelming majority of his people —if not, indeed, *nem. con.* A ruler who makes himself thoroughly unpopular is, in the normal course of things, either forcibly removed—as were Tshaka and Dingane—or his people remove themselves from him and seek the shelter of some less objectionable chief.

The remarkable progress made during the last thirty years in the study of anthropology and the allied sciences is apparent in this, among other things, that the subject has ceased to be merely academic. The good of it—its relation to the science of politics and to just government in every part of the world—has never been more strikingly and luminously brought home to the public consciousness than it was by the late Mary Kingsley. Never again will it be possible to imagine that the well-meant advice of Sir Theophilus Shepstone in 1873, or the impossible demands of Sir Bartle Frere in 1879, can avail to change at a stroke the laws and institutions of a race in the Viking stage, with cycles of development before them. The problem of what the legitimate influence of a more advanced race can do has seldom, if ever, been fairly tried; it is probable that, had the friendly relations of the seventies been allowed to continue, the evolution of the Zulus might have afforded a satisfactory demonstration.

Chaps. i.–iv. are, in some respects, the most interesting part of Mr. Gibson's book, some of it derived from natives, like the centenarian Matiwane (of whom a photograph is given, facing p. 8), and some from that invaluable storehouse of documents Bird's 'Annals of Natal,' and other well-known sources. It might have been noted that the first name given on the list of Zulu kings, Malandela, the "Follower," in the ninth generation backwards from Tshaka, suggests that he had, at any rate, one predecessor. On p. 24 we read:—

> "Of those that left the territory which afterwards became known as Zululand, two tribes have been traced, the Ndwandwe, under Sikunyana, whose descendants are mingled with the tribe, north of Delagoa Bay, whose chief, Ngungunyana, was deported in 1896 by the Portuguese Government, and the people of Mzilikazi, then known as the tribe of Kumalo."

We hardly know what to make of this statement. For Ngungunyana's people (commonly called the Gazas, and at one time known to the Portuguese on the Zambesi as *Landins*) are themselves Zulus, and according to M. Junod ('Les Baronga,' p. 160; 'Grammaire Ronga,' Introd., p. 15) it was Ngungunyana's grandfather, Manukosi, who quarrelled with Tshaka and invaded the Thonga (Delagoa Bay) country in 1819. Mr. Gibson makes no mention of the third northward migration — that of the Angoni, under Zwangendaba, who crossed the Zambesi in 1825; though he does refer to Zwide ka' Yanga, who was associated with them in the earlier stages of their revolt, and is still remembered in Angoni tradition. Many other interesting points might be dwelt upon; but a long article would be needed for their full discussion. The book is one of permanent value, though much which it contains is still matter for controversy; and it is therefore the more to be regretted that the list of *errata* at the beginning represents but a small fraction of the printers' errors which disfigure it, and that the index is very far from complete.

Two Centuries of Costume in America. By Alice Morse Earle. 2 vols. (New York, the Macmillan Company.)

Mrs. Morse Earle is fast developing a claim to be considered one of the chief antiquaries on the other side of the Atlantic. At least a case could be made out for that claim so far as the warm human interests of ancient times are concerned, and she is beyond question an excellent authority on colonial life and colonial days. Her researches have been conducted over many years, and she has been indefatigable in investigating and collecting, in prying into odd corners, in reading rare volumes, and in deciphering dusty piles of bills, parchments, and faded family letters. It is some ten years since she issued what we may term her first draft of these two handsome and weighty volumes. This was a slender treatise on 'The Costume of Colonial Times,' thrown into the form of a dictionary. Since then she has burrowed deeper and added immensely to the stock of her knowledge. The result is that she deals with her subject with greater confidence and at greater length. Her chronicle is by no means the pedestrian catalogue it might well have been. She has gaiety and she exhibits romance; the latter characteristic, indeed, is most prominent in her writing. She savours the romantic with manifest delight, and thus manages to pass on her satisfaction to the reader. Consequently these volumes amount to more than a mere history of American costume between 1620 and 1820. Their pages are full of manners, morals, scandals, gossip, and domestic history relating to both English and American life during that period. It may possibly be considered that the pleasant garrulity of Mrs. Earle's book detracts from its value as a treatise; but, although the discursiveness has its disadvantages in breaking the serious course of history, it has also many advantages, particularly to a reader with an eye for entertainment. In treating, for example, of the seventeenth-century colonist, Mrs. Earle touches upon the famous Pocahontas. She will be interested to learn that

from the celebrated Indian princess was descended the Rev. Whitwell Elwin, the late editor of the *Quarterly*. From Pocahontas Mrs. Earle must turn aside to relate the interesting, if sordid history of another Indian squaw, Coosaponakasee. All this makes for good reading, and one does not grudge the lengthy asides and parentheses, which, after all, help to build up the picture of those lost times.

Mrs. Earle's mass of material is astonishing, and she has appended an excellent index, which materially assists the inquirer in search of specific facts. It is hardly possible to catch her tripping among the multitude of facts and names and fancies she scatters broadcast. She rightly points out that the early American dress must not be supposed to have been the Puritan garb of the Commonwealth. The early settlers were of Puritan tenets, but their dress had not materially altered from that of their neighbours. The Pilgrims landed in 1620, and Massachusetts was settled ten years later. But even subsequently, when the Civil War was at its height and the Cavaliers and Roundheads had fallen definitely asunder, the distinctions of dress were not so very marked. As Mrs. Earle says, Cromwell's portrait by Cooper

"shows a narrow band, but the hair curls softly on the shoulders. The wonderful portrait of the Puritan General Ireton, in the National Portrait Gallery, has beautiful long hair and a velvet suit much slashed, and with many loops and buttons at the slashes. He wears moustache and imperial."

We know, too, from his wife's evidence, that Col. Hutchinson, Ireton's relation, was something of a fop. The history of costume in the colonies is necessarily also the history of costume in England, so that Mrs. Earle's labours should be as valuable here as in her own country. Fashions manufactured in London reached America very promptly—indeed, one is surprised with what promptness. And, despite the Puritanism aforesaid, the Americans were as particular as to cut, fashion, and colour. Many are the accounts and orders which Mrs. Earle has rummaged out of old papers and oak chests. There is an instructive and amusing chapter on 'A Vain Puritan Grandmother,' which is compiled from the family documents of the Hall family. It is from such sources that the best evidence is obtained. And we like this little personal touch:—

"And in one cruel night, in 1676, his house was destroyed, the whole town made desolate, his parishioners slaughtered, and his wife, Esther Rowlandson, carried off by the savage red men, from whom she was bravely rescued by my far-off grandfather, John Hoar."

The impression gained in reading much of these volumes is that the American woman of yesterday, and even of the day before yesterday, was very like the American woman to-day. Of the vain grandmother, Madam Symonds, four times happily married, the author writes:—

"She had other fashionable hoods—all the fashionable hoods, in fact, that were worn in England at that time; hoods of lustring, of tiffany, of 'bird's eye'—precisely the same as had Madam Pepys, and one of spotted gauze, the last a pretty variety for summer wear. We may remember, in fact, that Madam Symonds was a contemporary across seas of Madam Pepys, and wore the same garments; only she apparently had richer and more varied garments than did that beautiful young woman whose husband was in the immediate employ of the king."

And at a later date, 1784, Mrs. Adams, wife of the first minister to England, wrote:—

"I am not a little surprised to find dress, unless on public occasions, so little regarded here. The gentlemen are very plainly dressed, the ladies much less so than with us.....I have seen many ladies, but not one elegant one since I came."

To this we may add ourselves the testimony of another minister's wife, Mrs. Bancroft, who wrote in 1846: "The general style of dress is not so tasteful, so simply elegant as ours." American women, it seems, took avidly to the Empire fashions, which at their most extravagant were decidedly immodest. But we think that Mrs. Earle overrates this immodesty, for the Empire gown, as developed free of its eccentricities, was not only vastly becoming, but also quite suitable for delicate virginity; the excesses of *les merveilleuses* were not imported into this country, though it is possible they may have been into America. Thus a letter in 1812 describes the beauties of "Madame Bonaparte, who had been Miss Patterson of Baltimore," and adds:—

"All the clothes worn by the bride might have been put in my pocket. Her dress was of muslin richly embroidered, of extremely fine texture. Beneath her dress she wore but a single garment."

One of the best chapters in Mrs. Earle's book is that dealing with the dress of children, who, poor things, were, until recent times, treated as miniature adults. The outdoor garments of a little Boston schoolgirl cost 45*l.* in 1771, which seems a good deal. Mrs. Earle would appear to excuse the extravagance on the ground that New England children matured quickly, though she hastens to add that there were no child marriages, such as occurred in England. But as she proceeds to state that marriages were very common at fifteen, we do not exactly understand what child marriages may signify to her.

Songs ascribed to Raftery. By Douglas Hyde, LL.D. (Dublin, Gill & Son.)

'The Midnight Court' ('Cuirt an Mheadhoin Oidhche') of Brian Merriman, who died in 1808, is often mentioned as the last piece of poetic literature in the Irish language, and its correct versification as well as its graceful diction and fine imagination probably entitle it to a place above any subsequent composition. Nevertheless, a good many verses worth preserving were written in the first forty years of the nineteenth century, and among these the poems of Raftery deserved the care of so sympathetic an editor as Dr. Douglas Hyde. They contain many happy sarcasms and well-turned thoughts, and have a greater value still as a part of the material for the history of life and thought among the Irish-speaking country folk of Connaught. Raftery flourished from about 1784 to 1835. He was born in county Mayo, and, at the age of nine, became blind after an attack of smallpox, and, like many of the blind in Ireland, was brought up as an itinerant fiddler. He is said not to have been much of a musician, but was admired for the other parts of a wandering minstrel's duty, for the composition of poems in praise of the hospitable and religious; of satires upon the unfaithful, the parsimonious, and the arrogant; of laments for the dead, of epithalamions, of epigrams, and of riddles in prose or in metre. Poetry in the Irish-speaking parts of Ireland was not a mere literary accomplishment or illustration of genius, but long continued to be what it was in the earliest ages, an applied art used at feasts to rouse merriment, and throughout the country to further political aims, to maintain animosity or to promote reconciliation, to rouse courage in factions, and often to secure a good meal and a comfortable bed for the poet. Modern laureates have long despised the butt of sack once awarded to their office; but Raftery and poets of his order had no such feeling, and, indeed, in their struggle for existence among poor people, amid desolate mountains and bogs, not infrequently feared the application of the saying, "No song no supper."

The circumstances of the poet's surroundings must be remembered in estimating the merits of his compositions, and when allowance is made for them, the reader will often be astonished at the true literary turn, the frequent imaginative power, and the extensive knowledge of Irish literature and history shown by a blind poet who had never been to school, and who had had no training such as that now given to those who have lost their sight. Raftery's longest poem is called 'Seanchus na Sgeiche,' the history of the bush:—

I found nothing there, on one side of a gap,
But an old bush, worn, shrivelled, wretched,
On the side of the fence, and its face hanging downwards.
I moved under it, and wet was the place for me.

He got wet through, and next day, passing the bush, he denounced it. The bush replied. The poet asked it to tell its age, and it said:—

One hundred and one thousand years before the time of the Ark
Was the beginning and creation of my age and my date.
I am ever since sitting in this place,
And many is the story that I can talk upon.

It proceeds to relate the history of Ireland from the earliest times to the days of Owen Roe O'Neill and of Sarsfield, and after the remark,

God is stronger than Cromwellians,

ends with a prophecy of success for the Irish in 1829. The poem shows that the blind fiddler must have had the 'Forus Feasa ar Eirinn' of Dr. Keating, an historical work known throughout Ireland, read aloud to him till he knew it well.

A poem on the cholera, and one called 'Aithrighe an Rachtiure,' or 'Raftery's Repentance,' contain more reflections of the poet, often happily expressed, but his most poetic lines on himself are in a little poem beginning 'Mise Raifteri an file':—

I am Raftery the poet,
Full of hope and love,
With eyes without light,
With gentleness without misery.

Going west upon my journey
By the light of my heart,
Weak and wayworn
To the end of my road,

Behold me now
Facing a wall,
Playing music
To empty pockets.

The poem entitled 'Anthony O'Daly' shows the feeling with which the country people regard any sentence of the law carried out upon a man convicted of an offence associated, however remotely, with politics or agrarian affairs. Such a man, perhaps innocent, possibly guilty, is hanged, and the poet says, after a feeling description of his end and lament for him :—

If I were a clerk
Kindly, light-handed, spirited with a pen,
It is prettily I would write your virtues
In clean Irish on a flagstone over your head.

A good many English words are used in the verses, and traces of English influence are sometimes to be found in the versification, but the idiom is generally pure. There was a Raftery celebration in the graveyard of Killeenin in 1900, when Lady Gregory raised to the poet a monument with an inscription. Dr. Hyde's edition is a further monument, and most readers will think that the poems deserve the care which he has spent on their preservation and translation.

NEW NOVELS.

The Taskmaster. By Alphonse Courlander. (Duckworth & Co.)

Throughout this strong and sinister story the approved modern note of gloom is struck again and yet again. Indeed, gloom is the native atmosphere of 'The Taskmaster.' The author dedicates his story to Mr. Pugh, who has with others written of sordid life with all the vividness that may be got into or out of greyness, if that is not a contradiction of terms. Mr. Courlander's book does not lack realistic details about brick-making and brick-makers, for on such he builds up his grim drama of life and death. The only relief in the picture of lust and hate and tedious toil is the figure of the girl called Kate. Her wistful charm and pretty gaiety, always trembling on the verge of sadness, shine bright in the darkness of her surroundings. The most disagreeable feature of an essentially disagreeable story is the woman who persuades the taskmaster to marry her. She is ugly as well as a secret drunkard and an open voluptuary. Other unpleasant touches are bestowed on the brick-maker's rival, who, being worsted in the strife, goes to London a ruined man, and returns—not unaccompanied — to procure his revenge. The story ends in death and burial in the clay. If there is any philosophy and ultimate thought in the book we may resume it in the author's final words, "and everything was over."

Phœbe in Fetters. By Mrs. Baillie Reynolds. (Murray.)

Where, as in this book, there are many and strongly varied characters, it is scarcely to be expected that all will be equally well realized. The treatment meted out to the crowd of figures here is not unusual. But as several appear to be on hand merely to swell the multitude, and are never at any time really embedded in the structure of the story, it seems a pity that they appear at all. The author's anxiety to present some of the newest types of persons is no doubt responsible for the crowded canvas. The obscurer world of art, literature, and the drama, and some of the small fry of debating societies and so forth, are introduced. There is a good deal about many of these individuals, but nothing vital or striking. They remain, in spite of some talent and more effort, rather sketchy and ineffectual. The principals are the girl heroine and her solicitor lover. The girl promises more than she achieves—for the reader. The chief motive of the story is neither new nor delectable, and it is always difficult to treat, especially in English novels. The wife-yet-not-a-wife situation, with friends and family looking on, and arguing with bated breath and anxious conspiracies to set things right, is a somewhat intolerable condition of affairs unless it is treated with excellent taste and judgment. The author has not all that is wanted, and though the book has cleverness, its style leaves something to be desired.

The Money God: a Tale of the City. By J. P. Blake. (Heinemann.)

The titular deity of this book receives scant reverence from the author and his characters. The hero, for instance—no doubt at the instigation of his creator—worships the eternal feminine and common honesty, not to mention some form of Christian deity, more fervently than money; though, owing to the vagueness of the financial portions of this City tale, we cannot feel certain that, after straining at a "window-dressing" gnat, he did not complacently swallow a drove of corresponding camels. Mr. Blake appears to have thought that the recent inflation of public interest in financial methods offered a favourable opportunity for promulgating his discovery that there are honourable men in the City, who occasionally make money notwithstanding. If this idea had not been already suggested to us independently, we should hardly have been convinced of it by our author. Fortunately more than half the book is devoted to illustrating the proposition that if husbands are so absorbed in any study or pursuit as to leave their wives almost entirely to themselves, domestic infelicity is very likely to ensue. Here the author is more at home, occasionally indulging even in a superfluity of detail. The conversations seem occasionally to betray inartistic transference from a commonplace book, and those between the male and female characters suffer from exaggerated abruptness and straining after effect. In short, such crudities detract from a story which stringent revision might have rendered commendable.

The Yellow Diamond. By Adeline Sergeant. (Methuen & Co.)

Miss Sergeant, who is a prolific writer, and knows what her public wants, opens her latest novel with the escape of a convict. In fact, the first chapter starts off with the word *Boom!* This should suffice to arrest the stray reader and plunge him forthright into the toils. These toils are extensive and complicated. One villain steals the yellow diamond, and from him in turn it is stolen by the second villain, who departs to Australia. Years later the second villain's son falls in love with the first villain's daughter, and both seem to be on intimate terms with the countess whose property the yellow diamond was. Society, we hear nowadays, is very much mixed, but these possibilities seem a little strained. However, we should, perhaps, take such stories as these on a footing of their own, and judge them by another standard. But it is obviously fair to find fault with Mr. Julius Quayle on the ground that he is but another character inspired by the example of the illustrious Sherlock Holmes. Mr. Quayle it is who tracks the murderer, and by neat disguises and his own wonderful instinct unravels the puzzle and brings things to a happy conclusion—for himself at any rate. Miss Sergeant possibly intentionally relieves us of the fear that we may hear more of Mr. Quayle, for on the last page he assures his lady-love, "I'm not a Sherlock Holmes, am I? I shall take no more cases of that kind."

Thyra Varrick. By Amelia E. Barr. (Fisher Unwin.)

This is a story of the Jacobite rising—the '45. When it opens Prince Charles has landed in Scotland and is on the eve of starting on the ill-starred southern campaign. Here the author deals with old and well-worn material, but she has depended more than usual on individual character and situation. Her novel could have stood on its feet without the benefit of the Stuart interest to back it. At the outset we expected less body and substance than we find, and confess to having feared that the beautiful Norse girl who gives her name to the story would be a tiresome being, whereas we find her and her old seafaring father by no means wanting in humanity and vivacity. Life as it is represented in Kirkwall is more to our liking than in Edinburgh or in the Highlands, and more, we fancy, in keeping with the times.

Les Sans Scrupules. By Alphonse Georget. (Paris, Lemerre.)

This new novel would be a most interesting, though disagreeable study of French provincial middle-class life, were it not for its affected style. It deals with the life and surroundings of an ambitious medical man, of no talent and of total want of scruple. But the author is not, like M. Léon Daudet, a special enemy of the medical profession. We feel as we read him that he has taken his hero from that calling, but might just as well have taken him from any other. The author's style is, we suppose, what he would think intensely modern. No English reader can appreciate the newest developments of French style. Renan and M. Anatole France are good enough for us; and even M. Barrès is marred to us by that new style which most Frenchmen find an added, and some the sole, delight of the pages of the author of 'Les Déracinés.' M. Georget is far more complicated, allusive, and hazy than M. Barrès; and, while the latter gives his reader trouble, M. Georget is occasionally unintelligible, even after trouble has been taken. If the French tongue is to develope in the fashion which the writers of the day lead us to expect, it will soon become about as graceful to the English taste as is that terrible language in which the oratorical German Emperor is forced to cast his speeches. We are becoming used to such

forms as "dévoué citoyen et intègre administrateur," and "louables habiletés": that is to the placing the adjective and substantive in the opposite order to that which was invariable until a few years ago. The publications of "Le Mercure de France" have accustomed us to this innovation. M. Barrès takes us further, and M. Georget further still. We give a passage, which is not specially difficult, as a fair example of that style which in England most of us detest, and also as being of political interest, describing as it does that Minister of Marine the long continuance of whose much-assailed position is a surprise to foreigners:—

"Véridix s'intéressa à l'apologie, très étroitement pressé dans la foule, et regarda le ministre dont il connaissait l'opinion et l'esprit, se crut assuré de sa probité jusqu'alors et son mépris des trafiquants de distinctions, car, par pénurie d'argent les mois précédant son entrée au Conseil du Gouvernement, cet homme public qui décorait si libéralement s'était laissé poursuivre pour menues dettes en justice, ne pouvant acquitter son loyer et quelques insignes factures de fournisseurs, après trente ans de politique. Le philosophe observa le type pur de tribun à barbe hirsute, cheveux en crinière, au geste large."

Near the beginning of this passage the use of *regarda* for *regardant*, involving the stringing together of a series of sentences without due connexion, and again the position lower down of the words *en justice*, and the strange meaning given to *insignes*, are all wilful blots, intended, we think, to impart an air of strangeness, which is found successful in attracting attention by the new writers, but which is, as it seems to foreigners, destructive of the beauties of the French tongue. This passage, however, is not peculiarly bad, and we might pick out many which are absolutely unintelligible.

MORE BOOKS ON JAPAN.

Japan and her People. By Anna C. Hartshorne. Illustrated. 2 vols. (Kegan Paul.)
Impressions of Japan. By G. H. Rittner. With Illustrations. (Murray.)
Japan: Aspects and Destinies. By W. Petrie Watson. Illustrated. (Grant Richards.)

The author of the first of these books spent three years in Japan, and ought, therefore, to have been in a position to supply more new information about that country than we find in her volumes. What she tells us we have for the most part heard before; indeed, a great part of the book might just as well have been written by one who had never seen Japan, but had before him the *Transactions* of the Asiatic Society of Japan, and the guide-books and 'Things Japanese' of Prof. Chamberlain. In fact, the work is a sort of guide-book itself, and by no means a bad one, but it is not much more. It is, however, sensibly and lucidly written, with restraint and a care for truth that many books on Japan do not exhibit. But those who desire to know what Japan really started from must study Mr. Aston's 'Nihongi' and Prof. Chamberlain's 'Kojiki,' which none of the bookmakers appear to do, and trace the progress of the country up to the revolution of 1868 in Kæmpfer, Von Siebold, and in Sir Rutherford Alcock's unsurpassed 'Two Years in the Capital of the Tycoon.' With these sources of information before her Miss Hartshorne might have used her excellent literary faculty to greater profit. The Blue-books containing numerous dispatches relative to the eventful sixties give a most interesting and absolutely trustworthy account of many of the most important phases of the development of modern Japan, altogether misunderstood by nearly all recent writers. A study of these latter sources would have saved Miss Hartshorne from repeating a shabby calumny on the memory of the unfortunate Englishman who was murdered forty years ago (in 1862), absolutely without the slightest provocation on his part, and in defiance of the confessed duty his murderers owed to the Tycoon, through whose domain they were travelling. It is as well to state, once for all, that in no instance were the murders of foreigners in Japan in the early years of intercourse provoked by the victims, in no case were they suggested or countenanced by the authorities, and that in every instance they were the outcome less of a fanatic patriotism than of purely individual selfishness, aiming mostly at some sort of rehabilitation of a lost character under the cloak of patriotism; they were, in fact, defiant of the principle of local loyalty, which was the supreme law of old Japan.

The chapters describing the Oshiu Kaido and the Hokkaido, as well as the west coast, are among the most interesting in Miss Hartshorne's volumes. The northern and western provinces are still "unbeaten" tracts, where much of the peasant life of old Japan may yet be observed in its pristine purity. Of the surrender of the Castle of Wakamatsu, one of the last strongholds held by the Tycoon's party in the Revolutionary Civil War, the moving story is well told, based upon a narrative written in English by Mrs. Iwanisto

"from her own childish recollections and those of three friends who were children in the castle during that terrible time.....Whole families killed themselves rather than fall into the hands of the enemy, the men alone remaining alive in order to fight to the last."

Among the many interesting anecdotes related in these pages is that of Fukuzawa, the somewhat over-rated teacher, who sold his mosquito net to buy a Webster's Dictionary, and lent it to a young man, who made two copies of the whole work, one of which he sold for thirty yen—yen, it may be observed, did not exist in those days—a feat accomplished also by the late Count Katsu, a retainer of the Shogun, who took the first Japanese ship to San Francisco, and wrote a 'History of the Japanese Navy.' In view of these feats it will not do, as Miss Hartshorne truly says, to accuse the Japanese of want of perseverance.

It was necessary to advert to the shortcomings of these volumes, but within their limits they are as useful as they are interesting. They have the further great advantage of being excellently illustrated by true photogravures—not by the disagreeable processes commonly employed, and are, almost if not quite without exception, of a totally unhackneyed character, and eminently bright and truthful. Among the many more or less *couleur de rose* books on Japan published within the last few years this undeniably occupies a high place.

We cannot say the same of Mr. Rittner's volume, though here, too, the illustrations are photogravures, of like unhackneyed character with those that lend interest to Miss Hartshorne's pages, and are often of considerable artistic merit. In the chapter on art the author says: "No country in the world is probably so artistic as Japan; the inhabitants from their earliest childhood are taught to love nature." If he had written, "No country in the world probably was more free from vulgarity in art than Old Japan," no exception could have been taken to the statement; but the same may be said of every country where steam and iron have not killed art by the division of labour which prevents the realization of the individual idea. The latter part of the quotation is, of course, nonsense. Japanese children are left severely alone for the most part, and much of their quaintness and interest is due to that fact. Mr. Rittner's capacity for judging of the civilization of the Japanese cannot be rated very high. He does not appear to have much knowledge of the language and literature, and with the religion, history, and institutions of the land his acquaintance is, to say the least, limited. In the East, we are told, "every man thought, said,.....and dressed.....as he chose," &c., unbound by any conventionality. There never was any country, probably, so hidebound by sumptuary, ceremonial, and regulative law as Old Japan, and society in Japan is still fettered to a degree altogether unknown in any European land. Upon missionary work Mr. Rittner is extremely severe. "The greatest harm," he tells us, "which civilization has produced in Eastern countries is that caused by the missionaries." To write thus is to forget altogether the immense services which missionaries have rendered in explaining the languages and literatures of the East to Europe, and thus making it possible for Occident and Orient to understand each other. The methods employed by missionaries are often open to criticism, chiefly on account of their insufficiency—they sin by the head rather than by the heart—but to characterize them as men who lie in order to obtain a convert is a gross and stupid injustice.

Mr. Watson's book is a lively enough account of the "congruous incongruities" of Japan, and, despite the slapdash sort of style affected, is the work of a sensible and well-informed man, who has got below the surface of things Japanese. Incongruity, however, is an old feature of Japanese history; for what can be more incongruous than the 'Kojiki' and the 'Nihongi,' both written almost contemporaneously (eighth century), the former a farrago of crude myths, the latter aiming at being an ordered history, introduced by an exordium based on Chinese philosophy, and throughout conforming to the ideals of Chinese history—very much as if one were now to write a history of Japan on the lines of Hume—even as to facts. Its modern incongruity is well summed up in the frank remark of a Japanese major-general that "as an individual the Japanese is a liar, as a nation he is too honest." By the nation is meant the Government, and the paradox is true: the Government is honest in its adoption—so far as it has gone—of European civilization, and the individual Japanese is not; hence the confusion that marks the line of junction of the two civilizations throughout the land. Again, the Japanese constitution—the work of the Marquis Ito, the undying Mirabeau of Japan, as Mr. Watson calls him—is a sham, or rather it works, so to speak, *in vacuo*; the real Government is that of a restricted oligarchy dominated by the "elder statesmen," and maintained by the prestige of the Mikado, whose divinity is as incongruous as anything well can be with the whole theory of the modern Japanese State. Yet under no other sort of government could Japan possibly have made the progress she has accomplished since the Revolution (1868), mainly within the last twenty years. What that advance has been—apart from the naval and military development of the country—a few of Mr. Watson's figures may be quoted to show: In 1890 the export of cotton yarns was valued at 236*l.*; in 1902 at over two millions sterling. Thirty years ago Japan exported only half a million's worth of silk; in 1902 her export of silk was worth nearly eight millions. A poor country—with few resources, it was thought—some twenty years ago, Japan is now the richest of Far Eastern lands. What is the secret of all this?—Mr. Watson rather puts the question

than answers it; but it is not far to seek. When the outcome of past history destroyed the Tokugawa *régime*, no such trammels as swathe China forbade Japan from turning her regards westwards—indeed, where else could she turn them?—and a semi-aristocratic, but not wealthy class, the Samurai, existed, whose cohesion and independence enabled them to act with efficiency and decision. Lastly—and this, perhaps, is not altogether palatable to Western pride—the recent history of Japan shows that there is no particular difficulty in taking over the whole of the science and material civilization of the West. Forty years ago even in China the present writer saw foundries and forges in full operation, in which the work was equal to that done in England; and in various parts of the world European industries were successfully carried on long before Japan began her present development. The nobler part of Western civilization, however, cannot be imitated; to be acquired it must be appreciated and desired, and in present-day Japan the beginnings of such appreciation hardly exist—the desire does not exist at all, as many of the most interesting of Mr. Watson's pages prove.

The main problem of Japan—upon the solution of which her power depends—is either the maintenance of the incongruity of a constitution with a divine despotism, or its replacement by some form of government equally efficacious. Democracy in any shape would be absolutely fatal to her, and destructive of any chance of a just settlement of the Far Eastern question, in regard to which Japan has assumed so gallant and wisely unselfish an attitude. Since 1895 she has abandoned, with a rare good sense we might envy in Europe, all notion of territorial aggrandizement—the exact reverse is her enemy's case—and what she now aims at, and will probably attain, is the commercial hegemony of the Far East.

The volume is well worth reading. A more forcible and, on the whole, as far as it goes, true presentment of Japanese social and national life and thought has not yet come under our notice. The illustrations, though mediocre, are not hackneyed—the frontispiece reproduces a cartoon from the *Jiji* (Japanese *Times*), in which Britannia, with her shield, and Japan, with a thing which looks like Britain's trident (but no robbery is intended), walk hand-in-hand with two small child figures tripping before them, Korea and China, under a legend "Japano-English Alliance, the Sun-ladies (Princesses) of Britannia and Nippon."

BOOKS FOR SCHOOLS AND STUDENTS.

In "The Students' Shakespeare" (Cambridge, University Press) *Hamlet* is now available, with notes by A. W. Verity, who has long been known as an excellent editor, and fully maintains his reputation here.

A Book of English Poetry and *A Second Book of English Poetry* (same publishers) have been arranged for secondary and high schools by Prof. W. H. Woodward. Selections of this kind have much improved since former days, and that made here is admirably catholic, including the work of several stirring writers, like the late E. E. Bowen, Mr. Kipling, Mr. Newbolt, and W. E. Henley. The notes added are short, but not always so simply expressed as they might be. The first one, on 'Chevy Chace,' says, for instance, "This cannot be regarded as having any relation to known historical facts," which seems unnecessarily elaborate.

English Poems, I. and II., are published by Messrs. Macmillan in two slim books, and edited and arranged by Prof. J. G. Jennings. The preface shows that the compiler has a good idea of the wants and tastes of young readers, and we are able to praise the selection, which includes much of the admirable copyright verse controlled by the publishers, and other modern work. The notes are sensible and excellently brief.

Messrs. Dent send us, in their "New English Text-Books for Schools and Colleges," *The Lady of the Lake*, edited by Flora Masson. It is a well-printed and capably annotated book, and decidedly cheap. Of course, the editor has plenty of material to base her notes on. "R. D.," who writes of Scott generally in the introduction, hardly indicates that he was a great man as well as a great writer. — In the same publishers' "Temple Series of English Texts" Spenser's *Fairy Queen*, Book I., is well introduced by Prof. W. H. Hudson. There are a few notes, which are satisfactory as far as they go, but somewhat jejune. Attention might have been called to the survival, or revival, of some of Spenser's words in later English.

Dr. Fry's *Old Testament History for Schools* (Arnold) is a laudable attempt to adapt the teaching of this subject to modern views. For lower forms it is admirably suited, being clear and compact. The style is of that clipped and simple order which is supposed to be adapted to children. For older boys at public schools it certainly is not suitable. But with this work for the earlier stages, and Canon Foakes-Jackson's admirable book for the later, there ought no longer to be any difficulty in bringing Old Testament teaching up to date.

"Looking into Rabelais, of course, for the sake of his old French," was the phrase of an old-time and old-world professor. Now a modern professor in the new world, Mr. C. H. C. Wright, has given us *Selections from Rabelais* (New York, the Macmillan Company). They form excellent and irreproachable reading. Mr. Wright has confined himself to the first book, but writes a capable introduction, which, if somewhat deficient in style, shows that he knows his Rabelais throughout. He might have referred in his bibliographical note to some English sources of information. His notes at the end are satisfactory, but he should not waste space over the improbable conjectures of commentators.

Messrs. Bell's *French Course*, Part II., by R. P. Atherton, is clearly the work of a teacher of experience, whose principle of adding no vocabulary we heartily endorse. The volume has illustrations, and in other ways is well in touch with practical life, thus avoiding the reproach often aimed at similar educational collections.

Das Jahr 1813, edited by J. W. Cartmell (Cambridge, University Press), is an extract from the 'Deutsche Geschichte für Schulen' of Friedrich Kohlrausch, and is hardly likely, we should think, to interest our English youth to any great extent. However, it is written in clear and simple German, and it lends itself well to purposes of examination; no doubt it was a consideration of the latter fact that suggested a second edition of it in this series. The notes by Mr. Cartmell are good of their kind; there are not too many of them, and they are concise and straightforward.

Los Ladrones de Asturias. The first Fifteen Chapters of 'Gil Blas,' as translated into Spanish by José Francisco Isla. Edited by F. A. Kirkpatrick. (Cambridge, University Press.)—That the Cambridge Press should have published a Spanish school-book is indeed matter of astonishment, for hitherto it has strictly held that the bounds of knowledge are fixed by examinations; and that the book selected should be Isla's translation of 'Gil Blas' is also surprising, for Englishmen, satisfied with reading Le Sage's immortal romance in the original, seldom turn to Isla's version. Yet it makes a capital reading-book, and the first Earl of Ellesmere chose it as a means of learning the language when on his way to Madrid. It is a model of unaffected, idiomatic Spanish, and has all the interest, of course, of the delightful story it tells. As to the editing, it deserves high praise. Mr. Kirkpatrick's introduction is really a remarkable piece of criticism, sound, subtle, and sympathetic, while his notes are brief but sufficient. By the way, is it quite accurate to say that a Carthusian is "condemned to perpetual silence"?

Pro Patria, a Latin Story for Beginners, by E. A. Sonnenschein (Sonnenschein), is a sequel to a more elementary story. 'Ora Maritima' met with a favourable reception, and those who liked it will find here more of the same fare. The point most worth considering, perhaps, in connexion with such little books is how long this kind of food is to last the Latin beginner: the period, to our thinking, is in danger of being unnecessarily enlarged of late; we want to see the little boy trying his hand as soon as may be on Cæsar—simplified at first, by all means, but still Cæsar—and rising from this triumphantly to the real text about the fifth term of his school life. The subject-matter of this volume is mainly the Boer war, and Dr. Sonnenschein will be found to have reproduced some of the main incidents in simple and suitable Latin, though many will, we think, agree in regretting the undue prominence given to one episode in the text and frontispiece. We do not like Dr. Sonnenschein's proposal to adopt a new term for the jussive subjunctive; grammatical nomenclature is already a burden to the schoolboy, and it does not seem to us that anything is gained by calling this use the "injunctive" mood; nor do we altogether agree with remarks in the preface about the learning and teaching of grammar; but that is a large question. The little book is a satisfactory, if not absolutely necessary addition to that large class to which it belongs.

We are very glad to see in Messrs. Bell's "Illustrated Classics" Lucian's *Vera Historia*, edited by R. E. Yates. It is a thing which has received little attention from English commentators. The notes are well calculated to be useful to little boys, but the introduction, though containing the essential facts, appears to suffer from the lack of humour necessary to appreciate Lucian, and does not refer to the best English writers on his work.

A Latin Grammar for Schools and Colleges. By G. M. Lane. (American Book Company.)—Dr. Lane, of Harvard University, died in 1897, leaving his Latin grammar nearly completed, and the finishing touches were supplied by Mr. M. H. Morgan, of the same university. The book is the revised edition of 1903, in which, as we learn from the preface, no important changes have taken place, except that the chapter on sound—a careful piece of work—has been rewritten and considerably enlarged. The whole is a work of some magnitude, extending to 500 pages of well-selected matter carefully arranged, and as it stands reflects credit on the diligence, clear-headedness, and scholarship of those responsible for its production. The indexes (i.) of subjects, (ii.) of Latin words, are full and accurate, and while there is nothing very new or startling to be noticed, one or two smaller points are made—*e.g.*, the distinction between the present of vivid narration and the annalistic present—which show acuteness and observation. 'Part I. Words' is a full and carefully compiled accidence, and in spite of the large number of notes and exceptions dealt with, the printing is decidedly good and the text very legible. This grammar will certainly be useful and suggestive as a book of reference well abreast of the times, though it is better fitted for advanced students than for schoolboys.

OUR LIBRARY TABLE.

Mr. John Murray publishes *Trade-Unionism and British Industry*, a reprint of the *Times* articles, with an introduction by Mr. Edwin Pratt, the writer of them. Mr. Pratt's work excited much attention, beginning as it did with an article headed "Ca' Canny," which was widely quoted throughout the world. Where Mr. Pratt comes to practical suggestions we think that he is in the clouds. He says, for example:—

"Legislation is certainly required to ensure that all trade unions, and especially those having provident funds, shall be registered, and that such provident funds shall not be utilized for strike purposes."

There is, indeed, little chance of more than about three members of the House of Commons voting for legislation of the kind. In his last article Mr. Pratt attacks the Labour Department of the Board of Trade for qualities which are diversely appreciated by the two sides in the controversy. At a moment when the two parties in the State are vieing with one another in promises to create a Labour Ministry, and to transfer to it the power of the Labour Department of the Board of Trade and the Factory and Workshop Department of the Home Office, there is not much hope of Mr. Pratt's suggestions being adopted. His articles are weighty, and from their point of view valuable. The greatest trades in the country have trade unions which are exempt from Mr. Pratt's criticisms; for the most powerful unions, as a rule, work well with the employers. In the cotton trade this is notoriously the case.

Messrs. Knight & Co. send us *The Evolution of Local and Imperial Government from the Teutonic Conquest to the Present Day*, by Mrs. Fordham, with a preface by her father, Sir Walter Foster. We have little fault to find with either book or preface, but the history of the evolution of the local institutions of the Germans of Tacitus into modern local government is not very lively reading, and is not, perhaps, very suitable for a little book of this description, where it has to be mixed with modern local government having, in fact, little root in the past. The history takes about 150 pages, and is followed abruptly by a few excellent pages dealing with the position of women in local government in the present day. The jump from the Middle Ages to the School Boards of 1870 is concealed by printing the admirable petition for redress of grievances of 1643, which lays down modern principles in ancient language with regard to the position of women. Mrs. Fordham's book rather suggests to us, then, her competence to write two books of very different kinds: the one historical and the other practical—on the position of women in the local government of the future.

The Adventures of Elizabeth in Rügen. (Macmillan.)—Elizabeth's account of her latest vagary has all the pleasant indefinite charm of her former books, but her style has gained in vigour and has lost something of its egotism. Elizabeth driving round the island of Rügen with her maid and her coachman, or helping the injured professor to pursue "Cousin Charlotte" in the well-meant but futile endeavour to bring the latter to a proper sense of conjugal duty, is a much more entertaining person than was Elizabeth soliloquizing on her own emotions in her own garden. This original lady's criticisms of her fellow-creatures, moreover, have not always been without their sting, but the characters who cross her path in Rügen are drawn with no less spirit and greater kindliness. Her first intention, as she reminds us in the last paragraph, was to write a guide-book, and she proceeds hurriedly to collect a few practical statements for the benefit of future travellers. Happily, Providence and her own temperament intervened early in this design, for Elizabeth, apart from occasional soliloquies, is usually occupied in alternately stumbling upon and flying from bores, notably the emancipated Charlotte, whom her own countrymen might well have called "colossal," but who in these pages is an unfailing treat. The bishop's wife is a figure whom we all know, and all strive to avoid on our holiday wanderings. And Elizabeth throughout this book is in a real holiday humour. Whether she be tramping the lonely road to Putbus, her unconscious coachman and the carriage a receding speck in the distance, or shuffling in felt slippers round the Jagdschloss, her gaiety is of that irresponsible, irrepressible kind which is as infectious as it is delightful.

The Nibelungenlied and Gudrun in England and America, by Francis E. Sandbach (Nutt), is intended

"to make a modest contribution of material to the future historian of the literary relations between the English and German speaking peoples by placing on record exactly what attention has been paid in England and America to the two great National Epics of Germany."

It is an honest piece of work and will be welcome to teachers and students, though its general interest is necessarily slight. The more brilliant qualities of scholarship are hardly called for, and do not appear in it, but a good deal of toilsome research has been bestowed upon it, and it possesses the main essentials of clearness and accuracy. Dr. Sandbach, after giving in his introductory sections good abstracts of the two poems and briefly discussing their origin and history, examines the work done upon them under the four heads of 'Translation,' 'Reprints,' 'Miscellaneous Accounts and Essays,' and 'Influence on Literature Proper.' English scholarship has little reason to plume itself on its contributions to the study of these epics, and one cannot help being struck with the insignificance of nearly all the work referred to. There is no translation of either poem that can be ranked in the first class, while of criticisms and appreciations the only brilliant example is Carlyle's 'Essay on the Nibelungenlied,' and that is hardly Carlyle at his best. Of original productions indebted to the mediæval epic, we do, indeed, possess William Morris's fine 'Story of Sigurd the Volsung,' but that is drawn almost wholly from the Norse version, and owes very little to the German.

Rigel: an Autumn Mystery. By C. F. Keary. (Nutt.)—We have here a play in verse which has certain pleasant and ineffectual merits. One sees a charming intelligence at work, helplessly, spinning cobwebs and imprisoned in the web of its own spinning. Mr. Keary shows fancy and sympathetic feeling, and a personal manner of thinking, but all these come out in the little play like crooked and intangible reflections in water. Poetry is, above all things, precise, definite, a great reality. This play is vague and uncertain, without plan or substance or articulate voice. Here and there Mr. Keary writes a charming line or stanza, but it has come to him, as it would appear, in his sleep, and he does not know why it has come to him, or whence, and he cannot repeat it. Many of his lines are not verse at all, those especially in which elision is attempted. Nowhere is there a whole section written in key throughout; but a capricious tune, unconscious of itself, begins and goes off and begins again, without reason or connexion. One is tantalized by suggestions of something coming, but nothing comes. A clock speaks, and a chair and a fiddle, and there is a woodman who may be a faun, and a one-eyed beggar who may be the wanderer who appeared to Siegfried; and there are human beings, and there is a little breeze: all these are persons of the drama. And all these come and go, and would be splendidly imaginative if they could. The poetic energy being lacking, they remain conventional figures in tapestry; and the figures are almost too vague to be distinguished from one another, or from the background into which they recede.

The Dictionary of Quotations (Contemporary English), by Helena Swan (Sonnenschein), has hardly a satisfactory title, since there is no hint that the quotations are confined to verse. Further, the arrangement under subjects and index under authors do not facilitate quick reference, for which an alphabetical index under the first word in each case is desirable. Thus to find the source and author of such a quotation as "In teacup times," which suggests no obvious subject-heading, is difficult, and even if one knows the phrase to be Tennyson's, there is a page and a half of index under his name. The author, however, does not exactly aim at a book of reference, since she suggests passages, in her opinion, suitable for quotation, rather than collects those already adopted. Her range is from 1850 onwards, though she has included all "of the two Tennysons, the two Brownings, and the four American poets, Longfellow, Lowell, Whittier, and Whitman." Everything that falls under the head of a familiar quotation in modern verse is probably included; indeed, the compiler is most generous to our latter-day bards. We find, for instance, over a hundred and sixty quotations from the Poet Laureate, some twenty fewer from Mr. Swinburne, forty-six from Mr. Lang, thirty-one from Mr. Hardy, and twenty-seven from Mr. Gerald Massey, while recent luminaries, like Mr. Laurence Housman, E. Nesbit, and Mr. Henry Newbolt, receive ample recognition. But we wonder why the author has forgotten the work of Mr. W. B. Yeats, who is a far better poet than many of those whose lines she has thought it advisable to reproduce. We are hardly compensated for the absence of any passage of his by noticing some forty quotations from the writer who, we believe, introduced pyjamas to poetry. This volume does not, in fact, rank with Messrs. Sonnenschein's excellent earlier 'Dictionary of Quotations (English)' as a book of reference, and we still lack a guide to modern makers of prose sayings like "the gondola of London" and "the city of lost causes."

Thomas Wakefield, Missionary and Geographical Pioneer in East Equatorial Africa. By E. S. Wakefield. (Religious Tract Society.)—This book is a valuable contribution to the record of missionary enterprise in Eastern Africa. Thomas Wakefield (born at Derby, June 23rd, 1836) was a member of the Methodist Free Church, and a minister at home before he determined to offer himself as a missionary. He arrived at Mombasa March 24th, 1862, and, with the exception of two short furloughs home, devoted the next twenty-seven years to the work. During that period, in the intervals of his missionary labours, and as a mental relaxation, he prepared a map and notes of native routes from the East Coast to the interior. This was published in the *Journal* of the Royal Geographical Society, 1870. These routes attracted considerable attention, and the term applied to the information was that of "the new geography":—

"Geographers generally acknowledged that this mode of obtaining information from native sources was unique, and the knowledge thus obtained surprisingly accurate."

Among Mr. Wakefield's other recreations was the formation of a collection of birds. This consisted of forty-six varieties, and Mr. Bowdler Sharpe congratulated him on the result and said:—

"The number of novelties and rarities is not large; but at the same time the situation of Mombasa and the period of the year (January and February) when the birds were collected have shown the

route by which some of our European birds proceed on their way to their winter home in South Africa."

On one occasion Mr. Wakefield shot a couple of birds for breakfast, and heard that when alive they were worth fifty pounds.

In the spring of 1873 the station was visited by Sir Bartle Frere in the course of his mission to inquire into the slave trade on the East Coast. In the report he made he strongly advocated the introduction of the industrial element into the work of the mission. A few months after this Mr. Wakefield lost his wife, who had faithfully helped him in his work. A memoir of her has been written by the Rev. R. Brewin. In 1881 he married Miss Sommers, the writer of the present memoir.

'Galla Ideas and Legends' forms an interesting chapter. In Galla worship the eastern position is observed, as they believe that the east is the dwelling-place of the Deity, and their huts are built from east to west. At the end of the book is an appendix containing lists of plants forwarded by Mr. Wakefield to Kew. We congratulate Mrs. Wakefield on having produced an interesting book, which she modestly describes as "a simple story, setting forth the life work of a good and a brave man."

Willing's Press Guide for 1904, published by James Willing, jun., is now in its thirty-first year. In addition to the usual information about the press, it has an interesting list of existing newspapers and periodicals of the seventeenth and eighteenth centuries arranged chronologically, the first being the *Oxford Gazette* (*London Gazette*) (1665), and the last on the list the *Waterford Mirror* (1800). There are eight magazines: the *Gentleman's* (1731), the *Gospel* (1766), the *Armenian* (1778), *Curtis's Botanical* (1788), the *Evangelical* (1793), the *Scottish Congregational* (1796), the *Methodist* (1797), and the *London, Edinburgh, and Dublin Philosophical* (1798). Of London daily papers only four appear—the *Public Ledger* (1760), the *Morning Post* (1772), the *Daily Universal Register* (*Times*) (1785), and the *Morning Advertiser* (1794).

Messrs. Kegan Paul, Trench, Trübner & Co. have celebrated their removal to Dryden House by publishing for private circulation a very interesting pamphlet, written by Mr. H. B. Wheatley, *On Gerrard Street and its Neighbourhood*, the old houses of which are full of literary associations. The house now occupied by the publishing firm was the one in which Dryden died on May 1st, 1700; he was one of the earliest inhabitants, and in his dedication of 'Don Sebastian' to the Earl of Leicester he calls himself "a poor inhabitant of his lordship's suburbs, whose best prospect is on the garden of Leicester House." Mr. Wheatley relates the amusing account from the 'Life of Sydney Smith' of how Rogers took him and Moore to inspect Dryden's house. It was a very wet day, but Rogers wanted them to get out of his carriage so as to have a thorough view. Having thin shoes on, they objected, and would not follow him when he alighted. Smith,

"laughing and leaning out of the carriage, exclaimed, 'Oh! you see why Rogers don't mind getting out, he has got goloshes on; but, my dear Rogers, lend us each a golosh, and we will then each stand on one leg, and admire as long as you please.'"

The little book contains a portrait of the poet, his house as it was and is, a map of Gerrard Street from Stow, and a view of the district from Faithorne's plan of London, 1658.

A charming book, which is welcome in its new form, is *Days with Sir Roger de Coverley* in Messrs. Macmillan's "Illustrated Pocket Classics." Mr. Hugh Thomson's pictures are, as always, dainty and delightful.

Gibbon's *Roman Empire*, Vol. III., and Thackeray's *Book of Snobs* have been added to "The World's Classics" (Grant Richards).

We have on our table *Cook's Practical Guide to Algiers* (Simpkin), — *Watts*, by R. E. D. Sketchley (Methuen),—*Story-Lives of Great Authors*, by F. J. Rowbotham (Wells Gardner),—*A Sketch of the Waterloo Campaign*, by Major Seymour Clarke (Gale & Polden),—*A New Geometry for Junior Forms*, by S. Barnard and J. M. Child (Macmillan),—*Bacon's Essays*, with Introduction, Text, and Notes by T. E. Margerison (Ralph & Holland),—*Tennyson's The Cup*, with Introduction and Notes by H. B. Cotterill (Macmillan),—*Modern Spiritism*, by J. G. Raupert (Sands),—*Essays in Fury*, by A. D. Lewis (Sonnenschein),—*Views of Life*, by C. Gearey (Drane),—*Business Success*, by G. G. Millar (Walter Scott),—*Boy's Second Book of Inventions*, by R. S. Baker (Harper),—*Carnegie Institution of Washington, Year-Book No. 2, 1903* (Washington, U.S., the Institution),—*He that had Received the Five Talents*, by J. Clark Murray (Fisher Unwin),—*The Rugged Way*, by E. W. Elkington (Drane),—*Mr. Sillifant Suckoothumb, and other Oxford Yarns*, by C. Reade (R. A. Everett),—*Morcar*, by T. Scott (Greening),—*A Short Cut to Happiness*, with a Preface by the Rev. B. W. Maturin (Sands),—*The Truth about Jesus of Nazareth*, by P. Sidney (Stewart),—*The Voice of April Land, and other Poems*, by E. Higginson (Macmillan),—*The Gates of Silence, with Interludes of Song*, by R. Loveman (New York, the Knickerbocker Press),—and *Tragedie e Canzoni*, by M. Dagna (Turin, Gianolio). Among New Editions we have *The Old Testament*, by T. G. Pinches (S.P.C.K.),—*Whitefriars*, by Emma Robinson (Routledge),—*Pheasants*, by W. B. Tegetmeier (Cox),—*Old London Bridge*, by G. H. Rodwell (Routledge),—*From Manassas to Appomattox*, by J. Longstreet (Lippincott),—*The Effects of the Factory System*, by Allen Clarke (Grant Richards),—and *The Life and Teaching of Leo Tolstoy*, a Book of Extracts, by G. H. Perris (Grant Richards).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Furse (C. W.), Lenten Addresses and Meditations, cr. 8vo, 6/
Herford (R. T.), Christianity in Talmud and Midrash, 8vo, 18/ net.
Letter of Aristeas, translated and edited by H. St. J. Thackeray, 8vo, sewed, 1/
Moore (E. C.), The New Testament in the Christian Church, 8 Lectures, cr. 8vo, 6/6 net.

Law.

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SIR LESLIE STEPHEN.

It was well known that Sir Leslie Stephen could not long survive the recent severe prostration which was the last stage of a long course of ill-health, but the news of his death on Monday last comes with singular poignancy to all serious students of English. Apart from his claims as a foremost exponent of the philosophy of agnosticism, he was perhaps the best, and certainly the soundest, critic of letters we had. He made his mark in two long periods of editorship, and he has left books, both in biography and criticism, which will never be superseded, and are as certainly standard works as any of our time. It was only in 1902, in accordance with the usual tardy official recognition of literature, that he was made K.C.B., but he had long attained the more secure position of distinction which is silently conferred by the competent. Both Oxford and Cambridge heard his lectures and gave him honorary degrees.

Born in 1832, the younger brother of the celebrated jurist Sir James FitzJames Stephen, he was educated at Eton, King's College, London, and Trinity Hall, where he became a Fellow in 1855, after taking the Mathematical Tripos. Moral science, which would have been, perhaps, his natural bent, was not in those days a Tripos subject; but he was well versed also in classics—the other recognized study of the time. His Fellowship involved the taking of orders, and for some years he remained a successful tutor and teacher. Delicate as a boy, he gradually increased in strength, and became known in early manhood as an ardent mountaineer, and as a walker for many years of unusual energy and staying power. He was one of the early members of the Alpine Club, and collected his articles on climbing into 'The Playground of Europe' (1871) But at Cambridge the influence of F. D. Maurice, under which he had come at King's College, was overcome

by the attractions of utilitarian philosophy and scientific speculation, and he found himself in 1863 compelled by want of belief to resign his orders, and consequently his tutorship. He was not ejected by the bigotry of his colleagues, but as a layman he found his opportunities too limited for a man of his ability. So he paid a visit to America, came to London in 1864, and, after a brief experience as a politician in support of his friend Fawcett, started on the career of letters which occupied his energies, in various forms, for the rest of his life. He has recently published his reminiscences of this time. He was soon a valuable contributor to the *Saturday Review* and the *Pall Mall Gazette*, which was then beginning, and for which he wrote the flippant but undeniably intimate 'Sketches from Cambridge by a Don,' now a rare book, and one well known for several excellent stories. More serious was his connexion with the *Fortnightly* and *Fraser's Magazine*, which received his speculations in ethics and philosophy. In 1867 he married Thackeray's younger daughter, who unfortunately did not live very long. In 1871 he was invited by George Smith to edit the *Cornhill Magazine*, and secured for it in his eleven years of control an unequalled position. Many famous writers have had the advantage both of his encouragement and his judicious restraining hand. To mention only two, Stevenson, in his preface to 'Familiar Studies of Men and Books,' explains that he owes the *Cornhill* "a double debt of thanks" for being "received there in the very best society, and under the eye of the very best of editors," and in his 'Letters' he recalls the introduction to W. E. Henley. It was in 1875 that "one dark winter afternoon, long Leslie Stephen, in his velvet jacket," took Stevenson "up to see a poor fellow, a poet who writes for him," and who was to write both with and against Stevenson, and to be himself the most strenuous of editors. Stephen found time both to edit and to write himself, for the *Cornhill* saw the inception of those 'Hours in a Library' (1874–9) which made his mark as a critic. In 1876 he produced the 'History of English Thought in the Eighteenth Century,' which reached a third edition in 1902; in 1878 he married his second wife, Julia Prinsep, and began the "English Men of Letters" with an admirable monograph on Johnson, adorning later the same series with books on Pope (1880), Swift (1882), and George Eliot (1902), which are models of their kind. He also contributed excellent introductions to the works of Fielding and Richardson.

He left his charge of the *Cornhill* in 1882 for the still more engrossing task of looking after the 'Dictionary of National Biography,' the finest literary monument of our time. Conceived by George Smith, whom Stephen met in connexion with the *Pall Mall Gazette* and valued highly as a friend, it was triumphantly carried out under his personal supervision, and, latterly, that of his chosen assistant, Mr. Sidney Lee. He set the model of concise biography and criticism without rhetoric which distinguishes all the articles, and, writing many of the most notable himself, did not relinquish his control till 1891.

He wrote the lives of Henry Fawcett (1885) and Sir James FitzJames Stephen (1895), while his moral and philosophical work extends from 'Essays on Freethinking' in 1873 to a history of 'The English Utilitarians' in 1900. His 'Studies of a Biographer' (4 vols., 1898 and 1902) give a good idea of his characteristic work as essayist, and a passage from his essay on Matthew Arnold (in the earlier issue), his most distinguished predecessor in criticism, explains pretty well his own point of view. Leslie Stephen was great in knowledge and judgment—great, above all, in that sense of proportion which is so rare to-day. He had humour, though of a dry sort, and the irony which is the mark of so much modern writing; his work exhaled the *siccum lumen* which is possibly as valuable a quality as the urbanity and charm of an Arnold. It would be unfair to say that he had not style; though he was somewhat careless as to form, and never a good corrector of his own work, his writing is, unlike that of some lauded critics, easy reading. The very defects of his qualities—a tendency to hold himself back from possibly just enthusiasms, to be destructive, contemplative, scientific, rather than to make the most of an author, and the most of a personal view in criticism—were such as commend themselves in the world of to-day. He prided himself on being without bias, and consequently on occasion was without due sympathy. We say no more, but quote the passage wherein he has revealed himself:—

"We—for I may perhaps presume that some of you belong, like me, to the prosaic faction—feel, when dealing with such a man as Arnold, at a loss. He has intuitions where we have only calculations..... He shows at once a type where our rough statistical and analytical tables fail to reveal more than a few tangible facts; he perceives the spirit and finer essence of an idea where it seems to slip through our coarser fingers, leaving only a residuum of sophistical paradox. In the long run the prosaic weigher and measurer has one advantage—he is generally in the right as far as he goes. His tests may be coarser, but they are more decisive and less dependent upon his own fancies; but when he tries to understand his rival, to explain how at a bound the intuitive perception has reached conclusions after which he can only hobble on limping feet, he is apt to make a bungle of it; to despise the power in which he is so deficient; and probably to suggest unreasonable doubts as to its reality and value."

That, we think, is an illuminating record of Stephen's qualities, of his generous recognition no less than his limitations, and involves to the thinking man a corollary that is known in his case to be true. Statistics have nothing to do with poetry, which holds qualities beyond the reach of scientific analysis. Stephen did not really care for poetry any more than Jeffrey, and consequently was not fully qualified to criticize it. But nothing that he has published is negligible, and he was busy throughout his long career, some lectures of his now lying before us for review.

His work, with due allowance made for his constitutional objection to emphasis, enthusiasm, inspiration, remains solid, clarifying, a monument of insight and critical sagacity. Such a safeguard as his judgment among the vagaries of criticism was invaluable; it is with deep regret we reflect that no living writer is qualified to take his place.

UNPUBLISHED LETTERS FROM DOROTHY WORDSWORTH TO MRS. CLARKSON, TOGETHER WITH AN UNPUBLISHED LETTER TO MRS. CLARKSON FROM WILLIAM WORDSWORTH.

VI.

We now conclude this interesting correspondence with a long letter from Dorothy's brother:—

From William Wordsworth to Mrs. Clarkson.

(End of 1814 or beginning of 1815.)

Transcribed by Mary and Dorothy on account of the vile penmanship.

My dear Friend,.....Miss S.'s [Patty Smith] notion of poetical imagery is probably taken from the Pleasures of Hope or Gertrude of Wyoming—see for instance stanza first of said poem.* There is very little imagery of that kind; but I am far from subscribing to your concession that there is little imagery in the poem;† either collateral in the way of metaphor colouring the style; illustrative in the way of simile; or directly under the shape of description or incident: there is a great deal; though not quite so much as will be found in the other parts of the poem where the subjects are more lyrically treated and where there is less narration, or description turning upon manners, and those repeated actions which constitute habits or a course of life.—Poetic Passion (Dennis has well observed) is of two kinds, imaginative and enthusiastic; and merely human and ordinary; of the former it is only to be feared that there is too great a proportion. But all this must inevitably be lost upon Miss P. S. The Soul, dear Mrs. C. may be re-given when it has been taken away; my own Solitary is an instance of this; but a Soul that has been dwarfed by a course of bad culture cannot after a certain age, be expanded into one of even ordinary proportion.—There error [these errors?] of opinion, mere apprehension of ill consequences from supposed mistaken views on my part, could never have rendered your correspondent blind to the innumerable analogies and types of infinity, insensible to the countless awakenings to noble aspiration, which I have transfused into that Poem from the Bible of the Universe as it speaks to the ear of the intelligent, as it lies open to the eyes of the humble-minded. I have alluded to the lady's errors of opinion—she talks of my being a worshipper of Nature. A passionate expression uttered incautiously in the poem upon the Wye* has led her into this mistake; she, reading in coldheartedness and substituting the letter for the spirit. Unless I am greatly mistaken, there is nothing of this kind in the Excursion. There is indeed a passage towards the end of the 4th Book where the Wanderer introduces the simile of the Boy and the Shell and what follows, that has something ordinarily but absurdly called *Spinosistic*.† But the intelligent reader will easily see the *dramatic* propriety of the passage. The Wanderer in the beginning of the book had given vent to his own devotional feelings and announced in some degree his own creed; he is here preparing the way for more distinct conceptions of the Deity by reminding the Solitary of such religious feelings as cannot but exist in the minds of those who affect atheism. She condemns me for not distinguishing between Nature as the work of God and God Himself. But where does she find this doctrine inculcated? Whence does she gather that the author of the Excursion looks upon Nature and God as the same? He does not indeed consider the supreme Being as bearing the same relation to the universe as a watchmaker bears to a watch. In fact there is nothing in the course of religious education adopted in this country, and in the use made by us of the holy scriptures that appears to me so injurious as the perpetually talking about *making* by God. Oh! that your correspondent had heard a conversation which I had in bed with my sweet little boy, four and a half years old, upon this subject the other morning.

* At summer eve, when Heaven's ethereal bow
Spans with bright arch the glittering hills below,
Why to yon mountain turns the musing eye,
Whose sunbright summit mingles with the sky?
Why do those cliffs of shadowy tint appear
More sweet than all the landscape smiling near?—
'Tis distance lends enchantment to the view,
And robes the mountain in its azure hue.
'Pleasures of Hope,' Part I.

† 'The Excursion.'

* The "passionate expression" probably is:—
a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean and the living air,
And the blue sky, and in the mind of man:
A motion and a spirit, that impels
All thinking things, all objects of all thought,
And rolls through all things.
'Lines composed a few Miles above Tintern Abbey,' 95-102.

† Wordsworth means that the thought is not the property of Spinoza; it is not an "ism," but natural religion.
I have seen
A curious child, who dwelt upon a tract
Of inland ground, applying to his ear
The convolutions of a smooth-lipped shell;
To which, in silence hushed, his very soul
Listened intensely; and his countenance soon
Brightened with joy; for from within were heard
Murmurings, whereby the monitor expressed
Mysterious union with its native sea.
Even such a shell the Universe itself
Is to the ear of Faith; and there are times,
I doubt not, when to you it doth impart
Authentic tidings of invisible things;
Of ebb and flow, and ever-during power;
And central peace, subsisting at the heart
Of endless agitation.—'Excursion,' Bk. IV. 1132-47.

"How did God make me? Where is God? How does he speak? He never spoke to *me*." I told him that God was a Spirit, that He was not like his flesh which he could touch; but more like his thoughts in his mind which he could not touch. The wind was tossing the fir-trees, and the sky and light were dancing about in their dark branches, as seen through the window. Noting these fluctuations he exclaimed eagerly "There 's a bit of Him, I see it there." This is not meant entirely for father's prattle: but, for Heaven's sake, in your religious talk with children say as little as possible about *making*. One of the main objects of the Recluse is to reduce the calculating understanding to its proper level among the human faculties; therefore my book must be disliked by the Unitarians as their religion rests entirely on that basis; and therefore is in fact, no religion at all—but—I won't say what.* I have done little or nothing towards your request of furnishing you with arguments to cope with my antagonist. Read the book if it pleases you: the construction of the language is uniformly perspicuous; at least I have taken every possible pains to make it so; therefore you will have no difficulty here. The impediments you may meet with will be of two kinds, such as exist in the ode† which concludes my second volume of poems. This poem rests entirely upon two recollections of childhood, one that of a splendour in the objects of sense which is passed away, and the other an indisposition to bend to the law of death as applying to our own particular case. A reader who has not a vivid recollection of these feelings having existed in his mind in childhood cannot understand that poem. So also with regard to some of those elements of the human soul whose importance is insisted upon in the Excursion, and some of those images of sense which are dwelt upon as holding that relation to immortality and infinity which I have before alluded to: if a person has not been in the way of receiving these images, it is not likely that he can form such an adequate conception of them as will bring him into lively sympathy with the Poet. For instance one who has never heard the echoes of the flying raven's voice in a mountainous Country as described at the close of the 4th Book will not perhaps be able to relish that illustration; yet everyone must have been in the way of perceiving similar effects from different causes:—but I have tired myself, and must have tired you.

One word upon ordinary or popular passion. Could your correspondent read the description of Robert, and the fluctuations of hope and fear in Margaret's mind, and the gradual decay of herself and her dwelling without a bedimmed eye then I pity her. Could she read the distress of the Solitary after the loss of his family and the picture of his quarrel with his own conscience (though this tends more to meditative passion) without some agitation then I envy not her tranquillity. Could the anger of Ellen before she sate down to weep over her Babe, though she were but a poor serving-maid be found in a book, and that book be said to be without passion, then, thank Heaven! that the person so speaking is neither my wife nor my sister, nor one whom (unless I could work in her a great alteration) I am forced daily to converse with. What thinks she of those relatives about the little infant who was unexpectedly given, and suddenly taken away? But too much of this—Farewell. I wish I could have written a more satisfactory letter. Lamb is justifiably enraged at the spurious Review which his friends expect to be his.‡ No Newmarket jockey, no horse-stealer was ever able to play a hundredth part of the tricks upon the person of an unhappy beast than the Bavius of the *Quarterly Review* has done for that sweet [several lines torn and illegible]. You cannot scour a spot of this kind on your mind as you may a stain out of your clothes. If the [wafer] were under the power of the will I should read Mr. J.* merely to expose his stupidity to his still more stupid admirers. This not being the case as I said before I shall not pollute my fingers with touching his book. Give my affectionate regards to Henry Robinson and the same to Mr. Clarkson. Remember me also kindly to your father. I am sure you are competent to write the Review† as well as I could wish to have it done. I am very sorry for the indisposition under which your last was written. Headaches are plaguey things. I hope you are better. Sunday morning.‡ I have just read over this Letter; It is a sad jumble of stuff and ill-exprest. I should not send it but in compliance with the wish of Mary and Dorothy. The reason of the thing being so bad is that your friend's remarks were so monstrous. To talk of the offence of writing the Excursion and the difficulty of forgiving the Author is carrying audacity and presumption to a height of which I did not think any *woman* was capable. Had my Poem been much coloured by books as many parts of what I have to write must be, I should have been accused as Milton has been of pedantry, and of having a mind which could not support itself by other men's labours. Do not you perceive that my conversations almost all take place out of doors and all with grand objects of nature surrounding the speakers for the express purpose of their being alluded to in illustration of the subjects treated of? Much [imagery?] from books would have been an impertinence and an incumbrance. When it was required it is found. As to passion; it is never to be lost sight of that the Excursion is *part* of a work; that in its plan it is conversational; and that if I had introduced stories exciting curiosity and filled with violent conflicts of passion and a rapid interchange of striking incidents, these things could have never harmonized with the rest of the work, and all further discussion, comment or reflections must have been put a stop to. This I write for you and not for your friend: with whom if you would take my advice you will neither converse by letters nor *vivâ voce* upon a subject of which she is in every respect disqualified to treat. Farewell [torn]. W. W.

* It is to be remembered that Wordsworth is talking of the Unitarianism of his day, a very different thing from the Unitarianism of 1904.

† 'Intimations of Immortality,' &c., concluding the edition of 1815.

‡ The Review in the *Quarterly* of which Lamb complains in his letter to Wordsworth ('Letters of C. L.,' i. 280; Ainger's ed., 1891). Gifford had cut out a third, and altered the rest, "putting his damn'd shoemaker phraseology (for he was a shoe-maker)" in place of Lamb's.

* "Mr. J." may be Jeffrey and "the book" the *Edinburgh*, in which the 'Excursion' had been reviewed.

† It was never written.

‡ The rest of the letter is in Wordsworth's handwriting and difficult to decipher.

'THE POPISH PLOT.'

31, Farm Street, W., February 22nd, 1904.

Your reviewer, writing of Mr. Pollock's 'Popish Plot,' says:—

"The pity is that the conclusion [that the Jesuits and the Duke of York were engaged in treasonable designs] should be left to be drawn as a matter of inference. The most decisive evidence of all—viz., an account of the subject-matter of the deliberations held in the Jesuit congregation at St. James's Palace, under the Duke of York's roof, on April 24th, 1678—is not forthcoming.....We cannot doubt the conclusion which is indicated [by Mr. Pollock]. But for the sake of mere and pure historic science, we would fain see the evidence either conclusively completed or conclusively demolished."

Your reviewer's desire has already been gratified. The actual minutes of the Jesuit congregation are extant. They have been published, and they "conclusively demolish" the theories which have been built up without regard to them.

I enclose a copy of the *Month* for September, 1903, in which the document in question will be found at p. 322; and I may add that if Mr. Pollock had inquired for it we should have been glad to communicate it to him.

A word of explanation may perhaps be appended regarding the sober facts which this, "the most decisive evidence of all," discloses. The Jesuits, then as now, are bound by their constitution to hold a meeting of their senior members every three years (*mutatis mutandis*, all our religious orders hold similar congregations or chapters at like intervals). A representative is elected to go to Rome to confer with the Father General and with the deputies, who have been simultaneously chosen from other countries, upon the state of discipline and other needs of the order. In the congregation of April, 1678, John Cary was elected to go to Rome, and two resolutions were marked out for him to treat there, which regarded the length of congregations, and the so-called "mission-oath." These, with answers subsequently returned from Rome, conclude what "mere and pure historic science" tells us about the congregation in question. J. H. Pollen, S.J.

THOMAS CREEVEY, M.P.

Sandye Place.

Sir Herbert Maxwell has given to the world a book of supreme interest in 'The Creevey Papers,' yet I cannot but think the able editor of these papers might and should have given us some little real insight into the political status and action of Thomas Creevey, the amusing writer of so many entertaining letters. Sir Herbert Maxwell's introduction is in this respect distinctly disappointing. In it he makes no attempt to picture Thomas Creevey as more than a political gossip (a "voluble gossip" he calls him, vol. ii. p. 123) who happened to confide his sayings to his diary or (in letters) to his stepdaughter. It is obvious from 'The Creevey Papers' that Thomas Creevey was a most amusing and companionable person, for every one seems to have delighted in his society; but he must have been more than this, or he would hardly have held the position he did with men such as Brougham and Whitbread. There is a passage from Charles Greville, quoted by Sir Herbert Maxwell, which might have put him on the scent, namely:—

"Old Creevey is rather an extraordinary character .....he got into Parliament, belonged to the Whigs, displayed a good deal of shrewdness and humour, and was *for some time very troublesome to the Tory Government by continually attacking abuses.*"

Here we have a very plain indication of the political part Thomas Creevey played, and it explains how he came to hold a real position amongst the Whigs, not as a mere seat-holder, but as a man who in his way was an ardent politician. But Sir Herbert Maxwell has not followed up the scent, and has apparently made no effort to find out how or when Thomas Creevey attacked abuses and with what result.

I have before me a copy of the *News* of May 24th, 1813, a folio newspaper of four leaves. Two-and-a-half columns of this issue are occupied with the case of "The King *v.* Thomas Creevey, Esq., M.P." At this time Creevey was member for Thetford on the East coast, and he had attacked the Chancellor of the Exchequer, Nicholas Vansittart (afterwards Lord Bexley), for having appointed a pettifogging attorney named Fitzpatrick,

"as a reward of early friendship, at a great annuity to act as a public informer in Liverpool against his neighbours in the character of Inspector of Taxes."

Creevey accused the Chancellor of the Exchequer of

"hiring men at great salaries to repair the devastation which his own ruinous measures brought upon

the revenues of the country, by turning spies and informers upon their neighbours."

Thomas Creevey, who was then living in York Street, St. James's Square, made an affidavit to the effect that he made this statement in the House of Commons on February 6th, 1811, on the occasion of the presentation of a petition from Liverpool in favour of "a free trade" to the East Indies, and then he proceeds to urge that he was justified in permitting a report of that speech to appear in the *Liverpool Mercury*. The Court which tried the case consisted of Lord Ellenborough, Mr. Justice Le Blanc, and Mr. Justice Grose, the last of whom gave judgment. No objection was taken to what Creevey had said in the House of Commons, but to the publication of his speech in the *Liverpool Mercury*, and Mr. Justice Grose said :—

"The Court could not help thinking that there was something more in the case than appeared on the face of the transaction, which led them to suspect that the prosecution was not entered into for the mere love of justice, it was otherwise wonderful that it should have been delayed so long."

Still the Court ordered Creevey to pay to the King a fine of 100*l*., and to remain in the custody of the Marshal of the Marshalsea till such fine was paid. The report ends :—

"Mr. Creevey immediately paid the fine and withdrew with his friends Lord Cowper, Lord Albemarle, Lord Ossulton, the Hon. Mr. Bennett, Sir Henry Montgomery, Sir Thomas Williams, Sir John Cox Hippisley, Mr. Whitbread, General Ferguson, and Mr. C. C. Western."

This was evidently a case which created a considerable amount of interest at the time, but there is no reference whatever made to it by Sir Herbert Maxwell. But this is not all. In the same copy of the *News*, under 'Parliamentary News,' there is the following paragraph :—

"Mr. Creevey gave notice that as the Bill for the Abolition of Sinecures had been thrown out in another house, he should on Tuesday week move for the abolition of the office of one of the Joint Paymasters of the Forces; and on to-morrow week move for the abolition of the office of Paymaster of Marines."

This single issue of the *News* gives us more real insight into the Parliamentary strength of Thomas Creevey than the whole of Sir Herbert Maxwell's introduction to 'The Creevey Papers,' and it seems to me hardly fair to Thomas Creevey to dub him a "voluble gossip," and for want of a little research to send out his papers to the world without any indication that he was in his way an astute and keen politician and an active reformer of abuses. ROBERT EDGCUMBE.

THE INVENTION OF GUNPOWDER.

IN the November number of the *Printer's Art*, a periodical published at Cambridge, Massachusetts, I have endeavoured to show, from a fragment of the Byzantine historian Olympiodorus, preserved by Photius, that bookbinding as now practised came into general use about 416 A.D. Another of Photius's excerpts from this valuable writer, the loss of whose complete history is greatly to be deplored, possibly conveys the first hint of a much more important invention.

Olympiodorus says that when Honorius and his brother-in-law Constantius were reigning jointly at Ravenna, and therefore in A.D. 421, an Asiatic magician named Libanius came to Constantius, no doubt selected as having been a distinguished general, and professed himself to be in possession of a secret by which he could destroy the barbarians who then overran the empire without putting soldiers into the field. The experiment was tried with success, but it came to the ears of the Empress Placidia, the sister of Honorius, and she threatened to divorce her husband if he had any further dealings with the Evil One, and insisted that Libanius should be put to death. This was accordingly done, and his secret perished with him.

What are we to think of Libanius and his claims? It is natural to regard him as a mere charlatan trafficking in spells and incantations, akin to the alchemical impostors who so frequently deluded princes and nobles in the Middle Ages. But their tricks were accomplished by mere sleight of hand, while the successful performance of Libanius's experiment would require that some one should be actually killed or wounded, a degree of complacency hardly to be expected from a confederate. It is much to be regretted that we have not the *ipsissima verba* of Olympiodorus before us, but only Photius's abridgment of them; he certainly implies, however, that Libanius's experiment succeeded, and such must have been the belief of the Empress Placidia. Olympiodorus himself was most favourably situated for ascertaining the truth of the matter, being resident at Ravenna at the time, and holding high office at Court. If Libanius really overthrew adversaries without personal conflict, he must have employed projectiles, which seems to imply the use of some composition analogous to gunpowder. The discovery might well be made by a professed magician in the course of researches originally directed to far different objects; possibly, however, Libanius merely assumed the magical character for the sake of prestige; or he may have been one of those superior men, especially natural philosophers, to whom it has been affixed by the vulgar in all ages. If he actually did invent gunpowder, or some similar method of propulsion, he was, notwithstanding, less in advance of his age than might be supposed. Greek fire was first used in defence of Constantinople against the Saracens, A.D. 717. Prof. Bury, in his edition of Gibbon (vol. vi. p. 10), notes :—

"It is certain that one kind of Greek or 'marine' fire was gunpowder. The receipt is preserved in a treatise of the ninth century, entitled 'Liber Ignium ad Comburendos Hostes,' by Marcus Græcus."

In a further note in the appendix he adds :—

"Gunpowder was used to propel the missiles of destruction through a tube (*σίφων*). This is the only reasonable inference from the two certain facts that gunpowder was one of the explosives used by the Byzantines in their naval warfare, and that combustibles which exploded when they reached the enemy's ships were propelled through tubes, which were managed by a gunner (*siphonator*). Thus the Byzantines fell just short of revolutionizing warfare, by failing to apply their propelling powder to leaden missiles."

If Libanius's invention was an explosive applicable to the purposes of warfare, and if this application was prevented by the interposition of the Empress Placidia, few have more profoundly influenced the affairs of the world than this foolish and bigoted woman. If the Romans of the age of Honorius could have used firearms against the barbarians, the course of history would have been entirely different. Among other consequences, English would not now be spoken on either side of the Atlantic.

R. GARNETT.

STUDIES IN THE MEDIÆVAL UNIVERSITIES.

THE interesting record published on February 6th by Dr. Scott constitutes some part of the fulfilment of a Papal decree. Clement V. ordered in the Council of Vienne in 1311 *scholas in Parisiensi et Oxoniensi studiis erigendas Hebraicæ, Græcæ, Arabicæ et Chaldææ linguarum* (extracted from Friedberg, 'Decretal. Coll.,' ii., *c.* 1179). The Lincoln record, therefore, proves no more than the collection of a fund for future lectures in those languages. The Pope's aim was the conversion of infidels by Catholic sermons in their own languages. Cp. Prof. Bauch's paper, just out, on the 'Introduction of Hebrew in Wittenberg' in the *Monatsschr für Gesch. des Judentums*, 1904, p. 25.

F. LIEBERMANN.

SALE.

MESSRS. HODGSON included in their sale last week the following: Milton's Paradise Regained, 1671, 27*l*. 10*s*. Defoe's Fortunes of Moll Flanders, 1721, 19*l*., and The Fortunate Mistress, 1724, 10*l*. 5*s*. Francisci de Verulamio Summi Angliæ Cancellarii Instauratio Magna (containing the first edition of the 'Novum Organum'), 1620, 15*l*. 10*s*. Hakluyt's Voyages and Discoveries of the English Nation, with facsimile of the Molyneux Map, 3 vols., 1599-1600, 24*l*. Stow's Chronicles of England, 1590, presentation copy to William Lambarde, 6*l*. 5*s*. Natura Brevium, &c. R. Pynson, 1525, 14*l*. 15*s*. Chippendale's Cabinet-Makers' Director, 1754, 17*l*. 10*s*. Rowlandson's Loyal Volunteers of London, 23*l*. 10*s*. Creighton's Queen Elizabeth, 13*l*. Engravings from the Works of Sir Joshua Reynolds, 3 vols., 30*l*. 5*s*.; and a complete set of the Archæologia Cambrensis, 1846 1902, 25*l*. 10*s*.

Literary Gossip.

EARLY in March Messrs. Longman hope to publish the first two volumes of 'The History of Twenty-five Years,' 1856–1881, by Sir Spencer Walpole. The author has already covered the history of the previous period from 1815, and did not originally propose to continue his work, as events were too recent to admit of the necessary perspective. But "the lapse of time has removed these difficulties," and we are to have a new book, which is intended for the student as well as the ordinary reader, and will give authorities and references.

MISS GABRIELLE FESTING, author of 'John Hookham Frere and his Friends,' has in preparation a volume to be called 'From the Land of Princes,' which Messrs. Smith, Elder & Co. will issue in the autumn. It consists of tales from the chivalrous and romantic history of Rajputana, which was chronicled over half a century ago in Tod's 'Annals and Antiquities of Rajasthan.'

MR. FROWDE will publish forthwith 'Keltic Researches: Studies in the History and Distribution of the Ancient Goidelic Language and Peoples,' by Mr. E. W. B. Nicholson, Bodley's Librarian. Goidelic is a technical name for the Irish, Highland, and Manx branch of Keltic, and Mr. Nicholson claims to show that many of the British tribes of Roman times, including the Belgæ and Picts, spoke Goidelic; that the Picts were not conquered by the Scots; that Highland Gaelic is the daughter not of Irish, but of Pictish; and that the loss of "Indo-European *p*," which has been supposed an essential feature of Keltic, did not normally take place in Goidelic for centuries after the Christian era. He also claims to have traced the Manx name and language to one of the numerous Menapian settlements in these isles. Mr. Nicholson's appendixes offer specimens of Goidelic as spoken in Gaul. There is an account of a Sequanian calendar of the first century. The Amélie-les-Bains tablets, unsolved since their discovery in 1845, are almost entirely deciphered and translated; they are, the author thinks, of about the third century. Rhythmical invocations to Nixies on behalf of the bath-patients are sometimes macaronically mixed with Latin. A Pictavian invocation, of about the fourth century, to three well-goddesses, is in twenty-four lines, which are not only rhythmical, but also rhymed. The book contains special facsimiles and maps.

MRS. GERTRUDE ATHERTON'S new novel, 'The Rulers of Kings,' is an audacious

experiment. She blends imaginary personages with real, the kings of her romance being the living monarchs of Germany and Austria. She invents for heroine a daughter of the Austrian Emperor, while her hero is an idealized American, born to millions, with brains to use them. The conflicts in the book are fought not with weapons, but with money on the one hand and royal power and prestige on the other.

On the occasion of Mr. Gosse's recent visit to Paris, we understand that a petition was presented to the Minister of Public Instruction that the Cross of the Legion of Honour might be awarded to the English author in recognition of his services to French literature. This document was drawn up by M. José Maria de Heredia, of the French Academy, and was signed by himself, M. Brunetière, M. E. Lavisse, M. Henri Houssaye, M. Émile Faguet, and M. Ludovic Halévy, all of the French Academy, by MM. Paul and Victor Margueritte, and by M. Édouard Rod.

The second volume of Messrs. Conway and Coolidge's 'Climbers' Guide to the Bernese Oberland' will be issued by Mr. Fisher Unwin in time for the summer mountaineering season. It has been written by the Rev. W. A. B. Coolidge, and describes the north-eastern half of the region—viz., from the Mönchjoch to the Grimsel, thus taking in such important summits as the Finsteraarhorn, Schreckhorn, and Wetterhorn. Special attention has been paid to the early names and history of the various peaks and passes of the district, and the volume will contain a considerable amount of hitherto unpublished information.

Mr. Ford Madox Hueffer has a third volume of verse nearly ready for publication. It is entitled 'The Fall of the Night: a Second Series of Poems for Pictures,' and it will be issued by Mr. John Macqueen.

The Shetlands have had so little attention in literature that one is pleased to learn of the forthcoming publication, by Messrs. Blackwood, of a volume by Mr. Gilbert Goudie on 'The Celtic and Scandinavian Antiquities of Shetland.' The author has made a lifelong study of the archæology of the Northern isles, and will include much new information.

The *Monthly Review* for March includes among its contents 'Bushido: the Japanese Ethical Code,' by Mr. Alfred Stead; 'The Japanese Warrior: Old Style,' by the Hon. W. P. Reeves; a translation of a sonnet by J. M. de Heredia; 'Canon Ainger: a Personal Impression,' by Edith Sichel; 'The Prussian Co-operation at Waterloo,' by Dr. J. H. Rose; and 'Two Unpublished Poems by Crabbe,' edited by Mr. R. Huchon.

Following the solitary precedent when the French Ambassador took the chair at the Royal Literary Fund Dinner, ladies will dine this year at the anniversary dinner, to be held at the Whitehall Rooms on May 9th, when Mr. J. M. Barrie will be in the chair.

A Sheffield correspondent writes:—

"In your excellent notice of the late Master of the Temple there is one sentence which I am afraid has given pain to some of his Sheffield friends: 'He then for two years, on which he never looked back with much pleasure, served as an assistant master at the Sheffield Collegiate School.' He formed during his short stay in Sheffield a lasting friendship with more than one family here, and for years hardly ever missed paying an annual visit to his Sheffield friends. These facts, I should think, should prove that he retained some pleasant recollections of Sheffield to the last."

Mr. Rosenthal, of Munich, has in hand a supplement to Hain and Copinger, by Prof. Reichling. The first part, including about three hundred incunabula unknown to these authorities, with many corrections, will be published in March, but only a small number of copies will be printed.

Mr. Hinkson's new novel, which we announced last week as 'Heart's Desire,' is to be called, we now hear, 'The Wine of Love,' since he finds that the original title has been already used.

The library of the late Sir Thomas Dawson Brodie, of Idvies, which Messrs. Sotheby, Wilkinson & Hodge will sell on March 3rd and four following weekdays, contains a good many desirable and scarce books. The more important include a fine copy of the first edition of the first English translation of the 'Decameron,' bound by F. Bedford, in whose private collection it was at one time; a long series of books and pamphlets relating to Mary, Queen of Scots; and a number of scarce and curious Scottish tracts. The chief lot in the sale is, however, a copy of the First Folio Shakspeare, 1623, from the Ellis Collection. Unfortunately it is not complete, several of the leaves being in facsimile, but the text is perfect and the exceedingly rare last leaf is present; it is a large copy, measuring 13 in. by 8 in.

At the meeting on Thursday last week of the Board of the Booksellers' Provident Institution, Mr. C. J. Longman in the chair, the sum of 104*l.* 16*s.* 8*d.* was voted for the relief of fifty-six members and widows of members; three new members were elected, and two fresh applications for membership were received.

Recent Parliamentary Papers include the Annual Report of the Department of Agriculture and Technical Instruction for Ireland, giving details of the Department's operations (1*s.* 10*d.*); and Accounts of the Intermediate Education Board for Ireland, 1902 (1*d.*).

SCIENCE

Reminiscences of an Astronomer. By Simon Newcomb. (Harper & Brothers.)

Prof. Newcomb remarks that the earlier chapters of this work are so much in the nature of an autobiography that he long shrank from the idea of allowing them to see the light during his lifetime. This natural repugnance was overcome by the wishes of many valued friends, and a desire that some at least who had known him in youth should be enabled to read what he had written. We are sure that the publication of this record will be appreciated not only by the comparatively small class of readers just indicated, but also by the large number of scientific persons in all countries who know Prof. Newcomb through his works. Stirring episodes are not usually abundant in the life of a scholar, but he has travelled considerably, and has much to tell of men and things, so that the book is one of varied interest. Our only regret is that its appearance reminds us that the author's scientific activity is drawing to a close, but the harvest he has gathered in has indeed been abundant.

Prof. Newcomb was born in Nova Scotia on March 12th, 1835, and his first four years were spent in the house of his paternal grandfather, about two miles from the pretty little village of Wallace, at the mouth of the river of that name. But the family had been for several generations of New England descent. His father followed, during the greater part of his life, the precarious occupation of a country school teacher, which was then, as it is still in thinly settled localities, almost a nomadic profession, since a teacher seldom remained more than one or two years in the same place. Thus he moved about in Nova Scotia and Prince Edward Island. His son says that he sought for a wife when twenty-five years of age, and found her at a church in the small village of Moncton. Being fond of astronomy, he used to point out to her the constellations, and "it is said," writes the Professor (he does not vouch for it), that one of their daydreams was "that their firstborn might be an astronomer." That leads us to pass back to the first page of the book, which shows that son, in his twenty-second year, on one frosty morning in January, 1857, sitting between two well-known mathematicians before a blazing fire in the office of the American 'Nautical Almanac' at Cambridge, Mass. (it was not removed to Washington until 1866). The two were Prof. Winlock, the superintendent, and Mr. John Runkle, the senior assistant in the office; and young Newcomb had come over with letters of introduction from Washington to seek employment as an astronomical computer, which he obtained, but not immediately. Such was the beginning of the Professor's scientific life. We pass over his earlier trial of a medical career under a Dr. Foshay, whom he left, not being properly treated, to engage himself as a teacher in Maryland.

Prof. Newcomb notes that he was especially attracted to seek for employment upon the 'Nautical Almanac' because its preparation seemed to him to embody the "highest intellectual power to which man had ever attained," so fascinating was the study of the motions of the heavenly bodies. The reputation he obtained by his original investigations in mathematical astronomy led to his receiving the appointment in 1861 of Professor of Mathematics in the United States Navy, when he was stationed at the Naval Observatory, Washington, which had been founded about twenty years before, but had under Maury paid attention principally to meteorology. Now, however, astronomical observations were begun in good earnest, and it was shortly afterwards determined to provide the establishment with a first-class equatorial. We should have mentioned that in 1860 Newcomb had been sent to Manitoba by the 'Nautical Almanac' office as one of a party to observe the total eclipse

of the sun on July 18th in that year. The journey and preparations were satisfactorily accomplished, but unfavourable weather effectually prevented any observation. But he was more successful when he made an observation in 1869 at Des Moines, Iowa. His first visit to Europe was in 1870, when another eclipse was to take place. But before that an important change had occurred in the nature of his work at Washington. Having noticed that very difficult mathematical investigations were urgently needed to unravel more completely the problem of the moon's motion, and wishing to try his hand on this, he

"made a formal application to the Secretary of the Navy to be transferred from the observatory to the 'Nautical Almanac' office for the purpose of engaging in researches on the motion of the moon."

The reply was that this work might just as well be done at the observatory; and though the Professor still submitted that it more appropriately belonged to the 'Almanac,' it was ultimately arranged that he should add the duty he asked for to that he was already performing. Ready access to the observatory library made this feasible, and Prof. Newcomb found that the arrangement was for him fortunate rather than otherwise; for not only could more consideration be gained for his work when performed at a fine public building than in a hired office like that which the 'Nautical Almanac' then occupied, but also it led to his taking part in two of the great movements of the next ten years, viz., the construction and inauguration of the great telescope, and the observations of the transit of Venus. Before we refer to the European visit, it may be of interest to mention one made by the Emperor of Brazil to the Washington Observatory in 1876. Admiral Davis was the superintendent, and application should have been made to him; but the Emperor insisted on presenting it through Prof. Newcomb, from whom he had received an interesting memoir for which he desired to thank him. Having settled this with the Admiral, Newcomb conducted his visitor through the observatory, and the Emperor, although the evening was cloudy, would have the telescope pointed at the moon, and just then, as it happened, the clouds cleared away from her, which the Emperor seemed to take as a matter of course. On Prof. Newcomb making some remark about a vernier, Dom Pedro said, "Why do you call it a vernier? Its proper name is nonius, because Nonius was its inventor, and Vernier took the idea from him." "In this," says Newcomb,

"the national spirit showed itself. Nonius, a Portuguese, had invented something on a similar principle, and yet essentially different from the modern vernier, invented by a Frenchman of that name."

As already mentioned, the principal object of Prof. Newcomb's first visit to Europe was the total eclipse of the sun to occur on December 22nd, 1870, which he had decided to observe at Gibraltar. He was accompanied by his wife, and before proceeding to the Continent came to England in a Cunard steamer. One of the first persons to whom he obtained an introduction was John Stuart Mill, to whom he was attracted, apart from his fame as a philosopher, because he had written an excellent pamphlet on the Union side during the American Civil War. Soon afterwards he met Gladstone, Stanley, and others. He was present at the anniversary meeting of the Royal Society when the medal was awarded to Dr. Joule, and was delighted to hear Gladstone speak with great interest of the coming eclipse. He accepted the invitation to become the guest of the English party on the voyage to Gibraltar, other members of it being Dr. (now Sir W.) Huggins, Sir Erasmus (not Erastus, as it is here spelt) Ommanney, and Tyndall, who, it is remarked, was the sprightliest man on board, and tried to make up for the absence of mountains by climbing to every part of the ship he could reach.

Prof. Newcomb became superintendent of the 'American Ephemeris and Nautical Almanac' (to give that publication its full title) in 1878. His important papers on the lunar theory and planetary tables form his great contribution to the progress of scientific astronomy. But his numerous works (we had occasion to notice the last, 'Astronomy for Everybody,' recently) show him to be master of every part of astronomy, and also skilled in the art of expounding it. He has written on mathematical and other subjects too, and was the author, in 1886, of a work on political economy. Books under his name, numerous as they are, do not exhaust his activity in scientific literature. He is the author, for instance, of the astronomical articles in the supplementary volumes of the 'Encyclopædia Britannica.' A wider circle than the scientific will find 'Reminiscences of an Astronomer' interesting, for it abounds in anecdote, whilst young aspirants for distinction who do not shrink from hard labour will derive encouragement from the example of perseverance set before them. The book is embellished with a frontispiece-portrait of the author, which is an excellent likeness.

MECHANICS AND PHYSICS.

The Principles of Mechanism. By Herbert A. Garratt. (Arnold.)—This book, forming one of Arnold's "Science Series," deals with the first division of applied mechanics, the second division comprising strength of materials and structures; and the author divides his subject into two parts, treating first of the kinematics of machines, and then of the dynamics of machines. The first part is divided into five chapters, describing the various mechanisms employed for producing different kinds of motions. Thus the first chapter indicates, by the aid of figures in the text, the sliding-block, elliptical, conchoidal, lemniscate, and Peaucellier's straight-line motions, and the pantagraph for directing two or more points in parallel straight lines or similar curves. The second chapter deals with circular motion, straight-line and circular motion, as in crank or connecting-rod mechanism, the oscillator, and the screw. The third chapter relates to the transmission of circular motion from one shaft to another, as effected by coupling rods, toothed and worm wheels, belts, ropes, and chains. The next chapter describes how circular motion is transformed into a special kind of reciprocating motion, by cams, eccentric valve gears, shifting eccentrics, and various peculiar gears. The fifth chapter relates to differential, intermittent, and non-return motions, including escapements. The second part, on the dynamics of machines, contains four chapters, the first of which deals with general principles, comprising velocity, acceleration, kinetic energy, and momentum and impulse. The second chapter treats of the dynamics of the steam engine, in which the forces acting upon the piston and crank shaft, the variation in external load, centrifugal, inertia, and oscillating governors, and the balancing of engines are successively considered. The third chapter relates to the dynamics of water-motors, such as reciprocating and rotary water-motors, impulse, reaction or pressure, and steam turbines, and centrifugal pumps; and the fourth chapter explains the different forms of friction, comprising rolling and sliding friction, with dry or lubricated surfaces, and the friction of liquids against solids. The various mechanisms described are very well illustrated by one hundred and sixty-two clear, simple diagrams in the text; and a concise index terminates the little volume. The book should prove useful, according to the author's intention, in forming a "skeleton" or groundwork, round which engineering students will be able to group and classify the knowledge they have acquired with regard to mechanisms; and it may also be serviceable in the preparation of students for examinations in applied mechanics and mechanical engineering.

Electric Lighting and Power Distribution. Vol. II. By W. Perren Maycock. (Whittaker & Co.)—A few years ago there was a glut of elementary manuals of these subjects. Since then, a number of fresh appliances have come into vogue, respecting which information could only be obtained with difficulty. For instance, a year ago we searched the latest electrical dictionary in vain for the word "booster." This second volume meets the want, and gives brief accounts of the main features of modern electrical practice. The reader must not expect to find everything simple and easy. Many of the points of theory utilized in modern appliances require careful study for their apprehension; but the author has managed to convey a very substantial amount of information on the points which most interest an inquirer. Among the most prominent items are alternators and their connexion in parallel, stators and rotors for polyphase currents, transformers, boosters and rectifiers, choking coils, Hookham, Aron, and other meters, modern types of secondary cell, and motors and regulators of electric tramcars. All these matters are discussed in a sensible way, without over-elaboration, and with pictorial illustrations of the right kind in great abundance. We must be permitted to protest against a very common fault, the frequent use of the barbarism "rate of speed." Speed itself is rate of motion; and rate of rate is meaningless.

Electricity and Magnetism. By R. T. Glazebrook, F.R.S. (Cambridge, University Press.)—This companion to Dr. Glazebrook's earlier treatises on 'Hydrostatics and Mechanics,' 'Heat,' and 'Light' will be welcomed by all those acquainted with the other volumes of the series. Like the previous books it is intended for instruction in the first stages of physics, and is, in fact, no more than an expansion of the author's notes for the first-year course of lectures at Cambridge. The treatment is not sufficiently different from that of the ordinary text-book to call for much remark. The preface rightly insists on the necessity for lectures being based on practical work previously performed by the students themselves; descriptions of illustrative experiments are therefore included in the text, but they are not full enough to enable the pupil to dispense with further assistance. At the end of each chapter is a list of questions on the matter contained therein, the answers to which will be found in an appendix. If the nature of the book be taken into consideration, it will be found unusually free from the influence of the

examination spirit. The writing is bright and interesting, and will stimulate a desire, we think, for further study.

Electricity and Magnetism. By C. E. Ashford. (Arnold.)—Mr. Ashford's book, intended for pupils in the higher classes of schools, is an example of Dr. Armstrong's "heuristic" method, in so far that all the laws and principles enunciated are based on the results of experiments to be performed by the pupil himself. The author has not hesitated to depart considerably from the ordinary text-book, both in the order in which he introduces the subjects and in the methods by which he teaches them. The simpler phenomena of magnetism are first described, not so much for their intrinsic importance as to pave the way for the study of the electric current, to which the next and most considerable portion of the book is devoted. Electrostatics are relegated to the third part, where a sketch of the elementary mathematical theory is given. It will be seen, therefore, that the author is less careful to develope the subject in a strictly logical order than to enable the student to acquire definite and concrete ideas of the matters with which he is dealing. Thus potential is introduced primarily as a quantity analogous to temperature in the study of heat; the analogy is superficially so evident, but essentially so false, that its use is likely to produce wrong impressions upon the minds of readers. Opinions will, of course, differ as to the wisdom of this procedure; when carried to excess it becomes objectionable, but for the class for whom the book is intended it is probably wise. There is no doubt that in the hands of capable teachers the book may be extremely useful for instruction in elementary physics; but its very virtues, its frankness and freedom from hackneyed methods, render judicious explanation necessary. We cannot praise the print which the publisher has employed for the volume.

ARCHÆOLOGY AND GEOLOGY.

Neolithic Man in North-East Surrey. By Walter Johnson and William Wright. (Stock.)—Two amateurs, with a strong leaning towards the study of geology and archæology, have devoted their spare time for some years to the investigation of a corner of Surrey, stretching from the northern and eastern borders of the county as far south as Reigate and Godstone, and as far west as Esher and Leatherhead. This nook they have ransacked as industriously as though seeking for hidden treasure, but the object of their harmless quest has been simply the flints and shards and other relics of our rude forefathers. About such objects Mr. Johnson and Mr. Wright have written an interesting little volume, offering many a pleasant peep into the past. It is a volume which deals especially with those people, usually regarded as Iberian or Kynesian, who dwelt in this country during the so-called Neolithic age. The early phase of culture which they represented has been so thoroughly studied that the resurrection of Neolithic man is fairly complete. The authors picture the physical condition of the country at the time he dwelt here; they take us into his home, showing the nature of his food and his method of cooking; they offer a glimpse of him at his daily work, describing minutely the tools he used in industry, in chase, and in war; and finally they explain how his mortal remains were disposed of when his rough life came to a close. All this is told in a pleasant manner, whilst confidence is inspired by the copious references which show that the best authorities have been consulted. As an original contribution to archæology it can claim only the record of a few discoveries of flint implements; but as a popular exposition of a fascinating subject it deserves very favourable notice. The chapter headed 'The Pleasures of "Flinting"' shows that the writers are not only keen collectors, but true lovers of nature. Not much can be said in favour of the illustrations, which in most cases are rather crude, though no doubt faithful; but a good word should be added with reference to the final chapter, forming an appendix, by Mr. B. C. Polkinghorne, which is a rather useful experimental contribution to the natural history of flint.

The Evolution of Earth Structure, with a Theory of Geomorphic Changes. By T. Mellard Reade. (Longmans.)—During the later years of a long and active professional career Mr. Mellard Reade has devoted his limited leisure to the study of certain geological problems, in which his training as an engineer and architect has been of special assistance. No science, least of all geology, can stand alone. A geologist holds out his hand for support at every step of his path, and is especially grateful for such aid as Mr. Reade offers from the side of physics and mathematics. Many a specious speculation has broken down under the severe quantitative tests of the mathematician.

The geologist is still haunted by that ever-recurring question: What is the origin of the grand topographical features of our planet—its continental elevations, its ocean basins, and its mountain chains? It is often said, as at least a partial answer to this fundamental query, that we are living on the surface of a cooling and shrinking globe, and that the so-called nucleus suffers greater contraction than the so-called crust: whereupon this crust, losing its support below, must needs settle down, and in doing so becomes bent and broken in all sorts of strange ways, producing those folds and faults so characteristic of mountain structure. This kind of action, it is held, might be extended from orogenic to epeirogenic phenomena: the same agency which makes a mountain might, under certain conditions, be responsible also for the making of a continent.

But to Mr. Mellard Reade the differential shrinkage of the terrestrial spheroid is an insufficient explanation. He holds that

> "the irregularities in the form of the spheroid, which give us our diversified world of land and water, arise from differences in the specific gravities of sections of the earth's crust and the underlying matter. These specific gravities are not stable, but are subject to slow changes consequent upon changes of temperature."

If, therefore, a local rise of temperature should occur, there would be an increase of volume at that *locus*, without increase of mass, and a protuberance would be created, which, according to the author, might become so colossal as to form a continent. On the contrary, a fall of temperature would lead to a diminution of bulk which, if sufficiently marked, might produce a profound oceanic abyss. It must be admitted, however, that it is not easy to realize the nature and origin of the great fluctuations of subterranean temperature which the theory demands. A steady loss of heat is simple enough, but thermal changes in opposite directions are difficult to follow. Such changes as are required by this theory, if they occur, must take place at great profundities in the earth, beyond range of our positive knowledge, though probably something of the kind finds a parallel in certain volcanic phenomena.

In addition to the upheaval and depression of vast sections of the earth's crust (changes which occur with extreme slowness, and are unaccompanied by wrinkling or by any local transfer of rock substance) there is another class of movement, recognized by Mr. Reade, which results in mountain-building. This he describes as

> "the tangential creep and ridging up arising from the heating of sediments and variations of temperature, and consequent expansion, within the earth's crust, brought about by sedimentary deposition."

Sedimentation and mountain-making are indeed viewed by the author in the relation of cause and effect. This, however, is a subject on which he dwelt at considerable length in a work published many years ago, the value of which was recognized by the award of the Murchison Medal by the Geological Society.

Mr. Reade has reprinted in these pages certain addresses which he has delivered at various times as President of the Geological Society of Liverpool, and also some papers which have appeared elsewhere. All these writings bear more or less directly upon the subject of this volume, and serve to trace the growth of the ideas which have gradually shaped themselves in the author's mind. The reviewer recognizes that he is not dealing with hasty or ill-considered speculations, but is following an argument which has been carefully and leisurely thought out. Mr. Reade has had the satisfaction of finding some of his earlier views favourably received, especially by geologists in America; and his present work, crowning his labours, deserves equally careful consideration. It is a volume which no geologist, whether he agrees or disagrees with the conclusions, can afford to ignore.

NATURAL HISTORY.

The Natural History of Sokotra and Abd el-Kuri. Being the Report upon the Results of the Conjoint Expedition to these Islands in 1898–9 by Mr. W. R. Ogilvie-Grant, of the British Museum, and Dr. H. O. Forbes, of the Liverpool Museums, together with Information from other Available Sources, forming a Monograph of the Islands. Edited by Henry O. Forbes. (Liverpool, Free Public Museums.)—Lengthy in title and more than four pounds in weight, this ponderous octavo contains the result of an expedition whose cost was borne by votes from the Government Grant of the Royal Society and the Museums Committee of the Liverpool City Council. The Government of India granted the use of a dispatch boat, and also lent tents, camels, and a military guard, while valuable assistance was afforded by the Political Agent at Aden and many other officials, who are profusely thanked. The narrative of the journey, as originally written by the editor, dealt at considerable length with the ethnology of the Sokotran archipelago, besides many other subjects which may, perhaps, eventually form a separate publication. At present there is little more than a mere itinerary, of which an abstract appeared, without the present illustrations, in the *Journal* of the Royal Geographical Society. But such as it is, however, it suffices, for Abd-el-Kuri is an ancient and barren rock, whilst as regards Sokotra, only a small portion of its north-east coast (limestone) and some granite mountains inland were explored, so that two-thirds of the island remain untouched. Mammals, as might be expected from the isolated position of the archipelago, are few in number, and the only species deemed worthy of a coloured plate is the Sokotran wild ass, which is admittedly feral. The birds, with one exception, have already been recorded by Mr. Ogilvie-Grant, but there are several excellent coloured plates of the more interesting species. Mr. G. A. Boulenger has taken charge of the Reptilia; Mr. Edgar Smith has described the Gastropoda; the Arachnida and Myriapoda fall, of course, to the lot of Mr. Pocock; the Crustacea and Insecta are treated by eminent specialists; and the botany is naturally in the hands of Prof. I. B. Balfour, who made large collections in Sokotra in 1879–80. The whole work abounds with illustrations, full-paged as well as in the text, and it is to the latter, which require thicker paper, that the volume is indebted for its weight. In its favour must be set the facts that the type is remarkably clear

and the index is adequate, so that the authorities of the Liverpool Museums may be congratulated on producing—albeit somewhat tardily—a very handsome volume.

A Hand-List of the Genera and Species of Birds. Vol. IV. By R. Bowdler Sharpe, LL.D. (British Museum.)—In the present volume we have the continuation of the normal Passeres belonging to the great sub-order Acromyodi, commenced in vol. iii., and noticed in our columns on August 16th, 1902. Eighteen families—Timeliidæ, Troglodytidæ, Cinclidæ, Mimidæ, Turdidæ, Sylviidæ, Vireonidæ, Ampelidæ, Artamidæ, Vangidæ, Prionopidæ, Aerocharidæ, Laniidæ, Paridæ, Chamæidæ, Regulidæ, Sittidæ, and Certhiidæ — are now noticed, together with their sub-families, comprising 418 genera and 2,943 species. Generic subdivisions are largely matters of convenience, as in the case of over-crowded pigeon-holes; but the multiplication of specific names has been for some time past a tax upon the brain. For instance, there is a genus of tit (Pœcile) which, according to some authorities, chiefly German, contains about eighteen species found in Europe; yet we doubt if their manufacturers could separate individuals of half these, without looking at the labels, if the specimens were thrown in a heap. This wearisome fact is brought home to us by the present list, which is a register of the things that are often done in the name of science. The geographical distribution throughout is excellently expressed in very few words, the index is accurate, and, as in former volumes, ample recognition is given by Dr. Sharpe to those helpers who have revised his proofs. We look forward to the completion of this important work at no distant date.

Catalogue of the Collection of Birds' Eggs in the British Museum. Vol. III. By Eugene W. Oates, assisted by Capt. Savile G. Reid. (British Museum.)—The second volume of this work (also noticed by us on August 16th, 1902) ended with the Striges, and the present section treats of the eggs of the species corresponding to those in vols. ii. and iii. of Dr. Bowdler Sharpe's 'Hand-List of Birds.' Mr. Oates had his manuscript in a forward state when ill-health compelled the relinquishment of the task; but we learn from the Director's preface that "the Trustees have been fortunate in securing the co-operation of Capt. Savile Reid, who has revised the manuscript and the proofs." It is, therefore, possible that these appreciated services may be secured for the completion of the work. The eggs of the order Psittaciformes (parrots) call for no particular remark, as they are invariably white, and so are the eggs of most of the Coraciiformes, the exceptions being found among the hoopoes and the nightjars, while, amongst the trogons, the egg of the magnificent quezal of Guatemala is deservedly figured for its rarity, although of merely a uniform blue tint. In the order Coccyges a good deal of varied colour is observable in the eggs of several of the cuckoos, and the productions of some of the parasitical species resemble more or less the eggs of some of those birds which, either by accident or by selection, serve as foster-parents. To our common cuckoo and its fosterers no fewer than eight pages are devoted, but the Museum authorities decided not to figure any of the specimens, and we think that their decision was wise, for the subject is vast, and encrusted with disputatious matter, while it has already received adequate, if not conclusive treatment. Woodpeckers, swifts, humming-birds, and members of some other orders are all addicted to white eggs, so that until the Passeriformes are reached there is comparatively little opportunity for the artist. Then Mr. H. Gronvold's skill comes into play, and in plates iii. to ix. he has availed himself of his opportunities. An enumeration of the various families would be tedious, but the last—namely, the Pycnonotidæ (bulbuls) — produce richly marked eggs, and the plates which illustrate these are very attractive. The selection of the species for illustration seems to be satisfactory, and the index is as complete as it usually is in the publications of the Museum.

SOCIETIES.

British Academy.—*Feb.* 12.—Lord Reay, President, in the chair.—A paper was read by Dr. Shadworth H. Hodgson (Fellow of the Academy) on Kant, it being the centenary of his death. Immanuel Kant, a son of parents in poor circumstances, of Scottish extraction on his father's side, was born in Königsberg, the capital of East Prussia, April 22nd, 1724. He was marked out by physical constitution as well as mental disposition for the life of a student and teacher. But it was not towards philosophy, in the strict sense of the term, that his chief attention was originally and for many years devoted. Mathematics, dynamics, astronomy, geography, anthropology, and theology were the subjects which most attracted him. Prof. Martin Knutzen gave him the run of his own library, and made him acquainted with the works of Newton. Kant's first publication was on the 'True Way of estimating Living Forces' (a question then still warmly debated), in 1747. He seems also to have attended Prof. Schultz's lectures in theology. In 1755 he took the degree of doctor, and qualified as *Privat-Docent* in the University of Königsberg. It seems to have been shortly after this that he first became acquainted, probably through Sulzer's translation, with Hume's 'Enquiry concerning Human Understanding.' He tells us himself, in his 'Prolegomena to any System of Metaphysic which shall lay claim to a Scientific Character,' published in 1783, two years after the first edition of his great work, the 'Kritik of the Pure Reason,' that "it was David Hume who had roused him, many years before, from his dogmatic slumbers." It turned his keenest interests into the direction of strictly philosophical problems. Hume's questioning had precluded his acquiescence in the current Leibniz - Wolf philosophy, but he was equally unable to acquiesce in the resulting scepticism. A period of great mental activity followed, evidenced by several publications in which the dawning of the new ideas may be traced from 1762 to 1770, in which last-named year Kant was called to the Chair of Logic and Metaphysic. A cessation of publications followed, Kant continuing steadily to discharge the duties of the professorship until the year 1781, in which the first edition of the 'Kritik of the Pure Reason' issued from the press. After this Kant set to work to complete his system by the publication, among other works bearing on the same questions, of the second edition of the 'K. d. R. V.' in 1787, of the 'Kritik of the Practical Reason' in 1788, and of the 'Kritik of the Judgment-Faculty' in 1790. The central idea combining the three 'Kritiks' was that of freedom as essential to constitute any rational activity. Hence the possibility of a strictly Moral Law in human beings, and of Teleology in Nature,—freedom being one of the three *ideas* of the Practical Reason (those of God and immortality being the other two), the objects of which for ever transcend both human experience and speculative thought, though for ever proposing themselves as the special problems of human philosophy. For the leading thought in Kant's mind, guiding him to the construction of that transcendental and critical theory which he opposed to the Leibnizian doctrine of monads, seems to have been this—that experience as we actually knew it was the result of several distinct faculties in the human subject, each operating upon data supplied, ultimately, from beyond itself, in modes or forms belonging to itself,—neither the subject nor the "beyond" being known or knowable except as they resulted from the operations, that is, as *phenomena*, and not as they were *in themselves*, or, in other words, as manifestations of realities otherwise transcendent to experience. The forms of our faculties were transcendental, as connecting the Inner Transcendent with the Outer Transcendent, and accounting for the possibility of an ordered experience, while vindicating at the same time the non-illusory character of the latter, as the *necessary* consequence of non-phenomenal reality. This was the new idea which, when introduced and elaborated by Kant, at once inaugurated a new epoch in the development of philosophy.

Society of Antiquaries.—*Feb.* 11.—Mr. W. Gowland, V.P., in the chair.—Mr. R. Brown, Jun., communicated some descriptive remarks on a pictorial manual of alchemy exhibited by Mr. Albert Hartshorne.—The Earl of Yarborough exhibited a silver-gilt standing cup and cover given by the town of Enkhuysen to William the Silent to commemorate the defeat of the Bourbon or Spanish fleet under the Comte de Bossu in 1573.—Mr. G. Grazebrook exhibited a number of miscellaneous antiquities found in the Thames at Cookham.—Mr. G. M. Arnold exhibited a leaden seal found at Milton-by-Gravesend, Kent. — Mr. A. J. Copeland exhibited and presented a leaden seal found at Waynflete, Lincs.

Feb. 18.—Viscount Dillon, President, in the chair.—Mr. P. H. Newman communicated a memorandum on the preservation of some ancient wall-paintings, giving details of a process successfully applied by him to wall-paintings at Eastbridge Hospital (Canterbury), Harbledown, Aldermaston, and elsewhere.—Mr. Reginald A. Smith read some notes on the ornament of a silver treasure discovered deep in a streamwork near St. Austell, Cornwall, in 1774. It consisted of a silver chalice, a scourge or "discipline" of plaited silver wire, a penannular brooch, three silver bands and polygonal pin-head with remarkable ornament enriched with niello, all of which were presented to the British Museum in 1880 by Mr. J. J. Rogers. A filigree pendant of gold and two ornamented silver finger-rings included in the find had disappeared before that date, but all were illustrated by the Society in *Archæologia*, vol. ix. (1789). There were, besides, 114 silver coins, of which the latest were two of King Alfred, so that the deposit was evidently made about 875. Cornwall was in a disturbed condition at the time, and the treasure may have been hidden for security by an Armorican saint, as intercourse with the opposite Frankish coast was frequent. Contemporary ornament in metal is rare, but niello-work and similar decorative motives exist on the hoop of the ring of Ethelwulf, and at the side of the bezel of the ring of Ethelswith, sister of Alfred the Great; on a silver strap-end in the Cuerdale hoard (about 910), and on the handle of a sword found at Wallingford, Berks; while the gold ring of Ahlstan, Bishop of Sherborne (823-67), offers some points of resemblance. In all these examples there is a marked absence of Irish influence, which is so manifest in many of the illuminated MSS, and no obvious connexion with either Carlovingian or Scandinavian art. They may therefore be described as Anglo-Saxon, showing a considerable advance on the productions of the pagan period; and the style can perhaps be traced through the Norman period to the naturalistic foliage of Early English architecture.—The Rev. Edmund Farrer exhibited a mutilated alabaster tablet of the fifteenth century, representing the beheading of St. John Baptist, from Rushworth College, Suffolk.

British Archæological Association.—*Feb.* 17.—Mr. C. H. Compton, V.P., in the chair.—Mr. I. Chalkley Gould exhibited a plan of the forty-eight acres of land recently presented by the Duke of Norfolk to the city of Sheffield, and congratulated the Association on its petition to the Duke, which, associated with a similar petition from the Free Libraries and Museums Committee, had prevented the demolition of the important earthworks on Wincobank. The Duke, in giving the land for a park, had expressed his wish that the ancient camp thereon should be preserved, as the petitions suggested.—Mr. W. J. Nichols read a paper dealing with the Chislehurst caves and Deneholes, and the results of further study since his first paper before the Congress at Sheffield last year. Recently a very careful survey of these caves has been made by experienced mining engineers, and an accurate plan of the workings already cleared out was exhibited to illustrate the paper. Mr. Nichols considers that these careful studies go a long way to prove that these chalk galleries have been the work of successive ages. The earliest are those which, by way of distinction from the outer and inner series of workings, are now known as the middle series; and as these are immediately connected with the Deneholes, they are, in his opinion, of Celtic origin and bear the impress of a people advanced in art. The width of the galleries varies, but may be taken at an average of 9 ft., narrowing so considerably towards the roof as to give them the appearance of an arcade. One thing of importance has been proved by the plan, viz., that most of the principal passages of this great labyrinth converge at the well-chamber, showing that the excavations were carried out on a systematically conceived plan, and were the work of competent men. The outer series of galleries, Mr. Nichols thinks, may be Roman; here the passages run in straight lines and at right angles, and are wider and less carefully finished than those of the middle series. The walls, however, are not in their original form, a later people (perhaps so late as the eighteenth century) having cut and hacked them so far as the pick would reach, until, in most places, all semblance of their first condition has been lost. From these outer workings the Romans doubtless derived vast quantities of chalk needed for conversion into lime, cement, or mortar, for use in the construction of their great works. The ancient trackway, which ran from the head of

the camp at Chislehurst and passed through Elmstead Wood and Blackheath to the Watling Street at Deptford, would afford the facility of transport to the barges at Deptford, whence the City would easily be reached.—Mr. R. H. Forster followed with a paper upon the same subject, illustrated by plans and sections prepared from the recent survey made by Mr. T. E. Forster. These caves are extensive for chalk workings, but the part surveyed covered less than twenty acres. They were chalk mines, and bore a strong resemblance to old coal workings near Newcastle, especially in the careful dressing of the walls in some parts. In the middle mine the system followed had been that of removing the upper chalk first, leaving a "bottom canch" to be worked later; in the outer and inner mines the lower chalk was worked first, leaving a "top canch" which was brought down afterwards. The "altar-tables" are pieces of the "bottom canch" which have not been removed. The "Denehole chambers" were places where the "top canch" had not been "dropped." The beehive shape of the recesses was the natural result of mining operations. The "well" was possibly a shaft sunk to test the depth and quality of the lower chalk, and may have been first used as a well in connexion with the underground garden. The outer and inner mines were in their original state, and there was no reason to think that their pillars had been stripped. The supposed "Deneholes" are falls of the roof caused by mining. The three mines were of about the same date. The narrow connecting passages had been driven from the middle mine to prove the position of the others, this and other points showing a knowledge of surveying which precluded an early date. The only clue to the age of the mines was their resemblance to old workings near Newcastle, probably about 200 years old. Some of the chalk may have been sold for ballast, an immense quantity being required by ships bringing North-Country coal. Much would also be used for lime burning, both at Chislehurst and beside the Thames. There were no certain traces of Deneholes in this part of Chislehurst, and Deneholes generally were probably chalk mines, an explanation which had been rejected on insufficient grounds. The Essex Deneholes supplied the connecting link between the bell-pit and the galleried mine. Open quarrying was not necessarily easier or cheaper than mining, and surface chalk was not so good for agricultural purposes. The amount of chalk used in the course of many centuries for various purposes was sufficient to account for all the excavations in Kent and Essex. Although Mr. Forster differed from Mr. Nichols in his views regarding the antiquity of these caves, he said that the subject was one of great interest, as very little was known of the archæology of mines and mining.—Mr. Nichols, having been obliged to leave before the conclusion of the paper, was unable to take part in an interesting discussion which followed.—The Hon. Secretary, Mr. Patrick, announced that, by invitation of the Mayor and Corporation of Bath, the Congress this year would be held in that city, probably from August 8th to 13th.

Numismatic.—*Feb.* 18.—Sir H. H. Howorth, V.P., in the chair.—Mr. H. Griffith and Mr. W. C. Weight were elected Members.—Mr. F. A. Walters exhibited a series of sixteen copper coins from a find in Dorsetshire of the Constantine period, and struck in London between the years A.D. 321 and 324.—Mr. Lionel Fletcher showed two silver blanks which had evidently been prepared for issue as shillings of the Irish Ormonde money; and an example of the Belfast halfpenny token of 1734, with view of the High Street at Belfast; only one other specimen of this token, which is in the Belfast Museum, appears to be recorded. These three coins came from the Gillespie Collection.—Mr. G. F. Hill communicated a paper on the recent find of Roman bronze coins at Croydon. The hoard, when first counted, consisted of over 3,600 specimens, and of these 2,796 were sent to the British Museum for examination and classification. They are of Constantius II., Constans, Magnentius, and Gallus, representing the issues of thirteen mints situated in Gaul, Italy, Greece, and Asia Minor. The period covered by the hoard extended over only a few years, and its date of burial was probably in the first half of A.D. 351. Of the coins sent for examination, the Corporation of Croydon generously presented 210 to the national collection.—Mr. J. G. Milne also communicated a paper on a group of Roman clay coin-moulds from Behnesa, in Egypt. These moulds represented types of the coins of Maximinus Daza, Licinius I., and Constantine the Great. They were evidently intended to be used for forging coins of the period, and the moulds were made by the *cire perdue* process, *i.e.*, casts were taken in wax from the original coins, and these casts were enveloped in a cylinder of soft clay; a triangular cut was then made along the cylinder down to the wax, which was melted out, and the cylinder baked. The coins from which these moulds were constructed extended from A.D. 307 to 316.

Linnean.—*Feb.* 18.—Prof. S. H. Vines, President, in the chair.—Mr. S. A. Stewart was elected an Associate.—Mr. L. T. Badams exhibited a folio guard-book containing a large collection of West Australian flowers and vegetable products, grouped for artistic effect, which had been prepared by a friend in that colony.—Mr. R. H. Biffen read his paper on 'Mendel's Laws and their Application to Wheat Hybrids,' illustrating his remarks with lantern-slides.—Prof. W. F. R. Weldon spoke at length on the Mendelian hypothesis, referring in illustration to observations on hybrid albino mice and albino human beings.—Mr. W. Bateson exhibited a series of *Primula sinensis*, about 240 in number, lent by Messrs. Sutton & Sons, illustrating the phenomena of heredity and variation which he had been permitted to witness in their nurseries during five seasons.—Prof. W. F. R. Weldon criticized the paper and was replied to by Mr. Bateson.

Zoological.—*Feb.* 16.—Mr. Herbert Druce, V.P., in the chair.—The Secretary read a report on the additions to the menagerie in January, and called special attention to a Hainan gibbon (*Hylobates hainanus*) and a Philippine hornbill (*Penelopides affinis*). He also read a letter from the late Mr. W. G. Doggett, from Uganda. It contained information, gathered from natives, on the okapi and on a supposed new species of antelope called by the natives "Shaw-le."—Prof. E. A. Minchin exhibited a specimen of the spider *Heteropoda regia* (Fabr.), which had been captured at University College, London. This spider has a wide distribution, due probably to its being carried by the wind during its younger stage and also by ships.—Mr. Oldfield Thomas read a communication from the Hon. Walter Rothschild which contained a description of a new subspecies of the duiker, *Cephalophus nyasæ*.—The Secretary gave an account of a paper, contributed by Mr. Martin Jacoby, which dealt with Phytophagous Coleoptera he had lately received from South and West Africa. Seventy-three species — most of them new — were enumerated and described in the paper.—The Secretary also read a communication from Mr. Cyril Crossland which contained a further account of the collection of Polychæte worms he had made in Zanzibar and British East Africa in 1901-2, and also an account of part of a collection of Polychætes made by Mr. J. Stanley Gardiner in the Maldive Archipelago in 1899. Two new species were described in the paper.—A second communication from Mr. Crossland continued the account of the Polychætes collected by Mr. Gardiner. Four new species were described in the paper.—Mr. F. E. Beddard read a paper containing a detailed account of the arterial and venous system of snakes, deduced from an examination of a number of specimens of different species which had died in the Society's menagerie.

Historical.—*Feb.* 18.—*Annual Meeting.*—Dr. G. W. Prothero, President, in the chair.—The following were elected Fellows: The Hon. J. W. Fortescue, and Messrs. W. Irvine, A. J. Caddie, and H. Tapley Soper.—The Liverpool Reference Library was admitted as a subscribing library.—The President of Trinity College, Oxford, and Dr. James Gairdner, Vice-Presidents retiring in rotation, were re-elected. Mr. C. H. Firth was elected a Vice-President *vice* the late Hon. G. C. Brodrick. The Rev. W. Cunningham, Prof. C. W. C. Oman, and Mr. I. S. Leadam, Councillors retiring in rotation, were re-elected. Prof. T. W. Rhys Davids and Mr. R. G. Marsden were elected Councillors.—The President delivered his annual address, dealing with the need for the extension to a recent date of the periods taken for historical examinations in the universities.

British Numismatic.—*Feb.* 17.—Mr. P. Carlyon-Britton, President, in the chair.—Forty-four new Members were elected, and thirty-six applications for membership received.—Exhibitions: By Lieut.-Col. Morrieson, a silver half-pound piece of Charles I., of the Shrewsbury mint, which bore clear indications of having originally been of Hawkins's Type 3, but restruck from the dies of Type 1; by Mr. Hoblyn, a variety of the crown or medal of Henry VIII., the bust being full, instead of three-quarter-faced; by Mr. Bernard Roth, a groat of Henry VII.'s second coinage, weighing 45·6 grs., and having mm. obv. escallop, rev. heraldic cinquefoil; by Mr. Ogden, as further evidence in support of the President's chronological arrangement of the coinages of William I. and II., a silver penny, originally of Hawkins's 233, but restruck at Hereford from the dies of 234; by Mr. Caldecott, a guinea issued at Port Phillip, Australia, in 1853; by Mr. Baldwin, a mule halfpenny from the obverse die for 1718 and the reverse die for 1719; by Mr. Lionel Fletcher, a Clanerough Irish token of 1667; by Mr. Wells, a plated contemporary forgery of the reign of Edgar, silver penny of Ethelred II. of the Stamford mint (Hildebrand, Type D), with bust to right, instead of left, and specimens of the Northampton and Peterborough mints of William I., Type 234; by Mr. Hamer, a Halifax medal and private token, which he presented to the Society.—Mr. Nathan Heywood read a paper on the first coinage of Henry II. The writer demonstrated by historical evidence that the issue of this type extended from 1158 to 1180, and, after analyzing the different finds which have contained it, he described the various deviations in type, and appended an exhaustive list of all its known readings of mints and moneyers.—The members present agreed with his deductions, and Mr. Ogden exhibited a tray of the coins, including the only known example of the Shrewsbury mint; a specimen struck by the Bishop of Lincoln at Newark, bearing ecclesiastical annulets on the bust; and a variety having Greek crosses instead of the usual crosses potent on the reverse. Mr. Ogden also drew a comparison between the five crosses on the reverse of these coins and the symbolical five crosses on the altars of the period.

MEETINGS NEXT WEEK.

Mon. Royal Academy, 4.—'Vitruvius,' Lecture I., Prof. G. Aitchison.
— Institute of Actuaries, 5.—'An Investigation into the Rates of Remarriage and Mortality amongst Widows in receipt of Relief from the Patriotic (Russian War) Fund, 1854-1890,' Messrs J. Burn and J. McDonald.
— Society of Arts, 8.—'Modern Book Printing,' Lecture II., Mr. C. T. Jacobi (Cantor Lectures.)
Tues. United Service Institution, 3.—'Short Service and the Naval Reserves,' Mr. C. Jerram.
— Society of Arts, 4½.—'Nigeria,' Lady Lugard.
— Royal Institution, 5.—'Japanese Life and Character,' Lecture II., Mr. E. Foxwell.
— Institution of Civil Engineers, 8.—Discussion on 'The Construction of Railway Wagons in Steel,' 'The Construction of Iron and Steel Railway Wagons,' 'Iron and Steel Railway Wagons of High Capacity.'
— Zoological, 8½.—Motion to alter the Hour of Meeting to 5 P.M. Papers: 'Some Nudibranchs from Zanzibar and East Africa: No. IV. Doridid æ Cryptobranchiatæ,' Sir C. Eliot; '*Axagina incola*, gen. et sp. nov., with a Note on the Classification of the Proporidæ,' Mr. R. T. Leiper: 'Two Specimens of Hybrid Grouse with Known Parentage,' Dr. Einar Lonnberg.
Wed. Entomological, 8.—'Notes on Australian and Tasmanian Cryptocephalides,' Mr. A. M. Lea; 'A Revision of the Subfamily Pelidnotinæ of the Coleopterous Family Rutelidæ,' the late Frederick Bates; 'Some New Species of Eastern Australian and African Moths in the British Museum,' Col. C. Swinhoe; 'An Entomological Excursion to Moncayo, Spain,' Mr. G. C. Champion; 'Further Notes on Hydroptilidæ belonging to the European Fauna,' Mr. K. J. Morton. Discussion on 'What is a Species?'
— Society of Arts, 8.—'Physical Degeneration,' Dr. R. Jones.
Thurs. Royal Academy, 4.—'Vitruvius,' Lecture II., Prof. G. Aitchison.
— Royal, 4½.
— Royal Institution, 5.—'Electrical Methods of measuring Temperature,' Lecture II., Prof. H. L. Callendar.
— Chemical, 8.—'Chemical Dynamics of the Alkyl Iodides,' Miss K. A. Burke and Mr. F. G. Donnan; 'The Constitution of Phenol-Phthalein,' Messrs. A. G. Green and A. G. Perkin; and two other Papers.
— Linnean, 8.—'List of the Species of Carex known to occur in Malaya,' Mr. C. B. Clarke; 'Some Species of the Genus Palæmon, Fabr., from Tahiti, Shanghai, New Guinea, and West Africa,' Dr. J. G. de Man.
— Society of Antiquaries, 8½.—Election of Fellows.
Fri. Philological, 8.—'Notes on Middle-Irish Declension,' Prof. J. Strachan.
— Royal Institution, 9.—'Breathing in Living Things,' Prof. W. Stirling.
Sat. Royal Institution, 3.—'The Life and Work of Stokes,' Lecture III., Lord Rayleigh.

Science Gossip.

A meeting of the Geological Society of Glasgow was held last week, at which a paper was read by Mr. John Smith on 'The Geology of Wanlockhead and Leadhills.' Mr. Smith described at some length the radiolarian cherts which crop out on the summit of the Sowan Dod Hill, 1,784 ft. above sea level. These rocks, which get their distinctive name from the microscopic forms they contain in myriads, are believed to have been laid down on an ocean bed more than 12,000 ft. in depth, as is shown by their recent congeners which are known to be living in the abysmal depths of the sea bottom at the present day. Leadhills, it may be added, is the highest village in Scotland. At the same meeting Mr. James Stark read a paper on 'The Highland Border Fault in the Island of Arran.' He described the two great parallel faults which form the southern boundaries of the Highlands and the northern boundary of the Southern Uplands.

A Parliamentary Paper just issued (price 2*d.*) contains a Report on a series of Mineral and Vegetable Products from Northern Nigeria by Prof. W. R. Dunstan.

The approaching resignation of Dr. W. Förster as Director of the Royal Observatory at Berlin is announced. It is to take effect on April 1st, and his successor is to be Prof. H. Struve, of Königsberg, who, however, will not

enter upon his new duties until October 1st. Prof. Förster is in the seventy-second year of his age, and has been connected with the Berlin Observatory for forty-nine years, ten as Assistant and thirty-nine as Director, in which he succeeded his father-in-law, Encke, in 1865. He hopes to continue some of his astronomical work at the University, residing at Charlottenburg, near Potsdam.

Mr. Stanley Williams, of Hove, finds that the star B.D. +26°.3937 is a variable of the type of β Lyræ, the maximum brightness being mag. 8·3, and the minimum mag. 9·7. It is to be designated Var. 4, 1904, Vulpeculæ.

The small planet Iris (No. 7) made a near approach to the moon on the evening of yesterday, the 26th inst., and an occultation of the planet took place, not in Europe, but in more southern latitudes.

A small planet was photographed by S. Hirayama at Tokyo on November 26th, which, as it appears not to be identical with any previously known, must be reckoned as a new discovery. It is pleasant to receive a *scientific* announcement from the Far East.

FINE ARTS

Prolegomena to the Study of Greek Religion. By J. E. Harrison. (Cambridge, University Press.)

Miss Harrison's studies in Greek religion are already well known; in this volume she presents her theories in a more systematic form than hitherto, and with the support of facts and illustrations which, while making no attempt to be exhaustive, amply suffice to exemplify her methods. The book is a remarkable one in many ways; it is no small feat to deal with problems so difficult and obscure in so interesting and readable a fashion. In this matter Miss Harrison has surpassed herself, for, without losing the brightness and vividness of statement that mark her lectures and her earlier writings, she here adopts a literary form more befitting the dignity of the subject. The effect is in no little degree due to the beauty of the verse translations that occur frequently throughout the work, some of them acknowledged as by Mr. Gilbert Murray or others, the rest presumably by the author. But this very excellence is in some cases a cause of confusion, for it makes the translations sometimes hard to distinguish from the quotations from English poets, often made without reference. It may not matter much, from the literary point of view, whether, for example, Mr. Swinburne has imitated Euripides or the translator of Euripides has imitated Mr. Swinburne; but it affects the scientific value of the passages as reflecting authentic Greek thought, even if the thought be far removed from primitive simplicity. It is indeed to be regretted that Miss Harrison has not in every case quoted her authorities in the original Greek, for there is always a doubt how much of the required meaning may have been consciously or unconsciously read into them by the translator, and it is a laborious task to look out every passage in the Greek authors. Another point is the application of New Testament phraseology to Greek religion, which, though sometimes felicitous, is also open to criticism. Where the underlying religious idea is essentially the same, such a use of familiar words is suggestive; but where the resemblance of circumstances is only superficial, the association of ideas is actually misleading, and further many readers, whose feelings deserve to be respected, may find it offensive.

When we pass from the manner to the matter, the book is by no means easy to criticize. But even those who are least inclined to accept all Miss Harrison's theories will admit that she has made use of them to bring to notice and to classify numerous facts about Greek religion that have not hitherto received their due attention. In such an attempt it is almost inevitable that the classification should be too logical and complete, and that some assumptions should be less probable than others. Her main contention is that below the recognized Olympian religion of the Greek states there lay an older stratum of ritual, of which the purpose was to avert evil influences, to promote fertility by physical and moral purgation; and that the germ of the desire for purification, latent in this ritual, was developed by the immigrant worship of Dionysus, as interpreted by Orpheus, into enthusiastic or ascetic mysticism. The chief motive of the book is the study of the origin and development of this mystical Orphism and of the rites that led up to it.

"The ritual embodied in the formulary *do ut des* is barren of spiritual content. The ritual embodied in *do ut abeas* contains at least the recognition of one great mystery of life, the existence of evil."

These two rituals are regarded as showing "a theological stratification."

"The rites of the Olympians have been superimposed on another order of worship. The contrast between the two classes of rites is so marked, so sharp, that the unbroken development from one to the other is felt to be almost impossible."

Throughout the book, moreover, the notion is implied that these different strata of ritual belonged originally to different races, though Miss Harrison expressly abstains from discussing the ethnological questions involved.

In the various stages of the discussion Miss Harrison selects and marshals her facts and arguments so clearly as to carry her readers with her. It is only on reflection that scepticism as to her assertions sometimes reasserts itself. It is surely difficult to maintain, in view of the general history of culture, that the religion which has as its main idea the service of the gods and their goodwill to mankind is incapable of higher spiritual development, and that this can only be looked for in the religion that consists mainly in fear and in the consciousness of evil. Again, is it not somewhat arbitrary to state or to imply that the Olympian gods can only give good to their worshippers? Surely, in every known religion, without any complication of races or strata of ritual, we find the senders of good and of evil often identical; and, in so anthropomorphic a religion as that of Greece, gods may be offended and appeased. But Miss Harrison will have none of this. She says:—

"It is abundantly clear that sacrifice, with all our modern connotation of vicarious expiation and of mystical communion, they had not."

This is a very hard saying; the "modern connotation" has usually been recognized as of universal application, from the most primitive to the most advanced religions; it is clearly laid down by Robertson Smith; and the majority of the facts quoted would fit easily enough into the accepted theories. There are doubtless in the Greek religion innumerable survivals which Miss Harrison has admirably traced to their primitive origins. But why is the whole Olympian system of belief and ritual to be regarded as something accidentally imposed on these from outside? The gods and goddesses, as Miss Harrison herself points out, must have been evolved from more primitive dæmons; why may not much of their ritual be a survival from this process of evolution, rather than due to extraneous causes? In other cases of evolution a survival from a more primitive stage is not usually regarded as the result of hybridity.

The whole argument of the book is really based on the opening sentence quoted from Ruskin; and this sentence is one of those brilliant generalizations which, however suggestive, are misleading if applied too literally. He says of the Greeks: "There is no dread in their hearts." Miss Harrison adduces innumerable instances of such religious dread, and draws the inference, not that Ruskin overstated his case, but that the instances of dread are not Greek.

In matters of detail, also, there is plenty of room for difference of opinion. Miss Harrison's argument as to Dionysus being originally a god of a cereal intoxicant is ingenious, especially in relation to her theory of the importation of his worship from Thrace. But is either view necessary, or even probable? Dionysus shares with Demeter almost complete exclusion from Homer; and may not the reason be the same in both cases? His worship bears every mark of being early established in Greece; and even if his entry to Olympus be depicted on vases, would that fact symbolize his recent official recognition? It is not so in the case of either Hephæstus or Heracles. It is, however, impossible to dwell further on such questions. Miss Harrison's book is certainly most suggestive, and will contribute materially to the solution of many of the problems she discusses, even if that solution is not ultimately in accordance with her present theories.

A Text-Book of North Semitic Inscriptions: Moabite, Hebrew, Phœnician, Aramaic, Nabatæan, Palmyrene, Jewish. By the Rev. G. A. Cooke. (Oxford, Clarendon Press.)—The area to which the inscriptions treated in this able book belong is a very wide one. It extends in one direction from North Syria to North Arabia, and in the other from the Syrian desert in the east to Asia Minor, Egypt, and North Africa in the west. The largest group of inscriptions printed in the volume is the Phœnician, comprising fifty-eight out of a total of 148. The localities included in this section are Phœnicia, Cyprus, Egypt, Attica, Malta, Sardinia, Gaul, North Africa, Tunis, and Algiers. Nos. 61–77 are Aramaic inscriptions drawn from North Syria, Babylonia, Asia Minor, Arabia, and Egypt. The Nabatæan, to which Nos. 78–109 belong, come from North Arabia, Moab, Damascus, Hauran, Italy, and Sinai. Nos. 110–147 are Palmyrene, and

No. 148 is Jewish or Hebrew of post-Biblical times. To early Hebrew belong the Siloam inscription and the Moabite Stone, the latter being the only extant representative of the Moabite dialect. The inscriptions are followed by shorter sections dealing with coins, seals, and gems. It will thus be seen that the interest of the publication is very considerable, and the manner of treatment is calculated to bring out both the linguistic and historical value to its fullest extent. Mr. Cooke has made excellent use of all the extant literature on the subject. Lidzbarski's 'Handbuch der nordsemitischen Epigraphik' covers the same field as the present work, but Mr. Cooke gives the texts with translations and notes, accompanied by only a few facsimiles; whilst Lidzbarski only prints the texts and a glossary, but follows these up with an atlas of facsimiles. The two publications thus in a manner complete each other, and students will be wise to use both. The indexes at the end of Mr. Cooke's volume enhance the value of one of the most praiseworthy pieces of work that have been issued from the Clarendon Press within recent years.

Roman Hayling. By Talfourd Ely. (Taylor & Francis.)—In leisure moments during the years 1897–1903 Mr. Ely excavated with his own hands some part of a Roman site in Hayling Island. It was a good work, but it must be confessed that its results are rather puzzling. The buildings which Mr. Ely excavated correspond in plan to no normal type of Roman or Romano-British structure, and he himself does not succeed in explaining their use or object. For one building, a circular enclosure 40 ft. across, he virtually leaves us to choose between temple, showpit, or fishpond, though inclining to the last. He connects the first occupation of the site with certain movements of Vespasian in A.D. 43, but he does not really back up his case or assign a reason for the occupation at that particular time. More excavation, we imagine, is needed. A minuter list of small finds, coins, pottery, brooches, &c., would also be useful.

Pompei as It Was and as It Is. By Bagot Molesworth. (Skeffington & Son.)—This volume consists of a series of photographs taken by the author. The views are, many of them, well selected, and show him to be a skilful photographer; others, especially the reproductions of paintings, suffer from distortion of perspective or are badly focussed. Apart from their interest to the author himself and his friends, it would have been possible to make an equally good series by buying the same number of photographs in a Naples shop. The text is well informed and pleasantly written. The book is evidently intended rather for the drawing-room table than for the study, and should be useful in diffusing knowledge of its subject.

THE FINE-ART SOCIETY.

The idea of a collection of prints and drawings of old London is an excellent one, and has produced a most interesting exhibition, which, however, is primarily of topographical and archæological interest. Still there are not a few prints which, apart from their curiosity, have decided artistic merit. Topographical drawing was indeed, in the hands of men like Paul Sandby, Malton, and Dayes, a very real if a humble art; while Kip's and Rooker's engraving is often excellent. There are two curious engravings by Kip of "the noble structure of the Church of St. Clement Danes." In one there is only a short tower surmounted by what is apparently a wooden cupola; the other is taken from the same plate, altered so as to admit of representing the spire completed as we now see it. The catalogue gives no indication as to the date of either engraving nor any information as to what relation the present spire bears to Wren's original design. Indeed, the value of the exhibition would be increased if it were accompanied by a fuller catalogue with precise historical and topographical information.

Scotland Yard (61) and *The Horse Guards* (68), both drawn by Sandby and engraved by Rooker, are fine compositions, and the engraving has a reminiscence of the large qualities of Piranesi's work. Among the most charming exhibits are three engravings by Lerpiniere, from pictures by G. Robertson, giving views of London from the neighbouring heights to north and south, done in 1780. No doubt they are somewhat sophisticated and compelled to agree with the canons of classical landscape, but they suggest that London still looked at that time like a city in a pleasant river valley, and not the vast and boundless sea of buildings that we now look down upon, but scarcely ever across. Many records are to be found here of the great palaces and gardens which the nobles of the seventeenth century built for themselves in the suburbs, and which no longer exist. Among these is the Duke of Beaufort's splendid house at Chelsea (138), with gardens stretching far back from the shore, and, seen across an expanse of meadow land, the heights of Campden Hill and Kensington, with only Holland House, Campden House, and Kensington Palace to break the country solitude. Another such is the magnificent *Clarendon House* (207), which stood on the site of Grafton Street, while *Burlington House* (208), with its formal gardens, is altered almost past recognition. Among many other interesting pieces we may notice Hayes's two charming designs of *A Promenade in St. James's Park* (174) and *An Airing in Hyde Park* (180), a rather poor impression of Rowlandson's *Vauxhall Gardens* (112), and Earlom's really beautiful mezzotint of the *Exhibition of the Royal Academy, 1771*, from a drawing by Brandon (44).

VAN WISSELINGH GALLERY.

Mr. van Wisselingh shows an excellent series of M. Fantin-Latour's lithographs. They are nearly all fine proofs given by the artist to Mrs. Edwards, and therefore show to the full what he could accomplish in the medium; and in truth that is as much as any other artist has done, if not more. Personally, we prefer the use to which Daumier put the stone, relying entirely on a decided, though fluent contour, and never interfering with the direct stroke of the chalk. But it cannot be denied that M. Fantin-Latour gets richer and more varied effects, that he plays on a more extended scale by enveloping his figures in a haze of small crumbled touches, by using every possible shade of tone from the faintest grey to the richest black, and finally by the free use of scratching. Sometimes, indeed, his thin scratched lines on a full dark ground have an unpleasantly wiry quality; but, as a rule, he uses this resource only to give an added brilliance to the lighter tones. Certainly, as an example of all that lithography can do to suggest diffusion of light enveloping atmosphere, and at the same time complete solidity and body in the forms, it would be difficult to surpass his magnificent *Götterdämmerung* (19) in this exhibition.

The key to M. Latour's art, as revealed in these ideal compositions, is the modern music—especially operatic music, the phrases of which he frequently notes down in the margins of his plates. His art shares with the music which inspires it vague diffuseness, indefinite emotional content, and seductive charm. He plays his variations and composes his floating melodies with but a small range of pictorial properties. The pale torsos of women undulating, reclining, swaying with vague operatic gestures in a landscape which has no more precise content, a landscape of moonlit waters shimmering among abstract trees—such are the notes of his pictorial scale. Unfortunately to these he adds too often the tenor with his conventional sixteenth-century costume. Here we think too definite associations with the opera are introduced—associations which limit and disturb the purely musical mood. The pictorial analogue of such musical effects would have been more truly given if all the figures had been nude. By this means alone the requisite abstraction from particular associations would have been secured. As it is, therefore, there are moments when M. Fantin-Latour's art comes perilously near to the commonplace and inadequate presentation of the actual stage; but, as a rule, his fine instinct keeps his work in touch with the best inspiration of modern music. That there is a certain monotony and want of content in the mood expressed must, however, be admitted. His types are almost entirely voluptuous and characterless. The influence of Proudhon's nymphs predominates, though now and again, as in *Le Poète et la Muse* (26), there is a reminiscence of Ingres's severer forms. The *Hélène* (13), again, is a more interesting type with some suggestion of psychological power, and the *Inspiration* (31) is more original as well as more definite in conception. But for the most part it is vain to expect in M. Latour's art anything more definite than the evocation of a mood of vague seductive delight. Whether it is possible to compete on this plane with the impressive power of music one may doubt, but it is not likely that any one will succeed better than so pure and delicate an artist as M. Fantin-Latour.

EXHIBITION OF PEWTER PLATE.

The exhibition of pewter plate now on view at Clifford's Inn Hall, Fleet Street, will continue open to the public until March 16th. Mr. Massé, the well-known connoisseur, who is the director of the exhibition, is to be congratulated on having secured the co-operation of several of the best collectors of pewter, as well as of the Pewterers' Company, so that the show is unusually representative and interesting for a first attempt, both in English and foreign examples.

Those who have made any study or attempted to make any collection of pewter are well aware that the broad distinction between continental pewter and that of home manufacture is that the foreign pewterers constantly aimed at elaborate and decorative results, whilst the English makers were chiefly content with the turning out of utilitarian work. This fact is amply illustrated in the present exhibition.

By far the best part of the foreign exhibition comes from the singularly fine collection of Mr. Cahn. Prominent among the display supplied by him are two large well-moulded vessels, of exaggerated goblet shape, which stand about 15 in. high, and are of about the same diameter. Both were originally fitted with a hinged cover, which is now missing. They are described as "fonts," but only, we understand, for lack of a better name. They came from Holland, and are probably of seventeenth-century date. It is not easy to believe that vessels such as these could ever have been used in the Dutch Church. Is it not more probable that they are great soup tureens for high banqueting purposes? Perhaps the finest article of Mr. Cahn's collection is a beautifully executed lavabo, intended to hang against a wall or stand on a sideboard: the shallow basin takes the form of a large scallop shell, and behind it is a St. George and the dragon in relief; the upper part containing the tank with tap for rose-water is also beautifully finished. This fine piece of workmanship came from the Austrian Tyrol, and its date is about 1620, as can be gathered from the pendent silver coins attached to it. Over the mantel-piece at one end of the hall are some noble great standing guild cups, the covers crowned with banner-holding figures, engraved with arms. They are of seventeenth-

century date. The best two came also from Tyrol, but there are others from Nuremberg. Among the smaller articles of Mr. Cahn's collection the most noteworthy is a small standing chrysmatory of elegant design, in which the three little cases for the holy oils are distinguished by the capital letters C, S, and I. In the case which displays this are also various pewter chalices and patens, as well as small cruets for sacramental wine and water.

Another exhibitor of valuable foreign and other pewter is Mr. A. F. de Navarro. Prominent among his contributions are a very large pair of French altar candlesticks of elaborate late Renaissance design, more curious than beautiful. Near to them may be noticed a more effective pricket altar candlestick of earlier design. Another pair of smaller church pricket candlesticks, with twisted stems, probably *circa* 1660, standing on the mantelpiece, is also notable. It might be worth while for ecclesiastics to revive the use of well-executed altar candlesticks in good pewter and of simple design; they would, at all events, be far superior to the cheap lacquered brass articles now common in the parish churches of England.

In taking a general view of this interesting collection, the visitor will probably notice work in pewter, both English and foreign, that strikingly resembles the same kind of craftsmanship in silver, such as candlesticks, sauce-bowls, salt-cellars, decanter stands, and even pap-boats. At first sight this looks like imitation of silversmiths by pewterers. But the true explanation in several of these cases—for ornamental work in pewter of this kind is only rarely to be found (particularly in England), and could never have been produced in large quantities—is that, pewter being such an easily worked metal, the designer was apt to try his prentice hand in that material and to judge of the result before he proceeded to execute the pattern in silver. This is probably the reason for the presence in Mr. Cahn's collection of a salver and an oval dish of an admirable border pattern in the early rococo work, that afterwards became fairly common in silver, and is still reproduced for salvers.

Pewter had also its own special methods of punch and tool patterning, and such simple styles were used with far greater effect on beakers and dishes than when more ornamental repoussé or engraved work was attempted. Such an exhibition as this ought to be of great value to artists who are attempting to meet the revived demand for pewter work, for it is easy here to distinguish between the suitable and unsuitable treatment of this metal.

Pewter is now chiefly used for office inkstands and public-house or other tankards. The inkstands of this large collection are most varied, and include many of the prototypes of the circular heavy inkstand, still used, and known to many under the old name of "loggerheads." Some of the more complex style of table inkstands exhibited show the sand-box with pierced openings which was used in letter-writing before the invention of blotting-paper. A fine inkstand, termed the Master's Inkstand, lent by the Pewterers' Company, has attached to it a large pewter badge of the arms and supporters of the Company, which used to be affixed to the Pewterers' state barge for processions on the Thames. Another loan of the same Company is a large well-polished pewter soup tureen, bearing on the cover the monogram and crown of George IV. The label somewhat equivocally states that it was "used at the coronation of George IV." There are strange stories of the side incidents of that coronation which are scarcely of a reverent character; but we hardly suppose that the Pewterers wish us to believe that this great vessel was used in Westminster Abbey. Probably all that is meant is that it was used at the Coronation banquet.

As to tankards and flagons, every conceivable variety of shape and style and age here abounds. Some sets of English lidded tankards from Derbyshire exhibited by Mr. E. Guy Dawber are admirable of their kind. "Tappit Hens," the quaint Scotch name for pewter beer-jugs, generally found in graduated sets of three, are well represented, particularly in some good early sets from Jersey, that form part of Mr. Buckmaster's large contribution to this exhibition.

Pepper-pots, sugar-castors, cruets, tea-caddies, and Flemish tea-bottles with floral designs, are to be found in one case, whilst in another pewter snuffboxes abound. A wall candle-box of this metal belonging to Mr. G. Frampton, R.A., is of delightfully simple and effective design; and the same may be said of a wall spoon-rest, hanging near, belonging to Mrs. Walker.

Spoons are in great profusion. The largest choice collection of pewter spoons of the sixteenth, seventeenth, and eighteenth centuries is to be noted in the case contributed by Mr. H. W. Murray; there are fifty good examples, but unfortunately there is no kind of description supplied or even date attempted. With part of Mr. Buckmaster's collection is, to our mind, about the most interesting detail in the whole collection. It is a wooden wall spoon-rack, of three diminutive shelves, each pierced with four holes; in these holes hang three rows of somewhat clumsy, short-handled, circular-bowled pewter spoons. The case is painted in broad design, and the whole seems to belong to *circa* 1550; it brings home in a striking way the habits and customs of the time when it was in use. It is a pity that this spoon-rack is not hung against the wall instead of being laid flat on its side in a small case with the spoons all huddled up.

Among the many choicely worked beakers and cups is one of pathetic and historic interest. It is a prison cup and lid (belonging to Mrs. Walker, of Berkhamsted), minutely engraved with a small nail by the heavily-ironed hands of the ill-fated Baron Trenck during his ten years' imprisonment at Magdeburg. This cup was engraved in 1763. The officers of the garrison, discovering their prisoner's skill in such work, insisted on his continuing it, and furnished him with a constant fresh supply of material, for which in a finished form they found a ready market. There are various genuine examples of these Trenck cups in museums and in private collections on the Continent. This exhibition is fortunate in having secured one that is in English hands.

It is disappointing to find that there is no kind of catalogue, and we believe that none is contemplated. Even the labels are occasionally somewhat meagre; nevertheless the whole collection is of artistic and historic value, and may lead to another on a still better and more comprehensive scale.

ARCHÆOLOGICAL NOTES.

In Germany the excitement caused by Prof. Delitzsch's Babel und Bibel lectures, and by the Kaiser's subsequent letter to the *Times*, still continues, and the steady stream of pamphlets on the subject shows no signs of abating. Those who desire to inform themselves concerning the controversy can be commended to the handy little book 'Babel and Bible' (Williams & Norgate), in which they will find the first two lectures—the third and last is now about due—translated with a gently sarcastic introduction by Mr. C. H. W. Johns. He does full justice to Prof. Delitzsch's keenness of scent in discovering, before M. de Morgan's explorations at Susa, that some fragmentary tablets in Assurbanipal's library implied the existence of a code of laws of the time of Hammurabi, but it is a little surprising to see that he does not question Prof. Delitzsch's assumption that Hammurabi is the Amraphel of Genesis. Although this was the idea first put forward by Halévy, it has been by no means universally accepted by English Assyriologists, and while Mr. King is content to show that Hammurabi could not have been called King of Shinar [Sumer] until after his expulsion of the Elamites, Mr. Boscawen gives excellent reasons for supposing, with Dr. Hommel, that Amraphel was Hammurabi's father Sinmuballit. As to the bitterness of the controversy, which seems to astonish both Prof. Delitzsch and his translator, we think it is partly accounted for by the heavy-handed way in which the author, *more Germanorum*, deals with his critics in the volume before us. Dr. König is "a ravening wolf in spite of his sheep's clothing." "Nothing can be more perverse than" some of Dr. Jensen's contentions; his latest utterance is "wrong from beginning to end," and his "polemic against Babel und Bibel" is "entirely unjustified." The reading of certain tablets put forward by Prof. Delitzsch is "incontestable in the present state of our knowledge," and "has brought to light a lamentable state of ignorance on the part of the critics"; and "the really abysmal obscurity, incompleteness, discord—to say nothing of more deplorable features"—of the orthodox Evangelical attitude towards his lectures is proclaimed. Can he wonder that the critics thus attacked hit back? Apart from this, we do not know that the famous 'Babel and Bible' contains anything that would not be admitted by most English scholars, or that would here arouse the commotion that it seems to have done in Germany.

Dr. Hugo Winckler, who is seldom without some pyrotechnic theory to explode upon us, has written a pamphlet under the title 'Abraham als Babylonier, Joseph als Aegypter' (Leipsic, Hinrichs), which goes a little beyond his former productions. He now has no doubt that Israel obtained her monotheistic ideas from Babylonia, and that it was the "profound revolution" caused by the rise of the new religion of Merodach or Marduk which led to the sojourn of the patriarch at Ur and Harran, the two principal centres of the ancient worship. As to Joseph, he is the Janhamu mentioned in the Tel-el-Amarna letters as ruler of a district in Palestine for Amenophis IV., the "heretic king," whose attempted religious reform is assumed to have been monotheist. It may be so, but the theory comes too pat to impress one favourably, and the supposed monotheism of Babylonia, at any rate, seems very much in the air. Beyond the tablet, more syncretist than monotheist, equating Merodach with a number of other gods, there is no direct evidence of it; while it may be noticed that Dr. Winckler's theory would make monotheism a Sumerian rather than a Semitic notion. If this were so, it would contradict directly all that has been hitherto said of the affinities, real or supposed, of the Sumerian race.

Prof. Harnack's letter on his imperial master's criticism of Prof. Delitzsch has been translated into English by Mr. Bailey Saunders (Williams & Norgate). It has rather the air of having been written to order, and is, besides, too much concerned with questions of divinity to demand extended notice in this column. One point, however, that he brings out with great clearness is that the Babylonian origin of many of the stories in the Old Testament was long since perfectly well known to many persons other than Assyriologists, and has, indeed, been dinned into the public ears of late in dozens of popular books. Yet "Church and school," to use Prof. Harnack's words, "in league with each other, have kept this knowledge down by banishing it from their borders"; and it required the clatter which Prof. Delitzsch has been able to raise to secure public attention.

On the whole, there is much to be said for

the view, to which M. Lods has already given expression, that Dr. Gunkel's 'Israel und Babylonien' (Göttingen, Vandenhoeck) is the best pronouncement on the controversy that has yet been made public. Committed as he is already to the theory of the survival of the Babylonian Creation myths in Jewish and Christian literature, he has no difficulty in agreeing to the Babylonian origin of the Legends of the Flood, of the belief in angels, and of the Sabbath. He would say *non liquet* to the same origin being assumed for the Garden of Eden or for the Jewish Sheol. But with regard to the supposed monotheism of Babylonia, it seems to us that he, too, goes further than he should in allowing Dr. Pinches's tablet, before alluded to, to be taken as conclusive evidence on the point. Even if the tablet were not of a date when the Babylonians had both plenty of time to become familiar with the monotheistic idea and ample reason for simplifying their pantheon, such phrases as "Nergal is Merodach of war, Bel is Merodach of lordship and dominion, Sin is Merodach the illuminator of the night," occurring, as they do, without context or explanation, would come just as well from the lips of a pantheist as from a monotheist. Almost exact parallels occur in many of the Orphic hymns and in the Εἷς Ζεύς, εἷς Ἀΐδης, εἷς Ἥλιος ἐστι Σάραπις of Julian.

The Code of Hammurabi has already undergone many translations since its discovery by M. de Morgan a few years ago. That of Mr. Johns, 'The Oldest Code of Laws in the World' (T. & T. Clark), has the advantage of being unpretentious and is written in excellent English, but unfortunately contains the strictly legislative part only, and not the very interesting historical inscription which precedes it on the stele. This is remedied by Mr. Boscawen in his 'First of Empires' (Harpers), in which the whole stele is rendered with many valuable comments. But perhaps the most accurate version is that of Mr. Stanley A. Cook's 'Moses and the Code of Hammurabi' (Black), which, as a later comer than either of the two last named, is enabled to avoid some of their errors. In German the best study seems to be that of Dr. Winckler, while in French nothing has yet appeared save Father Scheil's rendering in the 'Textes Elamites-Semitiques' which form part of M. de Morgan's magnificent volumes.

Dr. Wallis Budge, of the British Museum, is engaged upon the publication of the entire work of Palladius, known as the 'Book of Paradise' and the 'Historia Lausiaca.' His text comes from a Syriac MS., now the property of Lady Meux, and will be accompanied by a full translation and notes.

The unearthing by Dr. Naville and Mr. H. R. Hall, already referred to in the *Athenæum*, of a much older temple under that previously discovered at Deir-el-Bahari has gone some way to confirm the theory of the first-named that there may still be monuments at Abydos beneath those excavated by M. Amélineau and Prof. Petrie. Inspired with the same view, Mr. Garstang is burrowing below the so-called tomb of Menes at Negadah.

It will not, probably, be, in the long run, for the benefit of Egyptology that M. Amélineau's stele of King Dja has just brought 4,000*l.* in Paris. Although one is glad to see so much interest taken by the rich in such matters, it is certain that it would not have produced a tithe of this sum had it been offered for sale when first discovered. Hence, on the whole, it will probably make for lateness of publication and for the working-up of "booms," which, in the interests of science, can only be deprecated.

SALES.

Messrs. Christie, Manson & Woods sold on the 17th inst. the following engravings. After A. Nasmyth: Robert Burns, by S. Cousins, 73*l.* After Constable: Hadleigh Castle (large plate), by D. Lucas, 35*l.* After H. Thomson: Crossing the Brook, by W. Say, 26*l.* After Romney: Lady Hamilton as Sensibility, by R. Earlom, 43*l.*; Lady Hamilton as Nature, by H. Meyer, 178*l.* After Reynolds: Dr. Johnson, by W. Doughty, 26*l.*; Lady Hamilton as a Bacchante, by J. R. Smith, 27*l.*; Mrs. Tollemache as Miranda, by J. Jones, 39*l.* After Lawrence: Countess Gower and Child, by S. Cousins, 29*l.*; Lady Acland and Children, by the same, 42*l.*; Miss Macdonald, by the same, 29*l.*

The following works, sold on the 20th inst., were the property of Mr. Leonard Brassey. Drawings: D. Cox, A Landscape, with a peasant on a white horse, 157*l.* C. Fielding, A View at Guildford, 157*l.* Birket Foster, Children, with pony and sheep by a river, 210*l.*; A River Scene, with peasant, horses, cattle, and ducks, 183*l.*; A Shepherd Boy and Sheep by a River, 141*l.*; Gathering Primroses, 110*l.* Sir J. Gilbert, King Lear and Cordelia, 65*l.* Turner, A Town on the Bosphorus, 183*l.* De Wint, A Peasant with Flock of Sheep on a Road near a Church, 52*l.* Pictures: W. Collins, Dartmouth, Devon, 504*l.* T. Faed, At the Spring, 131*l.* W. P. Frith, Malvolio and the Countess, 115*l.* Millais, No! 811*l.* P. Nasmyth, A Road over a Common, 252*l.* C. Stanfield, Running for Port: La Rochelle, 152*l.*

The remaining works were from various properties. Drawings: W. Hunt, Pineapple, Melon, and Grapes, 99*l.* Turner, Fürstenburg, 52*l.* Pictures: J. Holland, Venice. Evening, 126*l.* J. Linnell, The Sandpit, Hampstead Heath, 126*l.* Romney, Head of Lady Hamilton, with white drapery, 126*l.* C. N. Hemy, The Old Castle, St. Mawes, 147*l.* W. Shayer, sen., Peasants with a White Pony on a Woody Lane, 110*l.* W. P. Frith, Lord Foppington describes his Daily Life, 136*l.*

Fine-Art Gossip.

Miss Biddy Macdonald and Miss A. Colthurst are holding to-day a private view of their pictures at the Woodbury Gallery. Mr. Hubert Medlycott has on view at the same place water-colours of the London Thames, Venice, the Italian Lakes, and Switzerland.

The exhibition of drawings illustrating the comedies of Shakspeare, by Mr. Edwin A. Abbey, R.A., at the Leicester Galleries, Leicester Square, closes to-day. It will be followed a week later by an exhibition of over 120 drawings, entitled '*Punch* in Parliament,' by Mr. E. T. Reed.

At the Dowdeswell Galleries pictures are on view of flower and fruit stalls, painted in Italy, the Riviera, and elsewhere by Mr. Walter Tyndale.

At the Baillie Gallery pictures and sketches by Beatrice E. Bland and Alfred Elias will be on view from March 5th to 26th.

As the result of a recent deputation to the art schools of France, the Directors of the Glasgow School of Art have appointed M. Adolphe Giraldon, a Parisian well known in artistic circles, to take charge of the design and decorative department of the school.

M. José Frappa, who died on Wednesday week, was a very popular artist whose great difficulty appears to have been a lifelong attempt to suppress a "gaieté fine et satirique." He was born at Saint-Étienne (Loire) on April 18th, 1854, and studied first at the Beaux Arts at Lyons, and afterwards in Paris. He had been a regular exhibitor at the Salon since 1876, and in his first picture, 'La Marchande,' he exhibited his gift of satirical humour. His most popular work, 'La Main Chaude,' an amusing scene in a monastery, had an enormous success as an engraving. His other pictures included 'Moine lisant Rabelais,' 1877; 'La Fête de son Éminence,' 1878; 'Les Derniers Moments de Saint François d'Assise,' 1880, now in the museum at Saint-Étienne; and 'Sommeil Léger,' 1887, now in the museum at Mulhouse. He also painted a number of portraits, including those of Yvette Guilbert, of M. Bartholdi, and M. Crozier.

A collection of etchings by the late Félix Buhot (1847–98) has just been presented to the British Museum by his widow, who is of English birth. The proofs are 135 in number, and about 100 of the 179 subjects described in M. Bourcard's catalogue are represented, many being in more than one state. The Museum is to be congratulated on acquiring so large a selection of Buhot's clever work in choice impressions. The subjects are extremely varied, including landscapes, Paris and London streets in rain, wind, and snow, sea-pieces, illustrations, Japanese curios, and imaginative compositions. Buhot loved to draw owls, donkeys, poodles, and umbrellas. His fancy ran riot in sketching all things in heaven and earth on the *marges symphoniques* which accompany most of his later plates. Simplicity and unity of effect were sacrificed in the course of the prolonged alterations which almost every subject underwent before the artist produced a state that satisfied him—if he ever was satisfied. He was indefatigable in the search for technical refinements, and scrupulous in the choice of paper to suit each plate.

The Government of India have just published a resolution recommending that steps be taken for the preservation of historical relics and of interesting sites or buildings in India. The commemoration of houses or dwellings notable for their associations is indicated as desirable. A good many of these are still standing, but the antecedents and identity of others are already becoming matters of uncertainty. It has been decided, therefore, to follow the plan adopted by the Society of Arts at home, of placing a terra-cotta medallion with a simple inscription on such buildings. A list has been published of the buildings to be so dealt with in the various provinces, and the hope is expressed that a similar course may be followed in the native states.

Messrs. Glendining & Co. sold on the first three days of this week some important matrices of mediæval seals, coins, and war medals. The chief prices realized were: Seal of Chalcombe, Northamptonshire, 18*l.* 10*s.*; seal of Grey Friars of Dunwich, Suffolk, 25*l.*; seal of the Consistory Court of the Diocese of Lincoln, 26*l.* (all of the fourteenth century); twelfth-century town seal of Dunwich, 76*l.*; thirteenth-century seal of University of Bologna, 42*l.*; a seal of the same date of the Marquis of Este, 46*l.*; silver portrait-medal of the Prince of Chimay, 25*l.*; and Peninsular gold cross and medal for Salamanca, awarded to Sir Manley Power, 530*l.*

MUSIC

THE WEEK.

Comedy Theatre.—'Amorelle.'
Bechstein Hall.—Herr Artur Schnabel's Pianoforte Recital
St James's Hall.—Popular Concerts.
Queen's Hall.—Herr Fritz Kreisler's Orchestral Concert.
Kensington Town Hall.—Mr. B. Hollander's Orchestral Concert.

'Amorelle,' a comic opera by Mr. Barton White, music by M. Gaston Serpette, was brought out at the Comedy Theatre last Thursday week. This was its first appearance in London proper; it had already been given at Kennington. Last week we spoke of a piece produced in a theatre in which the associations of the past influenced one's judgment; 'Amorelle' was not thus handicapped. The story is fairly interesting, and the change which comes over the Idle Village of Passé within the short space of three months is effectively presented on the stage. The piece needs cutting; some scenes are unduly spun out. True, indeed, is the old saying that brevity is the soul of wit. The application of the pruning-knife is often difficult; here redundancies seem as if they could easily be removed. The music by M. Serpette is of a

tuneful order; yet, with two exceptions, it keeps within the boundaries of the commonplace. One exception is the "Kiss and make friends" duet, of unexpected character and refinement, and a taking and prettily scored "Wouldn't you" song. Miss Mabelle Gilman, an American actress, was skilful, vivacious, and generally engaging as Amorelle. Mr. Willie Edouin, who impersonated Dr. Napoleon Bonaparte Crow, tried hard to make his *rôle* effective; there were certainly funny moments; but for the most part the intention of both author and comedian to be amusing was too obvious, and the effect produced, as generally happens in such cases, in inverse proportion to the effort made. In course of time Mr. Edouin will, no doubt, modify and improve the part. Mr. Sydney Barraclough as Jules was very good.

Herr Artur Schnabel, the pianist who made a first appearance in London at the last Richter Concert, gave a recital at the Bechstein Hall yesterday week. His programme was certainly out of the common, though lacking some great work which would test to the full the intellectual and emotional powers of the new-comer. As regards delicacy of touch, beauty of tone, and clear technique, nothing could have been better than his performance of Schubert's posthumous Sonata in A. The sparkling Scherzo, with its lovely Trio, is a gem, but in the first and last movements charming themes do not offer sufficient compensation for weak developments and unjustifiable lengths. The two Beethoven sonatas selected did not represent the master in the full tide of inspiration. Through the first—Op. 78 in F sharp—runs, it is true, a vein of romance, but there are only two short movements; in the second, the Sonatine in G, Op. 79, there is humour rather than emotion. Lenz speaks, and not unjustly, of "le babil du génie" of the first movement. The two pieces of the programme which seemed to offer a fair opportunity of judging the pianist were Schumann's Romance, Op. 28, No. 2, and the Brahms Ballade, Op. 10, No. 1, but in neither was there true warmth. Herr Schnabel has many fine qualities, yet it is the sensuous and the intellectual rather than the spiritual element of music which he reveals. He does not seem to get in direct touch with his audience.

MM. Henri Casadesus and Édouard Nanny, who are members of a Nouvelle Société des Instruments Anciens, similar to the one which recently gave performances at the Popular Concerts, appeared at St. James's Hall last Saturday and the following Monday. They played two sonatas—one in D, the other in A—by Borghi, written for viola d'amore and double-bass. Luigi, the Christian name of the composer—who, as mentioned in the programme-books, was a pupil of Pugnani, also leader at the Handel Commemoration of 1784—might have been given. It is strange that Eitner, in his new 'Quellen Lexicon,' mentions many works of Luigi Borghi, among them sonatas for violin and bass, but none for the above-named instruments. The music of the second—the only one we heard—is quaint and pleasing. Both performers are good, especially M. Nanny, who, in a transcription of a Chopin Nocturne and a Bottesini Tarantella—not, by the way, the right sort of pieces for these concerts—displayed rare skill. The attendance on the Monday was poor.

Herr Fritz Kreisler gave an orchestral concert at Queen's Hall on Tuesday evening, and performed three concertos. The first was Brahms's in D. In our opinion this work is overrated by some, underrated by others. Anyhow, when the solo part is in such capable hands as those of Kreisler, and when the orchestral accompaniments are played under the sympathetic guidance of Mr. Henry J. Wood, the skill, earnestness, and dignity of the music are fully displayed. The violinist is admirably equipped; his technique is equal to all demands, and he attracts attention to the music and not to himself. He seems to have thought it out carefully, for there is nothing uncertain in his phrasing or rendering generally, so that in performance intellect is suffused with emotion. The second Concerto was the one in D minor, Op. 17, by M. F. d'Erlanger, which was first played by the violinist at a Philharmonic Concert last March. It is a work which displays both skill and refinement, and the solo part was delightfully rendered. The third Concerto was Vieuxtemps's in F sharp minor. Three concertos in one programme seem to be the order of the day. Surely, however, a more varied programme would be more satisfactory; anyhow, if three concertos are given, the best should come last. Herr Kreisler has such magnetic influence over his audience that he can afford to do whatever he chooses; he probably does not reflect that other violinists, less gifted, are sure to imitate him to their disadvantage, and possibly to the discomfort of their audiences.

Mr. B. Hollander announces a series of three orchestral concerts at the Kensington Town Hall during the months of May and June, and last Wednesday evening he gave a preliminary concert there. The strings are largely composed of his pupils, and many of them are ladies. The performances showed ability and enthusiasm, and the playing was bright, intelligent, and not in any way mechanical. The renderings of Beethoven's 'Egmont' Overture, Wagner's 'Siegfried' Idyll, and a very clever, genial 'Sinfonietta' by Mr. Hollander were truly excellent. The conductor made the players stand up during performance, a plan formerly adopted by Bülow with his orchestra at Meiningen; they seemed all on the alert, standing like soldiers ready and eager for battle. The idea, however, would not meet with general favour, especially with long symphonies like the 'Eroica' and 'Choral,' or Schubert's Symphony of "heavenly length" in C.

Musical Gossip.

M. Achille Rivarde, an American violinist who for some years has held a professorship at the Royal College of Music, gave a concert, with the assistance of the Queen's Hall Orchestra, at St. James's Hall on Thursday evening of last week. Following the fashion, a somewhat foolish one, he played three concertos by Max Bruch, Beethoven, and Mendelssohn. M. Rivarde has a bright tone and much executive facility; but his rendering of the lofty Beethoven music occasionally lacked breadth and dignity.—On the following evening Herr Ferencz Hegedüs gave a violin recital in the same hall. Owing to indisposition the artist made a few changes in his programme at the last moment; nevertheless, the young Hungarian gave a remarkable demonstration of his powers. In his list of pieces were Vieuxtemps's well-known Adagio Religioso movement, Wieniawski's 'Romance,' a Minuet by Mozart, and a 'Hungarian Rhapsody' by Gaal, which was quite unfamiliar. Herr Wilhelm Backhaus was associated with Herr Hegedüs in an animated performance of Grieg's Sonata in C minor, for piano and violin.

The Joachim Quartet (Dr. Joseph Joachim and Profs. Carl Halir, Emmanuel Wirth, and Robert Hausmann) will give six concerts of chamber music, for strings only, at St. James's Hall on the following dates: April 23rd, 25th, 30th, and May 2nd, 5th, and 9th, and an extra concert with pianoforte on May 12th. The first, third, fifth, and last will be given in the afternoon; the other three in the evening.

There will be a competition for the Mendelssohn Scholarship at the Royal Academy of Music in April. The first scholar who, in 1856, won this important scholarship was Sir Arthur Sullivan. Among the subsequent holders were C. Swinnerton Heap, William Shakespeare, Frederick Corder, Maude V. White, and Eugène d'Albert.

We are informed that Madame Suzanne Adams will sing the *rôles* Donna Elvira in 'Don Giovanni' and La Comtessa in the 'Nozze di Figaro' in the forthcoming special performances of Mozart's operas under Dr. Richter at Covent Garden this season.

Mrs. Ada Lewis offers a prize of fifty guineas for the best quintet for pianoforte, two violins, viola, and violoncello. The competition is open to British-born composers only. The successful competitor will retain all rights of publication of his work. Sir Alexander C. Mackenzie, Dr. F. H. Cowen, and Mr. Benno Schönberger will act as adjudicators. Manuscripts must be received by Messrs. Novello not later than October 1st, 1904.

The new opera, 'Hélène,' of M Saint-Saëns, was successfully produced at Monte Carlo last Thursday week, under the direction of M. Léon Jéhin, with Madame Melba as Hélène and M. Alvarez as Paris. It is a short work, and was followed by Massenet's 'La Navarraise,' with the artists Mlle. Cécile Thevenet and MM. Alvarez, Bouvet, and Baër.

PERFORMANCES NEXT WEEK.

Sun.	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League, 7, Queen's Hall.
Mon.	Mr. Georges Enesco's Violin Recital, 3, Bechstein Hall.
—	Popular Concert, 8, St James's Hall.
Tues.	Richter Concert, 8 for 8.15, Queen's Hall
—	Highbury Philharmonic ('Elijah') 8, Athenæum, Highbury.
—	Madame Squire's Concert, 8, Steinway Hall.
Wed.	Miss Gladys Naylor-Carne's Recital, 8.15, Bechstein Hall.
—	Philharmonic, 8.30, Queen's Hall
—	Miss Adela Verne's Historical Recital, 8.30, Salle Erard.
Thurs.	Miss Norah Drewett's Pianoforte Recital, 3, Salle Erard.
—	Miss Winifred Christie's Pianoforte Recital, 3, St. James's Hall.
Fri.	Mr. John Dunn's Orchestral Concert, 3, St James's Hall.
—	M. Rivarde's Violin Recital, 8, St James's Hall.
—	Miss A. Thomas and Mr. Elwes's Pianoforte and Vocal Recital, 8.30, Bechstein Hall
Sat.	Popular Concert, 3, St. James's Hall.
—	Chappell's Ballad Concert, 3, Queen's Hall.
—	Miss Marie Hall's Violin Recital, 3.30, Crystal Palace.

DRAMA

THE WEEK.

Avenue.—'A Man of Honour,' in Four Acts. By W. Somerset Maugham.

Upon its production a year ago at the Imperial Theatre, whereat it was given by the Stage Society for the customary two performances, Mr. Maugham's play won more recognition than is ordinarily awarded to works belonging to the repertory of that earnest and assiduous, but joyless institution. Its last act was then seen to be too gloomy and morbid for those even who are used to sup

on horrors. The piece itself had, however, so much merit that the author, on its production with a view to a run, has sought to remove what was felt to be its chief blemish. He has not succeeded, and his work remains exactly what it was before. He has banished from the room adjacent to the action the dripping corpse of the suicide. Its presence there is at least not felt. The gloom is, however, scarcely diminished, and the savage satire of humanity remains as pitiless as before. Luckily, the merits of the earlier acts are more sensible than they previously were, and the work, though deficient in some respects, is felt to be clever and considerable. In regard to characterization, indeed, it is remarkable. Its vulgar, passionate little heroine Jenny Bush, with her mad jealousy, her incapacity for self-restraint, and her ingenuity in working out her own unhappiness, is drawn to the life. Something approaching to extravagance characterizes her brother Jem, but the painting is no broader than is, perhaps, necessary if the most is to be made of the part upon the stage. So far as regards the hero, 'A Man of Honour' may perhaps be held to show what is the exact difference between physical and moral courage. Of the former he has abundance, and he has as a private soldier won the medal which corresponds to the badge of distinguished service in an officer. When a demand is made upon the latter he is no better than Cæsar and the tongue that cried:—

"Give me some drink, Titinius,"
As a sick girl.

The story told is striking, and the language is witty and frequently appropriate. Not always is it so, however. It cannot escape the charge of occasional artifice, as when, in the second act, this man of education and supposed refinement persists in launching against his hapless wife invective or satire, of which she can appreciate nothing except the desire to wound. We are bound, accordingly, to regard Mr. Maugham's work as promise rather than accomplishment. It was well acted. Miss Muriel Wylford, an actress scarcely known to London, showed distinct and noteworthy gifts as the heroine. Mr. Ben Webster presented an acceptable picture of the hero, and Mr. George Trollope depicted with broad humour the offensive Jem.

Thomas Shadwell. Edited, with an Introduction and Notes, by George Saintsbury. (Fisher Unwin.)—Four representative plays of Thomas Shadwell constitute a recent addition to the "Mermaid Series" of English dramatists, which is being reissued in its entirety in admirable thin-paper editions at a moderate price. Shadwell himself is best remembered as one of the more obscure of poets laureate; as the original of a bust, put up by his son, in the Poets' Corner in Westminster Abbey; and as the object of the most crushing contempt of Dryden in 'MacFlecknoe' and other poems. Very different estimates have been formed of his dramatic powers. Among those by whom he was praised were Rochester and Addison. The judgment of Sir Walter Scott, that he was an acute observer and had considerable skill in invention, is generally accepted in the few cases in which his merits come under discussion. An avowed follower of Ben Jonson, he aimed at showing the "humours" of the day, obtaining in so doing a respectable amount of success. His plays have bustle and vitality, and have been not altogether without influence upon succeeding dramatists, even to Sheridan. 'Bury Fair' is regarded as the best, but is of less varied interest than 'The Squire of Alsatia,' which suggested to Sir Walter Scott the Alsatian scenes in 'The Fortunes of Nigel.'

Few of Shadwell's pieces seem to be wholly original. Of the four now reprinted 'The Squire of Alsatia' owes much to the 'Adelphi' of Terence and something to Plautus. 'Bury Fair' is derived in part from 'The Triumphant Widow' of the Duke of Newcastle and in part from Molière. 'The Sullen Lovers' is founded on 'Les Fâcheux.' On behalf of 'The True Widow' only is a claim to originality advanced. The information concerning seventeenth-century slang contained in 'The Squire of Alsatia' was of much use to Grose in compiling his slang dictionary, and to subsequent philologists down to Messrs. Henley and Farmer. Such words as "boosy," for drunk, and a "hog," for a shilling, are still heard, and it is interesting to find that the term "rhino," for money, is abridged from "rhinoceros," signifying a man with lots of money, equivalent in modern days to "a swell." The present volume will not count among the least popular of the series. Oldwit, in 'Bury Fair,' alludes to intimacies with Jack Cleveland and Tom Randol[ph], as well as to Ben Jonson. He speaks familiarly of Fletcher, and with some levity of his maid Joan:—

"I know Fletcher, my friend Fletcher, and his maid Joan. Well, I shall never forget him; I have supped with him at his house on the Bankside: he loved a fat loin of pork of all things in the world. And Joan his maid had her beer-glass of sack; and we all kissed her, i'faith, and were as merry as passed."

Oldwit is bragging, and his revelation cast no slur on the character of the fair Joan. Is anything further known, however, of this affable damsel?

The Divine Aretino, and other Plays. By Robert South. (Long.)—Of the four plays which Mr. South includes in his present volume, the first, which gives its name to the whole, is the least considerable. All are alike in having a quasi-historical basis, in having Italy for the scene of their action, and in being short enough, in spite of their four or five acts, to seem intended for representation. As the author has shunned the temptation (to a beginner such as we assume him to be) of blank verse, and has been careful in the employment of lyrics, and as he has in each case a story of a kind to tell, it is conceivable that one or other of the works may move a spirited and ambitious management to an essay in romantic drama. The use of the most aggressive form of the split infinitive—*e.g.*, "I have no wish to wormlike crawl through life"; "The crowd begins to rapidly thin"—is objectionable, but there is an avoidance of stilted phraseology for which we cannot be too thankful.

On the whole, though neither the character of the hero nor that of the heroine is likely to commend it to the actor-manager or "actress-manageress," 'The White Rose' is the best suited for stage exposition. As its title indicates, it deals with the Jacobite cause, presenting Charles Edward Stuart living during four acts in Florence, and in the fifth in Rome, in receipt of a French pension. In the list of *dramatis personæ* he is styled Count of Albany, but he lives as a titular monarch with a court of Scottish and Irish refugees. With him is his queen or countess, Louisa von Stolberg, in attendance upon whom is Vittorio (called Vittoria) Alfieri, the Italian dramatist, drawing, as he states himself to have done, all his inspiration from her, and seeking always to induce her to accept his love. Of Alfieri Charles Edward, sunk in crapulous debauch, is madly jealous. His persecution of the unfortunate woman and his violence—he strikes her on the mouth—at length drive her to quit his house in the company of her lover, though she accompanies him no further than to a convent in the Via Sebastiani, leaving still in dispute the extent of their intimacy. In the last act Charles Edward regains some of his old dignity, and dies in the delusion that he is once more leading his Highlanders to battle. The characters of Charles Edward and his brother the Cardinal of York, of Geo[g]hegan, his master of horse, of Louisa von Stolberg, and of one or two others are well drawn, and might prove dramatically effective.

'Sabado,' which comes last and is named after an astrologer who plays a fairly prominent part, has also some dramatic scenes, and might easily be shapen into a popular melodrama. Its subject is the murder of Gian Galeazzo Sforza of Milan by Visconti, Olgiati, and Lampugnani in the church of San Stefano, and the falsehood and wantonness of Gabriella Visconti, wife to the first of the three. Most of the characters as well as the action of this are historical. There is abundance of colour, though there is no great amount of passion, and the treatment is to some extent artificial.

The term "divine" employed to characterize Aretino is, of course, justified by history, but is used with ironical intent, that "scourge of princes" being presented in a sufficiently despicable light. Disappointed in his hope of obtaining a cardinal's hat, and defeated in some schemes for disposing to his own advantage of the hands of his sister and his niece, Aretino dies from a broken blood-vessel. Something not wholly unlike this is said to have been the real end of "l'unico Aretino." Little importance needs, however, to be assigned to what is historical in a work, the chief merit of which is that it conveys a good idea of Venetian life in the middle of the sixteenth century. Among the *dramatis personæ* are two Englishmen—one, Lord Hathern, a purely conventional type; the other, the English Ambassador to the Venetian State—not the man from whom Aretino received his historic fustigation.

'Savonarola' is the most strictly historical as well as the most ambitious of the plays, but is not the most successful. In the hero's refusal to Lorenzo de' Medici of the ecclesiastical benediction a dramatic effect is naturally obtained. In anticipation of a subsequent utterance of an English martyr, Savonarola says to his companions, Dominick and Sylvester, upon their condemnation to the stake, "We light a fire to-day which shall never be extinguished." Portions of the play are acceptable, but the treatment as a whole is scarcely adequate.

Jézabel: Drame en un Acte, en Prose. Par W. R. H. Trowbridge. (Paris, "Éditions de la Plume.")—Translated, presumably by the author, from an English original as yet unpublished, this one-act drama is dedicated by permission to Madame Sarah Bernhardt, for whom obviously the character of the heroine is intended. It is a rendering of 2 Kings ix. accomplished by an admirer and follower of Maeterlinck. How closely is followed the method of the Belgian symbolist is shown at the outset, in which Hadad, a captain of Jezebel's guard, converses with Zarpal, her favourite page:—

Hadad. Tu pleures, petit page, tu pleures. Pourquoi pleures-tu?
Zarpal. Je suis malheureux, seigneur. Je suis étrangement malheureux.
Hadad. Pourquoi es-tu malheureux, petit page? N'as-tu pas une tâche légère?
Zarpal. Ma tâche est légère, seigneur. Elle est plus légère que la gaze fine. Les rayons de lune, qui à Sidon entourent d'une ceinture la robe mauve de la mer, sont moins légers.

What is happiest in the work—which is, in the main, well executed—is the atmosphere, which is admirably preserved. The fierce ani-

mosity of the Hebrew against the Sidonian is shown, and the characters generally are well drawn and differentiated. The whole belongs to the sensuous and languorous style of art, the most virile portion being the iterated cry of Séphorah, a Hebrew prophetess :—

"Malheur à toi, Jézabel ! tu seras dévorée par les chiens sous les murs de Jézréel ! Ton cadavre sera comme du fumier dans le champ de Naboth, de sorte que personne ne puisse dire : Ceci est Jézabel."

In a country in which the sentiment against plays on Biblical subjects is less strong than it is in England the work is capable of stage presentation. The character of the heroine offers Madame Bernhardt opportunities of which she might avail herself.

Les Jargons de la Farce de Pathelin. Par L. E. Chevaldin. (Paris, Fontemoing.)—The farce of 'Maître Pathelin' has long ranked as one of the earliest masterpieces of that form of French comic genius which it has become the custom to call *l'esprit gaulois*. Its author, its source, and its precise date are unsettled. Many editions, all of them rare, were issued in the fifteenth century, chiefly in the last decade, the book being, on the conjecture (accepted and constantly repeated by succeeding writers) of Beauchamp, 'Recherches sur les Théâtres de France,' attributed to Piers Blanchet, an almost unknown French poet of the fifteenth century. How futile and indeed impossible is this ascription is shown by François Génin, the compiler of more than one lexicon of Molière, and the editor of an edition of 'Pathelin.' The farce has also been ascribed to Antoine de la Sale, the author of 'Les Quinze Joies de Mariage' and 'Petit Jean de Saintré.' So early as the beginning of the sixteenth century an edition illustrated with woodcuts, a copy of which is in the Bibliothèque de l'Arsenal, appeared with the title 'Maistre Pierre Pathelin et son Iargon.' We need only add—though M. Chevaldin troubles himself with none of these things—that 'L'Avocat Patelin,' a three-act comedy still in the repertory of the Comédie Française, is by the Abbé Brueys, and was first given at the Théâtre Français on June 4th, 1706. With the philological aspects of the work M. Chevaldin is, as his title indicates, principally concerned. His book is dedicated to the memory of Gaston Paris, by whom he was inspired and guided, and who, but for his death, would have supplied a preface. In writing it M. Chevaldin has spent four years, and he has been aided in his task by nearly twenty scholars belonging to six provinces of France and three foreign countries. Its publication, moreover, is a preparation for the complete and definitive edition of the 'Farce de Pathelin,' on which he has been for ten years engaged.

How special knowledge has been requisite in the production of this work is shown in the fact that portions of the "jargon" of the 'Farce de Pathelin' are in Breton, Limousin, Lorrain, Picard, Normand, Flamand, Latin, and Grimoire, or gibberish of the conjurers. The word Pathelin and the use of jargon in literature are the subjects of two preliminary chapters. M. Chevaldin retains the *h* in Pathelin, though he admits it to be intrusive. After all that has been written on the subject, the origin of *patelin* and such derivatives as *pateliner*, *patelinage*, &c., remains hedged with difficulties, the more so since the use of some of the forms seems to have anticipated the appearance of 'La Farce de Pathelin,' and hesitation is yet felt in accepting the joint-basis of *pathelin* and *patois*. The chapters on 'Des Crudités en Littérature' and 'Du Jargon en Littérature' may be read with pleasure by the general student, and the whole of the early matter is bright and attractive. The main argument appeals principally or only to the advanced philologist. *Grimoire* or *grimaire* is accepted by Littré as equal to *gramare*, *grammaire*, *grammoyre*, cf. English "gramarye," "glamour," "glomerie." The words of *grimoire* used by Pathelin, "Marmara," "Carimari," "Carimara," are addressed to those imaginary phantoms whose opposition they are supposed to banish. In the attempt, ingenious if not wholly successful, to explain the signification of these terms, a great display of erudition is made. A study of the work, no very easy task, is useful for the light thrown upon Rabelais. Duchat, indeed, in his 'Commentaire sur Rabelais,' is responsible for the baseless association of *grimoire* with Low Latin *rimarium* and Italian *rimario*.

Dramatic Gossip.

'Mademoiselle Zampa,' a one-act farce by Mr. W. Somerset Maugham, which precedes at the Avenue 'A Man of Honour,' by the same author, is a fairly amusing presentation of the manner in which, by jealousy and vanity, a recalcitrant ballerina is induced to resume a part she has thrown up in pique. Miss Mabilia Daniell as the heroine executed brightly two *pas seuls*.

'Komtesse Guckerl,' a three-act comedy of Franz von Schönthan and Franz Koppel-Ellfeld, is the latest novelty at the Royalty Theatre. The action of this is laid in 1818, and the work, though it has but a shred of story, is light and amusing. Fräulein Jenny Selken and Herr Hans Andresen play the leading parts.

M. Silvestre will begin before long a season of French plays at the Avenue. Among the pieces he proposes to produce are 'Le Citoyen Cotillon,' with Mlle. Jeanne Granier; 'Le Retour de Jérusalem,' with Madame Lebargy; 'Le Marquis de Priola,' with M. Lebargy; 'L'Irrésolu,' with M. Beer; 'Le Prince d'Aurec,' with M. Lebargy and M. Sorel; 'Les Remplaçantes,' with Mlle. Suzanne Despré; 'Les Affaires sont les Affaires,' with M. Feraudy; and 'Yvette,' with Mesdames Tontain and Rosa Bruck—an ambitious scheme which is not likely to be carried out in its entirety.

'To-morrow,' a fantastic play in three acts, of unnamed authorship, has been given for the first time by Mr. Edward Compton in Paisley.

We hear, with great regret, that Signora Duse is in Genoa suffering from a bronchial attack, and that her condition is regarded as serious.

'Gipsy,' a four-act play by Mr. Sydney Grundy, has been given at the Garrick Theatre, New York, with Miss Fay Davis as Gipsy. The piece has been seen in London as 'A Debt of Honour.'

Miss Ellis Jeffreys, of the Haymarket Theatre, on Saturday married Mr. Herbert Sleath. During her absence her part in 'Joseph Entangled' was played by Miss Darragh.

To Correspondents.—H. M.—A. H.—M. R.—A. M.—H. F. W.—received.

E. H. L. W.—Already noted.

W. F. P.—Many thanks.

G. M. H.—Not suitable for us.

No notice can be taken of anonymous communications.

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LITERATURE

An Epoch in Irish History: Trinity College, Dublin, its Foundations and Early Fortunes. By John Pentland Mahaffy, D.D. (Fisher Unwin.)

A NEEDFUL yet, we fear, a somewhat ungrateful—certainly a laborious—task is here tackled with characteristic energy and, let us say at once, accomplished with complete success by that distinguished representative of Anglo-Irish versatility, Dr. J. P. Mahaffy. College histories, for the most part, are neither very entertaining nor, perhaps, very edifying; where they travel outside the transcription and interpretation of ancient statutes, charters, deeds of gift, and the like, they are apt to become a mere small-beer chronicle of internal squabbles relieved with an occasional anecdote of individual eccentricity. Even to the Fellows themselves the past history of their college, as Charles Lamb shrewdly observes, is too often a matter of profound indifference. "Your caputs, and heads of colleges," he writes,

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It is an account of the establishment and early vicissitudes of the "College of the Holy and Undivided Trinity, hard by Dublin"—a foundation, be it understood, possessing and exercising, in virtue of its original charter (March 3rd, 1591, old style), all the functions and privileges of a university; but it is also much more than this. Regarding Trinity College less as a nest or hive of scholars than as a standing symbol and exponent of the benefits accruing to Ireland from the English occupation, Dr. Mahaffy endeavours throughout to treat the College as a microcosm reflecting the condition of the country around it, and to correlate its internal affairs as closely as possible with the wider affairs of the island. Thus, while the story of a particular foundation occupies the bulk of his book, the general history of Ireland and its social and intellectual conditions are never lost sight of. In a word, Dr. Mahaffy's work must be recognized as a contribution to Irish history at large in the days of Elizabeth and James I., as well as to our knowledge of the birth and modest beginnings of the great College and University of Dublin. Nor are his pages less memorable for their candour and impartiality than for the practised skill with which scanty and often recondite materials are woven into a lucid and animated narrative.

In his opening chapter Dr. Mahaffy takes a rapid survey of the condition of society and education in Ireland towards the close of the sixteenth century, and here already we may trace the art of the trained historian in his deft handling of meagre and sometimes seemingly inconsistent sources. The narrative incidentally furnishes a reply to the queries so frequently heard, so seldom convincingly answered—Is the bitter enmity between Ireland and England, which has lasted so many hundreds of years, an antipathy of race or of creed? Are the differences between them rooted in the blood, or are they simply due to the blunders and inconsistencies of English rule? We proceed to give the gist of Dr. Mahaffy's reply to these questions.

It is plain from the evidence we have of the condition of the Roman Church in Ireland during the earlier part of the sixteenth century—the neglect of religious education, the decay of the parish churches, the boldness with which Church property was raided by the Irish chieftains—that it was not likely long to withstand a resolute policy of reformation, pushed home with vigour and persistency. At the bidding of Henry VIII. many of the bishops had forsworn the Papal supremacy, and were prepared to remain in their sees under the new *régime*. There is no evidence that the country in general deplored or resented the suppression of the religious houses. Many faithful sons of the Church were ready to accept grants of the sequestrated lands from the Crown, nor during the reign of Mary was there any restitution attempted of the confiscated land that had been thus granted away from the monks. Though the mass was restored by her, the new liturgy was not suppressed with any thoroughness in Ireland, and when Elizabeth became queen the people of Ireland were not yet split into two opposite camps, shepherded and drilled by hostile priests. The titular bishops appointed by Rome in defiance of the Crown were mostly absentees, and lukewarm in upholding the Papal supremacy. In general, "the machinery of the Church of Rome in Ireland was far too rusty and out of repair to save the country from conversion to Protestantism." The need of better means of education was felt by the Romanist and Protestant laity alike; and when, in the early years of Elizabeth, Sir Henry Sidney was endeavouring to meet this want by founding a university upon the suppressed Collegiate Church of St. Patrick in Dublin—an attempt thwarted by Archbishop Loftus and the other office-holders of St. Patrick's—amongst his supporters none was more prominent than James Stanihurst, a Roman Catholic, Recorder of Dublin, and Speaker of the House of Commons.

When, again, Sir John Davis, writing in the time of King James, recounts all the causes which had hindered the final conquest of Ireland, he entirely ignores the influence of the Roman Church. He clearly perceived that this was not one of the old permanent factors of antagonism, and that diversity of race and habits, along with the mistaken and vacillating policy of successive English rulers, were causes sufficient to explain the course of past events.

Again, we know from Spenser (*c.* 1760) that, among the country folk at least, veneration for the outward forms of religion was a superstition merely, and the *soggarth* (*sacerdos*) little more than a wizard amongst savages. "The adventures of Captain Cuellar," writes Dr. Mahaffy,

> "wrecked from the Armada on the coast of Sligo, show us the real condition of the 'mere Irish' as late as 1588. He describes them as Christians indeed, but as ignorant and reckless savages. Nor had they any local priesthood to teach them that the Spaniards were their best friends, and likely to save them from English tyranny, which they had felt and already hated. The population thought of nothing but wrecking and plundering the strangers, and of murdering them in case of resistance. They thus played directly into the hands of Fitzwilliam [the English general] and his very small force, which might easily have been checked, and terms made, had the natives or their advisers [the priests] possessed one spark of political sense.....So utterly useless and powerless were the local clergy in a province not yet seriously affected by the Reformation."

Such, then, were the position and influence of the Roman Church in Ireland up to, say, the year 1570. But within the next thirty years, and more particularly during the last decade of the century, a momentous change followed. A great spiritual revolution spread throughout the country, which saved Ireland for the Papacy, and welded Irish and Anglo-Irish together under the banner first of Spain, afterwards of Rome. Briefly, this was the work of a few members of the Jesuit Order, who, coming over with authority derived from the Pope, gained admission to the schools already existing in Cork, Kilkenny, Limerick, and Youghal — possibly even in Dublin — and thus preoccupied the hearts of the rising generation; while, by the simple expedient of enlarging upon the barbarities, the cruel exactions, and the wholesale confiscations practised by the English, they contrived without difficulty to

sap the loyalty not alone of the Irish chieftains and churls, but also of the Anglo-Irish landholders scattered through the country, and even of the yeomen of the Pale.

In 1588 an old policy, abandoned since the days of Richard II. and, later, of Queen Mary, was revived by Elizabeth. On the defeat and attainder of the Earl of Desmond the Queen resolved to dispose of his vast estates—over 550,000 acres extending from Youghal to Tralee — by planting there English gentlemen and yeomen for the cultivation of the district, and as a garrison against further revolt. This settlement must have yielded the Jesuits a new and powerful argument against English aggression :—

"It was now plain that what England coveted was Irish land. If a chieftain rose in arms, and was conquered in open war, not only was he attainted, exiled, and ruined, but all his dependents, all the lesser men who were members of his clan, and had lesser rights to portions of land under his suzerainty, were dispossessed, and their property given to strangers. Ancient freeholds, ancestral traditions, the rights of land property so dear to the Irish nature—all were rudely violated."

Such was the cogent reasoning addressed by the Jesuit emissary to the native chieftains. As regards the landless peasant, evidence abounds that the English rule was a rule of blood. The proofs collected by Dr. Mahaffy cover many pages, terrible to read. Out of these we select one representative testimony—that of Lord Grey de Wilton, during whose two years' deputyship (1581–3) "1,485 chief men and gentlemen have been slain, not counting those of meaner sort, nor yet executions by law, and killing of churls innumerable." And yet this was not a time of open war! "For many years after its foundation," writes Dr. Mahaffy,

"the students of Trinity College could not pass the Castle on their way into Dublin without seeing the heads of great natives rotting over the battlements. One Deputy (Russell) even complains that the air is corrupted with the number of them.....In 1589 the constant reports of Bingham's cruelties in Connaught .....produced a Commission of high officials from Dublin to report upon his conduct..... They found in camp three children—Burkes of Mayo — as pledges, the eldest 14, all of whom had learned English, and could read and write.....These Bingham was about to execute, owing to some recrudescence of rebellion in Mayo, but the Commission objected. Bingham, however, took the opportunity of their being at supper to carry out his purpose 'most devilishly and Turkishly,' for the children begged to see a priest and confess themselves, and died with the most pathetic heroism."

And this was but one of many similar horrors recorded in official reports and letters. In 1598 Capt. Thomas Lee, meeting a pardoned rebel, Art O'Toole, in the co. Wicklow, pulled out his eyes, and so left him upon the highway. And yet O'Toole was under English protection, and actually had his licence upon him at the time! "Worse than this hideous crime," comments Dr. Mahaffy, "is the difficulty of inflicting punishment for it, and the cool way in which it is discussed by the Government officials."

The facts recited above explain the facility with which the Irish chieftains and their dependants, together with the churls, were won over by the Jesuits to the cause of Rome. But what were the arguments with which the emissaries seduced the cities and the Pale? What were the grievances under the sting of which the mercantile and professional classes—in other words, the great majority of the educated Anglo-Irish — seceded, either openly or covertly, to the side of the Pope? Their standing grievances were the neglect, coupled with the oppression, of her Majesty's governing officials. Of the three distinct kinds—English, Anglo-Irish, and Irish—into which the population of the island was divided, none had suffered greater hardship than the old Anglo-Irish settlers of the Pale. They were for ever being attacked and despoiled by the savage Irish on its inland border, at times, indeed, pursued up to the very walls of Dublin :—

"Either they must wield the sword with one hand and the plough with the other, like Nehemiah's workmen, or the Greeks of the Crimea described by Dio Chrysostom, or they must appeal for help to the Lord Deputy. If they did, an English army of occupation, including the hired light troops known as Her Majesty's kerne, was quartered upon them, and the exactions of this army were worse than the raids of the savage natives. Even for wars far beyond the Pale.....the provisions of the troops were all exacted from the Pale at the Queen's price paid in bills, which, being difficult to realize in cash, were usually of no value at all. The result was that the Elizabethan wars in Ireland completely ruined the yeomen of the Pale. Many returned to England ; the others were reduced to beggary.....When Ormond complains of the.....large landholders with castles in Leix, who gave them up without a fight, we must remember that the alternative was to support these terrible bands of mercenaries who ate them out of house and home. This lamentable condition of things.....of course impoverished not only the yeomen, but the gentlemen and lords of the Pale ;.....and it may have been an honest reply of the gentry of the Pale, when asked to contribute to the building of Trinity College, that they were too poor to give anything."

In the cities, again, the merchants found their trade half-ruined by the many English restrictions upon exports ; while under the rule, say, of Spain, as the Jesuits would not fail to point out, their shipping trade would be certain to increase a hundredfold, to say nothing of enlarged facilities for smuggling. Lastly, in the case of the lawyers and official classes, it is easy to see how their material interests were bound up with the interests of Rome. The policy of importing Englishmen to occupy all the prominent and lucrative places—judgeships, treasurerships, bishoprics, and the like—has been always resented by the educated Anglo-Irish, and in those days must have tended to exasperate their feelings towards England and everything English, her religion included. Moreover, it was to the Irish lawyers alone that the cities could look to defend them against English encroachments upon their chartered rights. We meet them, too, as counsel for the lords of the Pale when these are cited for recusancy. Thus they had an important part to play on the Roman side, while on the English (Protestant) side they found the chief honours and prizes of their calling wrested from their hands by some English intruder. Such were the circumstances in which the Jesuits achieved the resubjugation of Ireland. The consummation of their task is marked by the dangerous insurrection of Shan O'Neill, Earl of Tyrone, which spread over the whole country, and, in 1598, culminated in a rising which cleared the entire Munster plantation in a week. This was the first Irish rebellion in which religion was advanced as a concurrent pretext with nationality. Alarmed by the prosecution of recusants (1595–7), the country priests began to identify their creed with the native cause, and to preach that the crusade against the ancient faith was part and parcel of the English invasion of Irish rights of property.

"That this idea was alive in Ireland as early as Sidney's time seems certain ; it never acquired strength and missionary enthusiasm till taken up by the Jesuits. It was they who translated the quarrel of race into one of creed, and gradually made the latter so predominant that in the present day, when the distinction of Irish and Anglo-Irish is well nigh obliterated as to race, the distinction of Catholic and Protestant has so completely replaced it that a Kavanagh or an O'Brien, because he is a Protestant, is regarded by the common people as an Englishman and even as a stranger, while a Martin or a Domvile, nay even a settler of the last generation, is taken to be an Irishman if he be a Catholic. The difference of race has not really disappeared, far from it. The blend of Irish and Anglo-Irish has produced a population with intellectual and social qualities very different from those of the present English.....But these contrasts.....are as nothing compared to the contrast of creed. If this were abolished we may say confidently that the 'Irish Question' would presently be laid at rest. Thus the old conflict between the tribal, pastoral, semi-nomadic Irishman and the civic, agricultural, settled Englishman, which was at the root of all the earlier troubles, was replaced by a spiritual conflict in which reverence for the Pope and the clergy, with their sacraments and relics, was adopted as the one fixed point of his life by the Irish Esau, while the English Jacob allowed himself the mental disturbance of exercising his private judgment, and insisted upon the necessity of rational persuasion by preaching the Gospel, which preaching he might dispute if he chose."

We have reached our limits, and must reluctantly suppress much that we had to say concerning this many-sided and inspiring book. Of the history proper of the College we have, indeed, said nothing ; we will only say that Dr. Mahaffy's work supersedes, for the period which it covers, the dull and too frequently uncritical pages of the worthy Stubbs. The volume closes with an account of John Stearne the elder (1624–69), Senior Fellow, Professor of Civil Law, Hebrew, and Physic, and first President of the College of Physicians—a notable example of that peculiar type which distinguishes Trinity College, Dublin, to this day :—

"Instead of devoting all his life to one study, he mastered several branches and, so far as we know, taught each of them as ably as any of his colleagues. From that day to the close of the nineteenth century this manysidedness has been the peculiar fashion of the College, and has produced men whom specialists have acknowledged as masters in each of their studies. This quality was originally stimulated by the circumstance of a small staff being compelled to teach many subjects ; but its strange success in avoiding superficiality must be due to some deeper cause than this, or the many and stringent requirements of the

Fellowship Examination. The real cause seems to be the versatility of the Anglo-Irish intellect, that type represented all over the world in so many successful soldiers, traders, lawyers, statesmen, that it may fairly be regarded as the most valuable strain in the very composite Anglo-Saxon race. Trinity College has been from the beginning the College of this Anglo-Irish breed, and that is the reason why it has flourished and produced great results in the face of great obstacles, in spite of many rebellions and revolutions."

Let us add that the republic of letters has long since recognized and acclaimed, in the writer of these words, one of the living representatives of the selfsame brilliant type and temperament.

A History of the British and Foreign Bible Society. By William Canton. 2 vols. (Murray.)

Next week the British and Foreign Bible Society is celebrating its centenary, this famous organization, whose field is the world, having been founded on March 7th, 1804. In these two portly volumes Mr. Canton tells anew the story of the Society—of its small beginning, of its rapid growth, and of the amazing extension of its operations up to the year of its jubilee (1854). (The history of the next fifty years will doubtless appear in due time, and from the same pen, we presume.) In religious circles in England it has long been an article of faith that the founding of the British and Foreign Bible Society was due to the fact that a little Welsh girl, Mary Jones, had to trudge many miles from her home in order to obtain a Bible, such was the scarcity of the sacred book in the Principality at the beginning of the nineteenth century. As an honest historian, Mr. Canton is obliged to shatter this fond delusion and to show from indubitable evidence that Mary Jones's connexion with the memorable event was merely incidental, the story of her journey having obtained a fictitious importance through the accretions and alterations of well-meaning but ill-informed persons, whose piety outweighed their knowledge.

Two men may be considered the "fathers" of the Society—one, the Rev. Thomas Charles, of Bala, who in December, 1802, submitted to the Religious Tract Society Committee the besetting question: "How a large and cheap edition of the Bible could be had in Welsh, and how, if possible, a permanent repository of Bibles could be procured, that there might be no more scarcity of them among the poor Welsh"; the other, the Rev. Joseph Hughes, a member of the above-named committee, who, in the course of the discussion initiated by Mr. Charles, uttered the momentous suggestion: "Surely a society might be formed for the purpose; and if for Wales, why not for the kingdom—why not for the whole world?" The idea of the distribution of the Scriptures was not a new one, for it had entered into the schemes of the Society for Promoting Christian Knowledge, founded as far back as 1698, and of other organizations of the eighteenth century; but in all these cases the aim had been chiefly to serve British subjects. The suggestion of Mr. Hughes was hailed with enthusiasm, and steps were at once taken to give it practical effect. The times were propitious. The spiritual awakening that resulted from the preaching of Wesley and Whitefield, the French Revolution, and even the Napoleonic wars were all factors that tended to the success of the movement. With the British "religious public," which, as Mr. Canton remarks in another part of his work, "whatever its limitations and prejudices, is ultimately the one 'public' that in this country is numerically entitled to the name," the idea seems to have at once—to use an expressive vulgarism—"caught on"; and from the day of its foundation the Society has never wanted for funds. Doubtless one great cause of the success of the Society was the catholicity of its constitution; though, as Mr. Canton shows, this very fact led to abstention, and even active opposition, in some quarters at the outset, and to serious secessions later. The formation of auxiliaries, both at home and abroad, is another factor to which much, if not most, of the Society's success must be ascribed. The story of the establishment of these auxiliaries—first in Europe, then in America, Asia, and Africa—occupies a considerable portion of the work, and as told by Mr. Canton is full of interest, sometimes, indeed, painful and tragic. Of the early workers in this important field, mention should be made of the Rev. Dr. Steinkopff, who was one of the secretaries of the Society at its foundation, and survived to take part in the celebration of its jubilee. Two other names appear prominently in the pages of the first volume, those of Messrs. Henderson and Paterson, who between them managed to cover a good part of Europe with auxiliaries, and to interest emperors and kings in the Society's work. Difficulties and dangers were apparently of no account with the Society's agents. Thus we read of Mr. Paterson's remaining in Copenhagen during its bombardment by the English, and of his entering Moscow just after it had been burnt by the Russians, and leaving it only shortly before the battle of Borodino. Perhaps the most interesting of the agents here mentioned is Borrow, whose first association with the Society dates from 1833, when he was sent to St. Petersburg to see an edition of the Manchu Testament through the press. In the second volume we hear a good deal more about him in connexion with his travels in Spain and Portugal, so vividly described in his immortal book 'The Bible in Spain,' in which, says Mr. Canton, Borrow "'hit' the religious public." "No other book of his," adds Mr. Canton,

"had the advantage of the same appeal. The fact that he had been the agent of the Bible Society no doubt contributed to its success; on the other hand, no other publication, before or since, had or has done so much to make known the work and the claims of the Bible Society."

It is pathetic to notice how, again and again, Borrow gives expression to his longing to visit and even end his days in China, a cherished hope that was doomed to disappointment. The Society was ever ready to print, or to pay towards the printing of, translations of the Scriptures into various languages, its zeal sometimes outrunning its discretion in this respect, for in many cases the translations, when printed, were found to be virtually useless. As a rule, however, the money expended in this direction was well spent.

We have referred above to certain disagreements that troubled the Society. These arose from various causes. In the "Apocrypha Controversy" virtually the whole of the continental churches were at one in desiring the circulation of the Apocrypha with the canonical books, a demand to which the committee of the Society, promoting in a narrow spirit an incomplete Bible, could not see its way to accede. After various attempts to solve the difficulty, the committee resolved to let the continental friends circulate the Apocrypha on their own responsibility, the Society abstaining from any support to such action. Though this led to the secession of the continental auxiliaries, and also of those in Scotland (where the Society's opposition to the Apocrypha was considered not strong enough), the Society's work did not ultimately suffer on that account. The "Tests Controversy" was brought about by the action of certain narrow-minded persons, to whom the undenominational character of the Society's committee was an offence. As the "Apocrypha Controversy" led to the ultimate establishment of the National Bible Society of Scotland, so the "Unitarian Controversy" resulted in the formation of the Trinitarian Bible Society and the American Bible Society. Finally, there was the "Baptism Controversy," the outcome of which was the loss to the Society of the support of the Baptist denomination, and the founding of the Bible Society. In dealing with all these questions Mr. Canton gives the arguments on both sides, but naturally takes the view of the Society as the right one.

We have noticed very few errors, the only serious one being on p. 152 of vol. ii., where the date of the publication of Valentin Haüy's book for the blind is given as "1871," instead of 1786. The form "Siñhalese," which is used throughout this work, is erroneous, and the variant "Siñhali," which occurs once, is impossible. The plural of *conch* is *conchs*, not "conches" (p. 332 of vol. ii.); and we wish that Mr. Canton would not speak of "the" Mauritius.

The illustrations (mostly portraits) are good, and the indexes (one for each volume) are excellent.

The First of Empires. By W. St. Chad Boscawen. (Harper & Brothers.)

This is a very slovenly book. On opening it, one is struck by the number of misprints, which in some cases alter the meaning of the author, and throughout give a sarcastic turn to the thanks which Mr. Boscawen renders in his preface to the friend who is supposed to have read "a large portion of the proofs of the work." Mistakes occur in many languages; and, while we have "malo occo" for *malo occhio*, "necropoli" for *necropolises*, and "made" for *mace* heads, hardly a proper name escapes transmogrification. Among other slips we have noticed the following: "West Car" for Westcar papyrus, "de Candole" for De Candolle, "Kephren" for Khephren, "Shal-el-Arab" for Shatt-el-Arab, and "Khahun and Gorub" for Kahun and Gurob. Father Scheil's name is invariably

written "Schiel"; Libyan, "Lybian"; Chiron the Centaur is called "Khieron"; and the 'Textes Élamites Sémitiques' are quoted either as "Textes Elamite Semitique" or as "Textes Elamite Semitiques."

These slips are mentioned at the outset because they are likely to prejudice the uninquiring against what is really a valuable book. Mr. Boscawen is a trained Assyriologist, with a more than competent knowledge of the cuneiform texts, and a working acquaintance with the hieroglyphic. Those who are acquainted with the subject-matter of the book will know from the name of the author that it is to be taken seriously. But it is addressed in the first instance to the general reader, and if he, arguing from what he knows to what he does not, judges of Mr. Boscawen's accuracy in things archæological from his performance in such simple matters as spelling and grammar, we think Mr. Boscawen will have no one to blame but himself and his proof-reader. For the rest, 'The First of Empires' is, of course, the early Babylonian kingdom, and it and its culture are here described with special reference to that of Egypt, and with all necessary maps and illustrations, some of which are original and appear here for the first time.

Mr. Boscawen's theories are somewhat daring, but perhaps not more so than the evidence warrants, and are certainly attractively put. He scores a new point, so far as we know, when he asserts that man is the only animal who has shown any faculty for drawing, and has thus left behind him records of events for the use of his descendants. He follows nearly all other Assyriologists in asserting the civilization of Babylonia to have been derived from the Sumerians; but although we agree with him in this, we wish he had given some summary of the arguments upon which his contention rests. He is no more able than any one else to make a guess at the primitive seat of the Sumerian race, but he supplies many and convincing reasons for supposing that it must have been elsewhere than in the Mesopotamian plain, and that it was certainly in a mountainous country. That the citadel of a Sumerian town was originally a stockaded fastness is, as he says, very probable, and he ingeniously traces the buttresses of early Babylonian architecture to the posts of the stockade. So he shows us that the sickle set with teeth, which seems to have been one of the earliest agricultural implements known to man, was originally the jaw of an ox or sheep, and that the wooden model was invented to avoid the necessity of slaughtering a fresh animal every time a new tool was required. He is probably right when he tells us that the sun as the personification of cosmic order becomes in time the "lord of moral law," although it is possible that the "all-seeing eye" of the sun may have also had something to do with the attribution to him of judicial functions. We cannot, however, agree with Mr. Boscawen when he asserts that Ismi-Dagan is the earliest viceroy of Assyria whose date is known to us. In the 'Annals of the Kings of Assyria,' lately reviewed in the *Athenæum* (July 18th, 1903), Dr. Budge and Mr. King have shown that one Irishsum was *patesi* or viceroy of Assyria at least two centuries before Ismi-Dagan, and it is probable that his father Khallu, and perhaps a Shushpi-aibi, reigned before him.

The parallels here drawn between the earliest Babylonian and the earliest Egyptian civilization are extremely interesting, although from the nature of the case they are more like presumptions than proof of a connexion between the two. The cylinder-seal and the brick-stamp are, perhaps, the strongest evidence of a Babylonian source for Egyptian culture yet adduced, and this becomes stronger when we reflect that the cylinder-seal passed out of use in Egypt with the earlier dynasties. The belief that the unburied dead would become harmful ghosts from the restlessness arising from want of funeral offerings is, we think, shared by other races than the two under discussion; and the same may, perhaps, be said of the curious habit of depicting the king on the monuments as of twice the stature of his subjects. The likeness that Mr. Boscawen suggests between the code of Hammurabi and the Negative Confession of the Book of the Dead is not very close; and the position of the dead in what are called "contracted" burials does not seem to imply belief in a resurrection, although it may argue some theory of a life after death. Nor do we see any proof for his assertion that the so-called slate palettes were all discovered at Hieraconpolis. Yet the fact, very clearly brought out by Mr. Boscawen, that the use of clay bricks for building must have been imported into Egypt seems to outweigh all vague presumptions. He shows that such a mode of construction was forced upon the inhabitants of Babylonia, where stone and timber were alike extremely scarce, but was an exotic in Egypt, where Nile mud forms a very imperfect substitute for brick-earth. The making of bricks, too, was virtually abandoned after the earlier dynasties, and Mr. Boscawen shows that its greatest vogue corresponds with fair closeness to the time when the Babylonian and Egyptian monarchies were contending for the possession of Sinai, and were therefore in close contact. Until further order, then, we may consider the Babylonian origin of many points of Egyptian culture to be assured.

A good deal has been written of late about the light cast by Babylonian monuments upon Biblical usages and legends, and perhaps Mr. Boscawen does not tell us much in this respect that is new. He points out, however, a curious parallel to the "cursed be the ground for thy sake" passage in Genesis in a cuneiform tablet referring to the punishment of one Atarpi, who had somehow offended the god Ea. Like most cuneiform scholars, he is inclined to identify Gilgames, the national and legendary hero of the Babylonians, with the Biblical Nimrod, and for the first time he points out how the names may be made to correspond, by supposing Gilgames to have been called Nin-Marad, or Lord of Kish, which is for him, of course, the Biblical Cush. He will have none, however, of the supposed identification of Hammurabi with the Amraphel of Genesis, and gives many reasons for supposing the last-named to be Hammurabi's father, Sin-muballit. He is on firmer ground when he comes to the code of Hammurabi, here translated in full, and shows conclusively enough that the "eye for an eye" and "tooth for a tooth" legislation of the Hebrews is textually set out in the famous stele lately discovered by M. de Morgan. Generally, there seems ample reason for his assertion that the Book of Genesis cannot have been written by Moses, although we should perhaps add the saving clause "in the shape in which it has come down to us." His contention that at the time of the conquest of Canaan the cuneiform writing had given place in Palestine to a cursive script of Creto-Phœnician origin deserves notice, as does his theory that the demonology of Christian times, as shown in the New Testament and in the legend of St. Anthony, was of Babylonian origin. Altogether Mr. Boscawen has produced a very interesting and readable book, and one which, after due allowance has been made for the carelessness with which it seems to have been written, may be confidently recommended to the general public. The illustrations, appendixes, and maps are all well done.

The Seven Golden Odes of Pagan Arabia, known also as the Moallakat. Translated from the original Arabic by Lady Anne Blunt. Done into English Verse by Wilfrid Scawen Blunt. (Published by the Translators.)

The art of translation in verse is not an easy accomplishment, under the most favourable conditions that can be imagined, for a person of fastidious taste; indeed, such persons are too often deterred by their own standard of perfection, and would fain discourage those in whom idealism has not quenched the impulse to re-create, so far as in them lies, the beauty they have found hidden in "beautiful old rhyme," that others beholding its likeness may recognize, however imperfectly, something capable of giving the same deep and exquisite pleasure which was felt by themselves. How few translators succeed in doing this with a contemporary German or French original! In the case of ancient Arabian poetry the difficulties are multiplied a thousandfold. The *tout ensemble*—language, metaphor, sentiment, and scenery—is at first sight unintelligible. We read of the desert, nothing but the desert, and we have never been there. Possibly we have looked at a camel through the bars of a cage, but this brief acquaintance will scarcely help us to appreciate the minute descriptions of their "naga" by Bedouins who passed a great part of their lives on her back. Abundance of local colour and truth to nature are characteristic of Arabian poetry, and in these respects it must always appear strange and remote to Western civilization. After all, however, human interest is supreme, even in the desert. Fearless and frank critics of nomad life, the bards only utter what they have felt and thought, enjoyed and suffered, hated and loved.

"They were at least free gentlemen of blood and lineage, undebased by toil and ignoring the dignity of labour. They were warriors and knights errant, the heroes of their own romances, prompt with sword and spear, horsemen and camel-riders, tent-dwellers from their childhood, and inured to physical hardships of all kinds."

Plato, we know, banished poets from his Republic, but these he might have welcomed whose motto was Truth — the truth of reality, not of imagination—for as one of them sings:—

Best of all verses ever poet made
Is that to which men answer, "Truly said."

'The Golden Odes'—or, to use a more familiar designation, 'The Suspended Poems' ('Mu'allaqât')—belong to the last century before Islam, and, notwithstanding their heathen origin, have always been regarded by the vast majority of Arabic-speaking Moslems as models of unapproachable excellence. Sir Charles Lyall included the Ode of Zuhayr in his admirable 'Translations of Ancient Arabian Poetry' (1885), but no complete translation in English verse has hitherto been attempted. Thus the present volume is certainly not premature. That it is final may not yet be claimed. In the meantime, we congratulate Mr. Wilfrid and Lady Anne Blunt on having enriched the library of English poetical translations with a volume of rare distinction worthy to stand beside FitzGerald's 'Quatrains.' They have wisely followed his "free-handed method," though without taking such extreme liberties as he allowed himself in the famous adaptation of Omar. The result is a noble rendering of the poetry which a more literal version must have dissipated and obscured. While the Arabic metres have been copied in the English as closely as the difference of the two languages will permit, and while the peculiar cadence of the originals has often been skilfully suggested, we are inclined to regret that the authors did not see their way to retain the troublesome bondage of rhyme. No Englishman in his senses would seek—a German might—to imitate exactly the Arabian system by which the same rhyme is repeated perhaps eighty or a hundred times in the course of a single ode; but would it have been impossible to devise some modification of that system in accordance with the genius of our language? At any rate, blank verse is entirely unknown to the Arabs, who regard rhyme not as a pleasing ornament, but as a vital organ; its absence here will be felt especially by those who remember the sonorous effect produced by means of it in an Arabic poem. For this defect of form, if defect it be, the reader will find ample compensation in the vigour and delicacy of the verse, and in the pure, terse, and eloquent diction, which makes these renderings delightful to lovers of English who have not been carried away by the flowing tide of false euphuism and forced brilliancy. The following quotation is from the Ode of Imru'u'l-Qays, which is generally considered to be the masterpiece of Arabian poetry:—

Fair too was that other, she the veil-hidden one,
howdahed how close, how guarded! Yet did she welcome me.
Passed I twixt her tent-ropes,—what though her near-of-kin
lay in the dark to slay me, blood-shedders all of them.
Came I at the mid-night, hour when the Pleiades
showed as the links of seed-pearls binding the sky's girdle.
Stealing in, I stood there. She had cast off from her
every robe but one robe, all but her night-garment.
Tenderly she scolded: What is this stratagem?
Speak, on thine oath, thou mad one. Stark is thy lunacy.
Passed we out together, while she drew after us
on our twin track to hide it, wise, her embroideries.
Fair-faced she—no redness—noble of countenance,
smooth as of glass her bosom, bare with its necklaces.
Thus are pearls yet virgin, seen through the dark water,
clear in the sea-depths gleaming, pure, inaccessible.
Coyly she withdraws her, shows us a cheek, a lip,
she a gazelle of Wújra,—yearling the fawn with her.
Roe-like her throat slender, white as an ariel's,
sleek to thy lips up-lifted,—pearls are its ornament.
On her shoulders fallen thick lie the locks of her,
dark as the dark date-clusters hung from the palm-branches.

From the Ode of 'Antara we take a passage very different in tone, the concluding lines of which recall a famous scene in the Iliad:—

Woe for the baseness of Amru, lord of ingratitude!
Verily thanklessness turneth souls from humanity.
Close have I kept to the war-words thy father once spoke to me,
how I should deal in the death-play, when lips part and teeth glitter,
When in the thick of the combat heroes unflinchingly
cry in men's ears their defiance, danger forgot by them.
Close have I kept them and stood forth their shield from the enemy,
calling on all with my war-cries, circling and challenging.
There where the horsemen rode strongest I rode out in front of them,
hurled forth my war-shout and charged them;—no man thought blame of me.
Antar! they cried; and their lances, well-cords in slenderness,
pressed to the breast of my war-horse still as I pressed on them.
Doggedly strove we and rode we. Ha, the brave stallion!
now is his breast dyed with blood-drops, his star-front with fear of them!
Swerved he, as pierced by the spear-points. Then in his beautiful
eyes stood the tears of appealing, words inarticulate.
If he had learned our man's language, then had he called to me:
if he had known our tongue's secret, then had he cried to me.

The introduction supplies an admirably vivid and entertaining sketch of the pre-Islamic Arabs, with particular reference to their poetry. Almost every page tempts us to quote some picturesque illustration or imaginative description of Bedouin life and manners, not so much throwing new light on the subject as setting in a clear light what had been only half realized before. Stronger proof could not be desired that for the full understanding of the old Arabian poems mere book-learning is insufficient unless it goes hand in hand with outdoor knowledge based on personal observation of the life and ways of the desert, and with that wider sympathy and insight which only the experienced traveller can hope to obtain. Mr. Wilfrid Blunt and his wife are among the few Europeans who have enjoyed this inestimable advantage; witness their 'Pilgrimage to Nejd,' the Arabian Arcady. The fruits of their enterprise are everywhere manifest. Take, for example, this charming picture:—

"There is no part of the earth's surface where love exists under such strenuous and endearing conditions as the Arabian desert, where the souls of men and women are knit so closely by the immense isolation of their lives, where either becomes so dependent on the other by the constant pressure of material dangers. Each little *béyt sháar*, 'house of hair,' is as a fortress in the wilderness, set up alone in some far valley against the forces of Nature and held there by its dual garrison. In the open plain, with its wild, parsimonious beauty, every bush and stone, every beetle and lizard, every rare track of jerboa, gazelle, or ostrich on the sand, becomes of value and is remembered, it may be years afterwards, while the stones of the camp-fires stand black and deserted in testimony of the brief season of love. It is only at the time of the *ráhla* or general moving of the camp that the tribe comes together, the men leading their flocks and herds and the women seated, each family in its *hówdaj* or curtained panier, on its tallest camel, and singing as they go. It is always a brilliant spectacle, and one that lives in memory, as the converging lines wind up the valleys at sunrise, and over the crests of the hills to their new pastures."

Several statements in the introduction and in the notes seem to require correction or mitigation. What the authors say concerning the slight influence of superstition on the primitive Arabs is altogether too sweeping; *e.g.*, the assertion that

"there is no sound, no voice in all the desert that he [the Bedouin] does not recognize as one familiar from his childhood, and always to be accounted for by natural causes,"

might easily be disproved by an appeal either to the ancient poetry or to the Arabic lexicon. The proposition that the ancient Arabs had no art of building in stone leaves out of account the splendid monuments of Sabæan and Himyarite architecture, the ruins of which are to be seen in Yemen at this day. "There was no piety in Pagan Arabia"; we should prefer to say "not much," for it is an unwarrantable assumption that all passages of a religious character in the pre-Islamic poetry were interpolated after Islam—especially as their note is often Christian rather than Mohammedan. Among the errors of fact which should be corrected in a second edition, we need only mention here the twice repeated statement that Ma'add was the ancestor of the Yemenite Arabs, and as a trivial but annoying blemish the inaccurate vocalization of proper names. Criticism, we confess, is not to our taste on the present occasion. We gladly end with a warm expression of gratitude to Mr. Wilfrid and Lady Anne Blunt for this truly poetical version and for a volume which, in spite of its value and suggestiveness to students of Arabic, belongs less, perhaps, to Oriental scholarship than to English literature.

Elements of Metaphysics. By A. E. Taylor. (Methuen & Co.)

Prof. Taylor makes no secret of the fact that he is a staunch and whole-hearted follower of Mr. Bradley. At first sight, then, it might appear surprising that the need should so soon have declared itself for a new version of the Bradleian metaphysic. For it is not as if this, or any other, kind of Absolutism were favourable to the principle *quot homines tot sententiæ*. On the contrary, the doctrine, on its positive side at least, is in pretension final. Further, it is on this side a doctrine so "dishonourably slim" in respect to content, that the most ingenious literary hand must find it hard to ring changes on such a theme. Absolutism, however, affirms a little in order to deny much. When reality has been exhaustively defined, there remains appearance to be inexhaustibly stigmatized. Prof. Taylor has already devoted a work of considerable bulk to the systematic exposure

of the contradictions implicit in but a single sort of appearance, namely morality. Meanwhile, it clearly is open to him to conduct raids of this kind from his central stronghold outwards in a literally infinite number of directions. Nor is appearance for the Absolutist merely a thing to scoff at. For reality has "degrees," which, inversely viewed, are degrees of appearance. Here, then, is a fresh task of infinite extent—to wit, the ordering of relatively apprehended values in an absolute scale, or of absolute values in a scale relative to our imperfect means of estimation; it matters not which we say, since in either case it is a question of mixing the same incompatibles. Or, to put it in another way, the nature of reality may be illustrated *ab extra* by an infinite number of analogies taken from our imperfect experience, some of which will "seem" better than others, though all will "really" be bad. Finally, human error is infinite. There are endless ways of misunderstanding the truth, and consequently there are endless ways in which those who have the truth may seek to remove the misapprehensions of their less fortunate brethren. Thus it turns out that, after all, Absolutism has as good a right as any other metaphysic to re-edit itself as often as a competent editor is forthcoming.

That Prof. Taylor shows himself duly competent hardly needs to be said. His 'Problem of Conduct' was a dashing performance that brought him instant reputation. But something even better was in store, as the present work—for all that it has followed so fast on the heels of the other—abundantly testifies. The former tendency to redundancy and repetition is curbed, the result, perhaps, of attention on this occasion to the providing of analyses of chapters and an index. The good taste cannot be impugned. The tone is quiet and impersonal. Moreover, Prof. Taylor has wisely set out to write an "Elements," to render himself intelligible to the beginner. His example makes us wish that more treatises on metaphysics were composed with an eye to the beginner. Certainly his argument does not seem to suffer in thoroughness because care is taken to be lucid.

A welcome innovation on the ground-plan of 'Appearance and Reality' is that the subject of reality is taken first. Before the apparent is criticized to bits, the critic presents his credentials. Not only is this logically the sound order of exposition, but dramatically it avoids anti-climax; for the positive doctrine of Absolutism has this at least in common with the ridiculous mouse of Horace—that in bulk it is decidedly small. In fact, Prof. Taylor manages to furnish his key to the central truth of things in a single sentence: "The principle of the self-consistency of the real affords a certain and infallible criterion of reality." In other words, we are referred to the law of contradiction. Now this is not a psychological law:—

> "It would be, at least, very hard to say whether a human being is capable or not of holding at once and with equal conviction the truth of two contradictory propositions. Certainly it is not uncommon to meet persons who do fervently profess equal belief in propositions which *we* can see to be inconsistent; on the other hand, they are usually themselves unaware of the inconsistency. Whether, in all cases, they would, if made aware of the inconsistency, revise their belief, is a question which it is easier to ask than to answer."

Nor is it merely a logical law, having a validity relative to the thinking subject. For the end it prescribes is one that, according to the Bradleian formula, "somehow postulates its existence as a fact." We are, in short, asked to reaffirm that "ontological proof" of God (if God is to be identified with the Absolute) which Kant imagined himself to have expelled from metaphysics for good and all. We are irrationalists, forsooth, or little better than such, if we stop short at holding that the law of thought has "practical" necessity. It is not enough if we say that it is a postulate (to use the Absolutist's own expression) which, so far as we can see, and on the whole, works. Absolutism insists on our taking the step beyond—a *pas terrible*. If once you conceive the postulate as verified, it argues in effect, it becomes obvious that it *must* work because it *does*. But either this is barefaced *petitio principii*, or it is an Absolutism qualified by an *if*. Significantly enough, "surely here *if* anywhere" is the fashion of speaking into which Prof. Taylor slips when he seeks to vindicate the ontological proof:—

> "If we have anywhere thought which is..... internally coherent, and from its own nature must remain so, however knowledge may extend, we have it surely in our metaphysical conception of the real as the absolutely individual."

Such an *if* is none the less real because there can be no real *ifs* for the hypothetical Absolute. And a real *if* means a real risk. You cannot, at all events, say *if*, and yet claim, as Prof. Taylor does, that your method is purely analytical. On the contrary, you must confess to a problematic and precarious *synthesis* of thinking and being. But, philosophically, this just makes all the difference. The philosopher may not say of a *saltus in concludendo* what Mrs. Easy's Sarah said of her brat, "And if you please, ma'am, it was *such* a little one."

So far we have been considering a position that is common to all the neo-Hegelian systems. Mr. Bradley's originality manifests itself in his identification of the content of reality with immediate feeling. Needless to say, Prof. Taylor fully endorses this view:—

> "The data or material of reality.....are facts of experience, and nothing but facts of experience. And experience.....means for our purposes immediate feeling or apprehension."

This idea is afterwards developed in a way that reminds us not so much of Mr. Bradley as of Prof. Royce:—

> "To say that reality is essentially one with immediate feeling, is only another way of saying that the real is essentially that which is of significance for the attainment of purpose. For feeling is essentially teleological, as we may see even in the case of simple pleasure and pain. Amid all the confusion and complexity of the psychological problems which can be raised about these most simple forms of feeling, one thing seems clear—that pleasure is essentially connected with unimpeded, pain with impeded, discharge of nervous activity. Pleasure seems to be inseparable from successful, pain from thwarted or baffled, tendency."

But is Prof. Taylor, in assuming these positions, on any firmer ground than when he resorts to avowedly inadequate analogies—love, a society, a multiplex personality, and so forth? For our diverse immediacies of feeling appear to reflection inadequate as being conditioned by a change-process that falls outside them. And so it is, too, with our diverse achievements of purpose. To answer that, if you suppress the "our," you can then see that the diversity and its external condition must and do abolish themselves, leaving a "pure" experience, an all-embracing felt coherency of realized design, is, once more, either *petitio principii* or a real *if*. Meanwhile, to refer us to the ever richer immediacies, the ever larger fulfilments of design, that are revealed in the course of the world-process, is wholly beside the point, unless it be that a jump is no jump when preceded by a run.

And, philosophically, to treat the Absolute as hypothetical, to qualify its absoluteness with the *if* of an imperfect analogy, just makes all the difference. The method of metaphysics is exactly reversed. We proceed upwards from Appearance by the progressive selection of the seeming best, our provisional Real being that which promises to satisfy our practical needs. Prof. Taylor does not deny that such a procedure and attitude of mind are for us virtually necessary. For his philosophy is wonderfully assimilative. All the subjectivism of modern psychology—the unifying activity of subjective interest, the discrimination of true from false by the test of satisfied need, the projection of self as the general condition of our idea of externality—all this is gospel to Prof. Taylor, so far as it represents what we do and, humanly speaking, must do. But self-projection in his own case would seem to have landed him in an ultra-phenomenal region, whence, looking back, as it were, he imagines himself to perceive that our Real, so far as it is ours, is unreal, since we ourselves are unreal appearance. But we, from our admittedly precarious human standpoint, declare this result of Prof. Taylor's self-projection illusory and invalid, just because *practically* it fails to satisfy any of our needs, our logical needs not excluded. This is how Prof. Taylor summarizes the concluding section of his book:—

> "Metaphysics adds nothing to our information, and yields no fresh springs of action. It is finally only justified by the persistency of the impulse to speculate on the nature of things as a whole."

We, too, are impelled to speculate; but, as speculators—gamblers, if you will—we cannot afford to play the game of life on a "system" that foredooms us to certain bankruptcy.

NEW NOVELS.

The Interloper. By Violet Jacob. (Heinemann.)

The writer of this story is distinctly a writer to be reckoned with. It is a remarkable book. Novels of striking promise are by no means so rare as pessimists would have us believe, but achievements in fiction are very rare, and, despite certain faults, this novel is an achievement, just as surely as its predecessor, 'The Sheepstealers,' was a novel of promise. 'The Interloper' is a

story of Scotch life a century ago, and Mrs. Jacob has studied her background to some purpose. The writer's *métier* is clearly country life. We find here much subtlety of characterization and real restraint in description. And these notable qualities are made the more notable by the fact that the story told is melodramatic, as life itself often is. A young laird falls in love with a lady of his county, only to discover when she has returned his love that he is not the man he thinks himself, but illegitimate and nameless. Other folk see that his lady-love is made aware of this important fact, and, after troublous scenes, he flies the country, out of consideration for the well-born girl he loves, leaving her to the addresses of a man of rank who desires to see her grace his table and house. Naturally, however, our hero wins in the end, and the curtain is rung down upon essentially melodramatic happiness. And that reminds one of two objectionable passages in the book—one in a rather pretentious preface, in which Mrs. Jacob sneers at "that tender person, the general reader," and one in the epilogue —a highly unnecessary epilogue—in which she sneers again at the "ingenuous multitude which has taste for the dotted 'i' and the crossed 't.'" These crude remarks suggest the writing of a very young man. The book suggests the writing of a knowledgable man, though the thoughtful level of the first half is not maintained to the end. It is seldom that we have a hint of femininity, save in such occasional passages as the following: "He had not fathomed the unsparing brutality of women." As has been said, the story is melodramatic. It is also exceedingly clever, well written, and full of intelligent thoughtfulness. The quality it lacks is mellowness, such as comes with mature understanding of human nature and a sense of humour. But it is well worth reading, and its author is worth watching.

Jewel: a Chapter in her Life. By Clara Louise Burnham. (Constable & Co.)

The recipe for the making of a heroine grows more and more elastic. Constant readers of fiction must be aware of the widening range in her age and other attributes. The rosebud of seventeen summers is not so much to the front. The approved ingredients are now: age from seven to seventy, any class, country, or appearance you please. In this book she is an American lady aged eight, and further a convinced Christian Scientist. If this does not savour of novelty, the reading palate is jaded indeed. Jewel, as the little girl is called, is an unconscious but excellent propagandist of the cause. We frankly confess that, in spite of her peculiar tenets and upbringing, she has won our warm regard. The author's attitude towards the young exponent of the new—or ought we to call it the old?—knowledge is charming. If she is herself—and it seems probable—an adherent, she yet turns on the child, and occasionally on the faith itself, an eye not devoid of humorous influences. Argument is altogether absent, and principles are little in evidence, but there is an atmosphere. What we get is the effect of the child's belief on new surroundings, which include a household of worldly, self-absorbed relatives. Yet no touch of the "Folded Lamb" mars the little girl's temperament and character. She is "a simple child that lightly draws her breath, that feels her life in every limb," but has besides a quiet strength and a most earnest belief in the real, if not quite apparent, goodness of those around her—a belief that actually produces in some measure certain results. Her love of all living things and her joy in everything gradually react on a disillusioned and disenchanted set of people. Her first meeting with a stately, reserved grandfather is very pretty and amusing too. Those who know anything of the phraseology of Christian Science will at once see "where they are," though the author does not force the note. Even the doll Anna-Belle, at first coldly received and neglected by the family, becomes in time a *persona grata* to the reader. It is impossible not to perceive the pleasantness of the author's style, and enjoy her extremely sympathetic touch on many things.

The Master Rogue. By David Graham Phillips. (Grant Richards.)

The sub-title of this story is 'The Confessions of a Crœsus,' and that truthfully indicates its scope. The following few passages, drawn from the earliest pages of the book, will serve to show the reader the sort of character here depicted:—

"I cannot remember the time when I was not absolutely certain that I would be a millionaire.....Probably clerks dream the same thing every day in every establishment on earth—but I didn't dream; I *knew*."

If there really are so many who cherish such poor ambitions the reviewer would commend to them the perusal of this book; it should cure them.

"The only kind of loyalty a man who wishes to do something in the world should give or expect is the mutual loyalty of common interest. .....To get what you want in this world you must be a good hater. The best haters make the best grabbers, and this is a world of grab, not of 'By your leave,' or 'If you'll permit me, sir.' You can't get what you want away from the man who's got it unless you hate him. Gentle feelings paralyze the conquering arm..... Friends! Who that can and will lend and endorse has not hosts of friends? What I have waited to see before selecting my friends is the friendship that survives the death of its hopes of favours—and I'm still waiting..... I abhor the idea of 'gentleman' in business; it upsets everything, at once.....I can't have friends. Friends take one's time—they must be treated with consideration, or they become dangerous enemies.....I must have companionship, and fate compels that my companion shall be my dependant, one completely under my control."

The story traces the career of a New York millionaire, from the position of a penniless clerk in a dry-goods store to his abjectly miserable end, hated by all men, including his own family, more wretched by his own confessing than any beggar in the town, and worth close upon a hundred millions. It shows his capture of the most select society, and it is a more thoroughly sordid tale than any dealing with the London Ghetto or the gutter life of Paris. Withal, it is distinctly clever, and has so much real truth in it that it may be a valuable object lesson.

The Gods are Just. By Beatrice Helen Barmby. (Duckworth & Co.)

This is an interesting and in many respects original story. The first half is rather heavy, but the action afterwards proceeds vigorously to the end. Several of the characters are well imagined, but, except the unrighteous yet not inexorable judge who is instrumental in procuring, first condemnation and then acquittal for the hero, they scarcely strike us as fully realized. The time is the reign of George I., but although some dramatic features of that period, such as the famous South Sea Bubble, are effectively introduced, we do not altogether feel that we are breathing the atmosphere of the period.

An Inarticulate Genius. By W. R. H. Trowbridge. (Hurst & Blackett.)

This is an extraordinary book. We readily admit the ineffectiveness and futility of the hero, but we cannot see that his genius is demonstrated. All the inconsequence, all the lack of practical wisdom, and the boundless capacity for working deadly mischief from the kindliest and most stupidly innocent of motives, which one is led to associate with certain developments of the artistic temperament, are here clearly set forth. But the compensating brilliance, the insight, the real distinction of mind and nature, which are involved in genius, do not appear at all in the story of this misguided young man, nor can we believe that they existed in him. The author might reply that he begins by labelling his hero as inarticulate. That is very well; but to be an inarticulate genius a man must have the Promethean fire, as well as the inability to give it expression. Further, the hero of this story is the reverse of inarticulate, being a ready and persuasive talker, and one capable of deluding most people with whom he comes in contact into entertaining warm regard and high hopes where he is concerned—regard that his utter selfishness and weakness do not merit—hopes that his qualities by no means justify. No; Dicky Murteen, as he is called, was not inarticulate and he was not a genius; he was a very sentimental, self-loving young man, whose reason did not balance his emotions, and whose moral sense—if he had one—failed utterly to regulate his ordinary animal desires. The conceited preface does not commend the author; but it does the story injustice. The three hundred very closely printed pages that follow are full of cleverness and real thought. We think the author has still very much to learn about his subject, but he displays a mind capable of learning and a vision that is remarkably acute. Such a book might well be very popular, one fancies, among the cleverer sort of diners-out.

Angels and Devils and Man. By Winifred Graham. (Cassell & Co.)

Miss Graham's title errs perhaps on the side of over-comprehensiveness, since the principal themes of her new book might more accurately be defined as psychical research and the smart set, represented respectively by an aged and scarcely human

man of science endowed with powers of thought-reading, and a fascinating widow of the worldly and heartless type with which one is familiar in modern fiction. Like many other novels of the present day, the story begins well, but proceeds haltingly, and in spite of a highly sensational attempt at murder, sprung upon us without warning when we are considerably more than half-way through, our interest languishes ere the end is reached.

BOOKS ON LONDON.

Staple Inn and its Story: being an Account of "the fayrest Inne of Chancerie." By T. Cato Worsfold. (Henry Bumpus.)—There is no doubt that the street front of Staple Inn is the finest example of the old timber and plaster houses left in London, and it is to be hoped that it may long remain in the position which makes it the chief ornament of Holborn. There is a great gap between the date of the front and that of the rest of the buildings, and we have no authentic records to help out conjectures as to its original object. The badge of the Inn is a woolpack, and Mr. Worsfold tries to explain the name by connecting it with the Hanse Merchants of the Stilliard and the Wool Merchants of the Staple; but he is not able to give any documentary evidence for the tradition quoted by Sir George Buc, Master of the Revels, who died in 1623, that it "was the Inne or Hostell of the Merchants of the Staple." It is not improbable that the Merchants of the Staple had nothing to do with Staple Inn, for the suggestion that the posts at Holborn Bars gave the name of Staple to the Inn is worthy of serious consideration. When we come to the history of the Inn of Chancery we are on surer ground, and the author has gathered some interesting particulars of customs and observances. Anderson, in his 'History of Commerce,' says that the Staple of Westminster was removed to Staple Inn in 1375, and that the lawyers went there in 1465; but Buc's simple remark that he must rest satisfied with the vague terms of tradition is more conclusive than the definiteness of Anderson's statements. Other authorities date the occupation of Staple Inn as an Inn of Chancery before 1415, and state that the Inn was purchased by the Benchers of Gray's Inn in 1529. These last must be "the Gentlemen of this House" who are commended by Buc for "new building a fayre Hall of brick, and two parts of the outward courtyards, besides other lodging in the garden and elsewhere." As Buc's work has the florid title of 'The Third Universitie of England; or, a Treatise of the Foundations of all the Colledges, Auncient Schooles of Priviledge, and of Houses of Learning and Liberall Arts, within and about the most Famous Cittie of London,' it is greatly to the credit of Staple Inn that he styles it "the fayrest Inne of Chancerie in this Universitie."

The early history is, therefore, left to conjecture, and we have to be contented with the charms of the street front and the quaint character of the old Hall, and descend to the eighteenth century for history. The list of Principals which the author gives does not go further back than 1717, but it helps us to settle the initials and dates over some of the doors, inscriptions with which the Principals of the Inn marked the dates of the several buildings. Thus, over the door of No. 10, where Dickens makes Mr. Grewgious in

P.
'Edwin Drood' live—J. T. refers to Principal
1747
P.
John Thomson, and T. L. on the garden front
1753

of the Hall to Thomas Leach. Mr. Worsfold includes a full account of several distinguished judges who were students of Staple Inn, and whose armorial bearings are emblazoned in the stained-glass window on the south side of the Hall. Samuel Johnson and Isaac Reed were residents in Staple Inn, and the former wrote here 'Rasselas,' "a little story book," as he called it in a letter to Lucy Porter, written on March 23rd, 1759.

The continued existence of Staple Inn, one of the quiet spots in the midst of the roar and bustle of London, we owe to the Prudential Assurance Company, who bought it for 68,000*l.*, and thus saved it from the hands of the "house-breaker." We are glad to find its records considered by so capable a pen as Mr. Worsfold's.

Old Time Aldwych, Kingsway, and Neighbourhood. By Charles Gordon. (Fisher Unwin.)—The new thoroughfare planned out between the Strand and Holborn has caused so great a clearance of historic streets, and forms so important an improvement by the demolition of a shabby district, that it is but natural a book should be published to keep in memory the history of what is gone and the steps that were taken to bring about the change. It is well to bear in mind that although many demolitions have occurred in London of late years, no great main thoroughfare due north and south has been planned since Regent Street in 1813-20, for Charing Cross Road, though a great improvement, cannot be placed on the same level of importance as the former.

We cannot say that the book before us is arranged with due regard to the interest of the subject. A full account of the proceedings of the London County Council in the carrying out of the work is given at the beginning, but it would surely have been better to transfer the particulars to an appendix and replace them by a succinct statement. The author, however, has brought together much useful information, and does not confine himself to the history of the places which have been demolished, but includes an account of the neighbouring parts from Covent Garden to Lincoln's Inn Fields. The book is fully illustrated, and has a plan of the district as it was before the demolitions, with the line of the new roads marked. At the same time it lacks authoritative handling, and contains more borrowed matter than a writer of any pretensions would permit himself.

The names adopted, on the suggestion of Mr. Laurence Gomme, Clerk to the Council, are altogether admirable, for Aldwych and Kingsway help to bring the new into immediate connexion with the old, as the original Aldwych (now Drury Lane) extended from the bars of New Temple to St. Giles of the Lepers without the bars of the Old Temple by Holborn.

There have been three great clearances in St. Clement's parish: the first at the end of the eighteenth century, when Alderman Pickett obtained in 1795 an "Act for widening and improving the entrance into the City of London near Temple Bar"; the second when the new Law Courts were built in 1874; while the third is now in course of completion.

There is no doubt that the history of St. Clement Danes is one of great interest, but it contains much that is difficult of solution. There are two holy wells: the one which gave its name to Holywell Street, and the other named Clement's Well; and an old tenure by which the City has for many centuries done suit and service for a "Forge," which has long since disappeared. This last seems to have some connexion with St. Clement, who was the patron saint of blacksmiths as well as of sailors. The symbol of the saint is an anchor, chosen because he was thrown into the sea with an anchor round his neck.

As to the connexion of the Danes with the place, several theories have been put forth, one being that a large number of Danes were massacred here. The most probable of the theories is that Aldwych was a Danish settlement outside the City of London, with a church, a stone cross, stocks, and all the appointments of a colony. Mr. Gomme supports this view by pointing to an open-air court which existed in the Strand near the cross, as mentioned by Stow. Mr. Gordon has gathered some curious particulars respecting the connexion of the Danes with the parish, but leaves the reader to accept the view most agreeable to himself.

THEOLOGICAL BOOKS.

The Gospels as Historical Documents.—Part I. *The Early Use of the Gospels.* By Vincent Henry Stanton. (Cambridge, University Press.)—Prof. Stanton proposes to continue this work, and in Part II. to discuss the history of the composition of the Synoptic Gospels; in Part III. to deal with the Fourth Gospel; and in Part IV. to consider certain topics which are related to the four Gospels. The task he has set before himself is of supreme importance to Biblical scholars, who will doubtless watch with interest the progress of a work which has been begun so well in the volume before us. In this volume, which treats of the early use of the Gospels, there is a review of the literature of the period extending from Clement of Rome to Irenæus. A chapter is devoted to the Asiatic tradition in regard to the Apostle John, while in the last chapter there is a consideration of the position of the four Gospels at the close of the second century. Throughout the book there is indication of accurate scholarship and calm judgment. Much attention is necessarily given to the evidence in favour of the use of St. John's Gospel by the writers of the second century; and in this connexion some may detect a bias in favour of the early recognition of the Fourth Gospel which warps Prof. Stanton's judgment. Prof. Stanton goes beyond Westcott in his 'Canon of the New Testament,' and suggests that certain words in the Ignatian Epistles point to an acquaintance with St. John's Gospel. Westcott was satisfied to refer to passages as indicating

"at least that phraseology and lines of reflection which are preserved for us in the characteristic teaching of the Fourth Gospel were familiar to the writer of the Ignatian Epistles."

A reference to the First Epistle of St. John, but none to the Gospel, is found in the Epistle of Polycarp; yet the statement is here made that neither Ignatius nor Polycarp

"can fairly be reckoned a witness adverse to the existence at this time of the Fourth Gospel or the recognition of its Johannine authorship."

It is not always easy to determine the value of the argument from silence. Prof. Stanton returns more than once to the silence of Ignatius, and in one place states, regarding the absence of any mention of the Apostle John,

"that any inferences from it may be precarious when we notice how limited and special is the use made even of the name of St. Paul."

Yet Ignatius, while making little use of St. Paul's name, hardly referred to any New Testament writing beyond the Pauline Epistles; and why, if he knew the Fourth Gospel, might he not have referred to it, without mentioning the name of the author? Surely no satisfactory argument concerning Ignatius and the Johannine Gospel is to be drawn from that author's use of St. Paul's name and writings. Prof. Stanton is on surer ground when he concludes, regarding St. John, that there was a difference between his reputation and influence at the beginning and at the close of the second century. Apart from the silence of Ignatius and Polycarp, the

evidence, it is asserted, is strong for St. John's authorship of the Gospel; but the just judgment of Prof. Stanton compels him to add:—

"The idea of actual authorship might almost imperceptibly have been substituted for a more indirect part in the work, that of a witness and teacher whose utterances had been embodied in it and had inspired it."

This judgment illustrates the cautious methods used throughout the volume.

Old Testament History. By Henry Preserved Smith. (Edinburgh, T. & T. Clark.)—This is the latest addition to the "International Theological Library." It is difficult, and some might say impossible, to write the history of a nation like Israel in a single volume of some five hundred pages. The 'Old Testament History' might easily by itself be set forth in a tolerably small book; but many pages are necessary when almost every detail of Jewish history as found in the Bible has been touched by the hand of the critic. The task of the writer of Jewish history is not an easy one, and his position is not to be envied. Let him make or accept any statement as historical, let him belong to the higher critics or be counted among the upholders of traditional beliefs, and some one will rise up to call him an unholy name. But whatever the position of the writer may be, he must take notice of the critical theories which have been applied to the Old Testament record, either to use or reject them; and so his narrative becomes involved in meshes of criticism. In the first chapters, 'The Sources' and 'The Origins,' Dr. Smith's critical position is apparent. Many scholars of the conservative school reject the first three chapters of Genesis as unhistorical; and only the representatives of a forlorn hope, with zeal beyond their scholarship, accept them as containing the narrative of actual events. There will be few, therefore, to quarrel with Dr. Smith for his description of the story of Yahweh in the Garden of Eden as "very delightful and very primitive," or for his general statement:—

"What we have found out for our Old Testament history is that this part of J contains nothing that can be called historical in the proper sense of the word."

There may be also little chance of a quarrel with him for this conclusion regarding the Flood—that the Hebrew author took the story from Babylonian sources, and, while closely following its details, adapted it to his purpose. When, however, he sets forth the theory—which, of course, is not original to him—that Abraham, Isaac, and Jacob were not persons in real life, he is not likely to escape severe opposition. "Our conclusion," it is said,

"is that there is no sufficient warrant for supposing individuals, Abraham, Isaac, and Jacob, to have been the ancestors of the people. That Jacob or Israel was the name of a clan (or that they were the names of two separate clans) seems to be made out. Isaac and Abraham are as yet unaccounted for—that is, we know of no tribes or clans that bore these names. Probably both were creations of the legend-building imagination working under the necessities of the patriarchal theory."

Wellhausen described Abraham as "a free creation of unconscious art," in spite of the fact that he laid down the proposition that "in the patriarchal legend the ethnographic element is always predominant." Dr. Smith is no more successful than Wellhausen in solving the difficulty about Abraham, whom he describes as "yet unaccounted for," though he commits himself to the statement that

"the individuals, Abraham, Isaac, and Jacob, are eponyms—personifications of clans, tribes, or ethnological groups—and they are nothing more."

In 'The Origins' Dr. Smith says of the serpent in the story of the Fall: "He is simply a *jinnee*—a fairy if you will—possessed of more knowledge than the other animals, but otherwise like them." This account is not altogether satisfactory. The serpent seems to have been more than a jinn. In opposition to Eve's repetition of God's words about death, he declared to her, "Ye shall not surely die"; and even suggested that God had deceived her, since he said, "For God doth know that in the day ye eat thereof.....ye shall be as gods, knowing good and evil." The story of the serpent, though Dr. Smith has not noticed it, seems to point to some more primitive story, in which the serpent was a being higher than man, and possessed an intimate knowledge of divine thoughts and intents.

As Dr. Smith comes down the centuries in his history he becomes more positive in his conclusions, though negations are not absent from his pages. David is described in borrowed words as the best example of a *self-made man*, and there may be no objection to this novel application of a modern phrase. But we are told that "we must be content with thinking of David's religion as of a very primitive type." Throughout the book there is abundant evidence of the author's scholarship, and though there is of necessity condensation of material, the style is never dull. Apart from the author's conclusions, some of which will not command general assent, it may be said that he has done his work with marked success, and that few could have done it in better fashion.

The Sixth Book of the Select Letters of Severus, Patriarch of Antioch. Edited and translated by E. W. Brooks. Vol. II. (Translation), Part I. (Published for the Text and Translation Society by Williams & Norgate.)—The first volume of this important work has already been noticed. This second volume, to which there is an introduction containing details of the life of Severus, includes translations rendered in clear English and careful editorial notes. The value of the book lies in the glimpses it affords of Church life in the early part of the sixth century, and the letters cannot fail to be of use to the student of ecclesiastical history. The mediæval custom, for instance, of separating the priest from his own conduct and allowing a reprobate to officiate at the altar is seen to be different from the discipline after which Severus was striving. If, argued Severus, a man guilty of immorality could not by the ninth canon of Neo-Cæsarea be promoted as a presbyter and allowed to "offer," it cannot be doubted "that he who has committed this same sin after ordination cannot offer the divine sacrifice, or consecrate the water of regeneration, or perform any such function." Strange examples of interpretation might be quoted. "That Christ's mystery," wrote Severus,

"is inaccessible even to the sublime hosts, Isaiah, the loud trumpet of the prophets, bears witness, who said that one of the suprasensual and immaterial hosts of the seraphs took a coal with the tongs, and not in the hand, and laid it on his lips, and said, 'This shall purge thy sins.' That the coal signifies the one Christ made out of two elements, of the Godhead I mean, and of the manhood, which are each perfect, undoubtedly does not escape your God-loving excellencies."

Reden und Aufsätze. Von Adolf Harnack. 2 vols. (Giessen, J. Ricker'sche Buchhandlung.)—Prof. Harnack's eminence in the school of New Testament and ecclesiastical history guarantees a cordial reception for these addresses and essays. He explains in a preface that, though now published for the first time as a collection, they represent part of his work throughout the last twenty years. In the first volume, among the subjects of the addresses are 'Legenden als Geschichtsquellen,' 'Augustin's Konfessionen,' 'Das Mönchtum, seine Ideale und seine Geschichte,' and 'Martin Luther, in seiner Bedeutung für die Geschichte der Wissenschaft und der Bildung.' Prof. Harnack's extensive knowledge and critical power are excellently illustrated in the discourse on legends as sources of history. He passes over the whole field of Christian history, taking examples of legends from many different parts. The reader may be alarmed to find how easily legend usurps the place of history, and may regret to learn that some of the cherished sayings of heroes have no warrant in fact, but he cannot fail to be impressed by the author's keen insight. Ask our greatest historians of the present day, the writer says, what is the hardest part of their work, and they will reply that it is the war against legends. A legend is defined as a judgment on history made in the form of an historical narrative. This judgment is compressed into an account of some important and astonishing event. The vision of Constantine the Great is taken as an example. There was the fact of a sudden and great change in him and the empire. "Die Legende," it is stated,

"beurteilt die Geschichte zweitens aber, indem sie in einer schlagenden Anekdote, in einem kräftigen Wort den Wert und die ganze Bedeutung einer Person zum Ausdruck zu bringen sucht."

Other legends are examined, as for instance the story of the meeting of Attila and Pope Leo the Great, the story of Pope Sixtus V. and the crutches, the famous "Quo Vadis" story, and the true judgment expressed in each is shown. The saying, "In necessary things unity, in doubtful things freedom, in all things love," usually attributed to St. Augustine, was not spoken till long after his time; but no better or shorter characterization of St. Augustine could be found, Prof. Harnack points out, than this legendary dictum.

The second volume opens with an address bearing the title 'Das Christentum und die Geschichte.' The speaker's position in regard to Christianity, and also an indication of the interest attaching to the subject of the discourse, may be gathered from the words:—

"Dass Jesus Christus trotz der achtzehnhundert Jahre, die uns von ihm trennen, eine Stelle haben kann und hat in dem religiösen Leben des Christen, dass seine Person, nicht nur seine Lehre, auch heute noch gesetzt ist zum Auferstehen, das versuchte ich zu zeigen."

The title of the essay 'Was wir von der Römischen Kirche lernen und nicht lernen sollen' is in itself sufficient to awaken keen interest in the religious reader. The first thing to learn, we are told, is patience, to unite courage with patience; and the second is that not constitutional reforms, but living pious men, have elevated the Church and have stimulated progress. The third lesson to be learnt from the Roman Church is the idea of Catholicity, the impulse to unite mankind into one brotherhood through the Gospel. The essay is of the greatest historical and religious interest; and the same commendation may be applied to all the addresses and essays collected in these two volumes.

OUR LIBRARY TABLE.

A new volume of the "Cambridge English Classics" is Hobbes's *Leviathan*, edited by Mr. A. R. Waller. Praise of appearance, type, and paper cannot be too high, while the price of the volume is most moderate. In the series no notes at present are contemplated beyond textual and biographical particulars; but later, perhaps, short introductions may be added. One on the nature of the ideas which Hobbes expressed would, for instance, be useful.

In *Ruskin in Oxford, and other Studies* (Murray), the Dean of Durham has collected some articles and lectures published or delivered by him in the last ten years or so. With the exception of the first and one on 'Dante and Virgil,' they are all more or less of an antiquarian character. That which gives its title to the book will no doubt be the most generally interesting, abounding as it does

with personal reminiscences of Christ Church in bygone days, and presenting little sketches of many men not yet forgotten, besides Ruskin himself. Who would not have given an ear to have been present with Dr. Kitchin at the dinner party at the Deanery, at which Gladstone was to be heard lamenting "with characteristic vehemence" the recent measures of university reform, and in particular Liddell's abolition of the Gentleman-Commoner's distinctive dress, while, on the other side of the hostess, Selborne mildly defended "these tremendous changes"? On the extinct Durham College at Oxford, on Whitby Abbey, on the Cumberland "Statesmen," now fast perishing, Dr. Kitchin discourses learnedly and sympathetically. Perhaps the most curious bit of antiquarian lore in the book is that concerning the burying-place of the Slavonian merchant seamen in the little church of North Stoneham, near Southampton, a curious relic of the days when Venice was the chief trading power of Europe. We must protest against the statement that Dante, in the great controversy of his age, "was on the side of the Foreign Power." That was the part played by the Popes who called in French aid; Cæsar, for whom Dante stood, was, in his view, no foreigner in any part of his realm. Nor is there any evidence that "he was specially hostile to any notion of a National life"; probably no one in Italy had any such notion as we now understand it. At any rate, Dante, by raising the vernacular to the rank of a literary language, did more for Italian unity than any Guelf of them all. Our only other criticism is that "cinquecento" is not a synonym for "fifteenth century."

The Kinship of Nature. By Bliss Carman. (Murray.)—This is a volume of thirty-two very brief essays upon diverse subjects. The key-note is given in the first of them, which is called 'The Art of Life':—

"We have come to look upon art and life as separate things.....But what is the reason of this divorce of art from life? Is it only that we feel the too frequent lack of vitality in art? As every-day people we cannot help seeing that a great deal of artistic energy is expended idly away from the main issues of life. The original artistic sin was the conception of art as something aloof and exceptional.....In the days of the blessed innocence of art it never occurred to the artist that he was not a layman like the rest of his toiling fellows.....The truth is that in a natural state we should never know what art meant as distinct from life.....And because of the original artistic sin, the divorce of art from life, we suffer in a life without joy.....No one ever heard of an artist complaining of the tedium of his work."

That is at least a rather reckless statement.

"On the other hand, how often does one hear a toiler rejoicing in his work? His life is one long complaint."

One knows what the writer means, but he puts his case too strongly, and so fails in strict truth and charity, whilst meaning to be very kindly.

"But now, with the body made a slave to machinery, and the spirit defrauded of any scope for its pent-up force, we have nothing to hope for in the industrial world; and the breach between art and life will go on widening until labour is utterly brutalized and art utterly emasculated."

The whole book deals with art in life and life in art, and the relations of both with nature. It has some excellent reasoning, and also this great merit, that it is written in a style distinguished by pellucid simplicity, as it might have been written by a child that, in some wondrous way, knew sound English prose by instinct. The point of view throughout is purely poetical; but the writing is sound and simple prose. There is some weak stuff in the first essay about artists and artisans; but that called 'Haste and Waste' contains some excellent things, as for example:—

"On the other hand"—we have been shown a society artist, full of fret and haste, within and without—

"look at this workman in a machine shop. The belts are whirring, and the cogs roaring all around him; the dingy house of iron and glass is a rattle-box of noise and dust and ceaseless clang. You would say that repose in such a place were impossible. And yet he goes about his work with a quiet pleasure, with a poise and deliberation, that show he has learned the secret of work and of repose. He is intent, zealous, and efficient; you would even say he is absorbed in his daily business. But you perceive that at the centre of his being there is calm. He has learned to possess his soul. He is without haste."

Compare this with a sentiment previously quoted, which to a large extent it contradicts, and you will see how much finer and truer it is in feeling. And there are even better things in this book, many of which might be quoted. It has its blemishes, its failures to see life whole, in places; but it is an excellent and healthy piece of work.

Messrs. Hadden, Best & Co. publish *The Law of Education*, by Messrs. W. H. Dumsday and Mr. Hartley Mothersole, an immense volume which contains everything that is needed by clerks and chairmen of education authorities, and which, so far as we have tested it, is accurate. It is subject to the remark which applies to most volumes of the kind: the index is the most important matter, because it is almost inevitable that every point should be treated in three or four different portions of the book. It has to be named under the Act which makes the law, possibly under other Acts which amend it, in the general account of the subject, and in decided cases or foot-notes which record the substance of decided cases; and cross-references are essential. On the other hand, the indexes are rarely sufficiently full for the uninstructed user of the volume. We tested that before us on the point of what is known as child age, and we have to name the fact that, while what we need is partly to be found under "age of child," where no one will look for it, and partly under "employment," where instructed persons, but not the public, will look for it, there is no entry under "child." In the entry "circulars" there is much which relates to the subject; but here again not under "child," and in this case not even under "age."

Stromboli, by Francis Gribble (Ward, Lock & Co.), is a collection of eight extravagant short stories written round the figure of one amusingly impossible man named Jean Antoine Stromboli Kosnapulski. At least that is a good deal of his name. To be appreciated at all, these stories must be read in the farcical spirit. They are, many of them, notably the last, frankly absurd, and not merely improbable, but impossible. Even work regarded as farce may be improved by a suggestion of reality. There should be some illusion. There is not much here; but there is a certain rollicking verve about these stories which will raise a laugh among some readers, and so, perhaps, they will serve their turn well enough. The book has a number of very presentable illustrations by Mr. Henry Austin.

The Life of Daniel O'Connell. By Michael Macdonagh. (Cassell.) — Mr. Macdonagh deserves all praise for the sympathetic yet impartial spirit in which he has approached a difficult subject. Few political leaders have shown greater complexities of character, or have been subjected to more widely differing judgments, than the "Liberator." An Irishman of Irishmen, he is especially bewildering to the average English intelligence on account of those national tendencies to exaggeration and half-unconscious humbug which in his case may be seen in their highest perfection, and which probably contributed as much to his success as did the intense earnestness of purpose underlying them. It is, perhaps, an unpalatable fact, but it is a fact none the less, that nearly every measure of reform, however beneficent or urgently needed, must, if it is to take hold of the popular imagination, be supported by a large amount of exaggerated statement on the part of its promoters; and this rule, as O'Connell was fully aware, applies with additional force to Ireland. He had, moreover, as his biographer, with rare insight, observes,

"that curious Irish limitation (unaccountable in a race so humorous)—a lack of the sense of the incongruous; a mental blindness to the line where things noble and solemn verge on the puerile and the ridiculous,"

and this defect makes itself felt at almost every stage of his career. His remorse for the death of D'Esterre, for example, was certainly sincere, but his theatrical violation of established custom in wearing a glove on his right hand when receiving the Communion has always appeared to us a questionable method of expressing it. In his domestic life, again, there is much which deserves admiration. Contrary to the desire of an influential uncle, who wished him to follow the national custom, he married for love, and although not always a faithful husband, he certainly succeeded in retaining and probably in deserving the affection of his wife. But it cannot be denied that the story of Ellen Courtenay, an unpleasant one from any point of view, becomes doubly so in the light of his perpetual and gushing protestations of unswerving devotion.

Without disrespect to the legal profession, we may perhaps conclude that his unrivalled powers of both blarney and invective owed much of their development to forensic practice. As a typical example of the kind of argument which in his days passed current in courts of law, and was by him imported into political life, we may take his absurd reply to the *Times* correspondent, who, amongst more serious charges, had cast reflections on the good looks of the Irish peasantry:—

"'He said that the Irishwomen are ugly!.....Oh, sacred Heaven!'.....with a sweep of his right hand towards the front row of the gallery, which was occupied by ladies. 'How ugly they are! I was going to wish that the ruffian were present to-day. But no; he is not worthy of witnessing that spectacle of female loveliness which now dazzles our eyes.'"

Probably no man knew better than O'Connell that the average of beauty — a high one, unquestionably—amongst Irishwomen of the upper and middle classes had no bearing whatever upon a criticism dealing merely with the peasantry, to whom, as a matter of fact, the same rule does not apply. Yet the "loud cheers" with which this choice specimen of claptrap was received show how thoroughly he had gauged the capacity of his audience.

Much of his extraordinary influence over the masses was certainly owing to his reputation as a "Counsellor." Even in our own days the Irish peasant nourishes the most profound and pathetic belief in the absolute power of a skilful lawyer to procure an acquittal for his client in the teeth of any evidence whatever. In O'Connell's case this faith was largely borne out by facts, and the estimation in which he was accordingly held by criminals of the humble classes might have excited envy in Mr. Jaggers himself. It is a curious circumstance, however, that in the most widely known non-political trial in which he was concerned — the notorious Colleen Bawn case—he should have taken the opposite side to that which must have appealed to all his sympathies by defending a Protestant of good family charged with the murder of a Roman Catholic peasant girl. So great was the power of position and connexions in the Ireland of eighty years ago that the murderer, though convicted, as O'Connell afterwards owned, on irrefutable evidence, only suf-

fered the penalty of his crime through what was considered an extraordinary display of firmness on the part of the presiding judge.

O'Connell's failings, great and small, are faithfully dealt with in this volume. The biographer chronicles even his boastfulness on the subject of his ancestry, and his affectation of a French accent—traits highly characteristic of the typical Irish patriot, who seldom cares to proclaim himself a man of the people, and is not propitiated by compliments upon his "charming brogue." But full justice is also done to the man's essential greatness—to his unselfish devotion for his country, his wide toleration, his deep religious feeling, his law-abidingness, and his exuberant personal loyalty—the last a rare quality in Ireland, where, even in loyalist circles, few people are familiar with either the words or tune of the National Anthem. Mr. Macdonagh has a clear pleasant style, though we notice with regret occasional split infinitives and lapses into the careless English of average journalism. The interest of the subject is well maintained throughout, and the vivid picture of that historic election for county Clare which virtually decided the question of Catholic Emancipation deserves especial mention. The candid and thoughtful appreciation of the "Liberator's" public work will appeal to many who are less in sympathy than the author with the objects to which it was directed, and still less with the methods employed to attain them. Whatever may ultimately be thought of his achievements, there can be little doubt that he guided the development of Irish political life along the lines best adapted to the national character, and to those who believe that the individuality of nations, like that of persons, can rarely be thwarted with advantage, this in itself will appear no mean praise.

M. Maurice Leudet publishes through La Fare, of Paris, the sixth annual volume of *L'Almanach des Sports*. It fully maintains its excellent reputation. Automobilism still occupies the principal place, but we find the other parts more interesting. The illustrations of automobilism are extraordinarily stupid to those who are not themselves concerned in the sport; but the cuts in other portions of the volume have more charm. On the title-page, however, there is a rather amusing view of a motor in difficulties—an ugly old gentleman driving, and the beautiful lady by his side manifestly uncomfortable. We are not quite certain if her uplifted hand means that she is stifling a yawn or preparing to cross herself at danger. There is one singularly good page of illustration, containing both a characteristically Italian portrait of M. Athos de San Malato and a caricature of the famous Pini, of Italy, fencing against the phlegmatic French professional Rue. The chief feature of the volume marked 1904 is the short article on 'La Pelote Basque,' the ancient sport on both sides of the Pyrenees, now become fashionable in Paris on account of the popularity with the ladies of the peasant professionals, who have quite cut out the leaders of Hungarian bands. The account is poetically written, and the portrait of the famous Chiquito thoroughly explains why even bull-fighters shrink before him. The article on rowing and sculling is short, and marks the decline and fall of the sport in France. Its illustrations are bad: the sculling man represented on the first page has an old tub, instead of a best-boat, and misprints swarm in four pages which have evidently not had the advantage of M. Leudet's careful supervision. Henley is printed Heuley. "The Diamonds" or "The Diamond Sculls" become twice "Les Diamond's Scull." M. Leudet is, from his own point of view, right no longer to waste his time or his pages upon rowing, which has lost that vogue in France to which at one moment it had attained. There is a delightful duel in the chapter on the duels of the year, which follows that on fencing. It relates the unfortunate affair which involved M. Leudet himself both in a fight for his life and in several lawsuits, and it is on the lines of the famous duel in 'Pickwick' between the army surgeon, Dr. Slammer, and Mr. Winkle. M. Leudet, whose competence as a second is universally admitted, supported a friend in a duel which arose out of the principal on the other side pulling a gentleman's nose at the theatre. When they came upon the ground they found, as in 'Pickwick,' that they had got hold of the wrong man, and the result was a row, also as in 'Pickwick,' with the seconds. But while in 'Pickwick,' it will be remembered, the admirable conduct of the peppery army doctor saved the situation, in the French case the principal behaved less well. M. Leudet filled, much against his will, the position of Mr. Winkle, with equal dignity and moral courage, but with more personal bravery and with greater knowledge of duelling. He fought, wounded, and was wounded, and afterwards was assaulted, and, his seconds and friends deciding that the other man had behaved badly, was not allowed to fight again, but was involved in interminable police-court proceedings. A very pleasant photograph of Spinnewyn's best pupil, M. Willy Sulzbacher, is spoilt by the misspelling of his second name. There are other excellent fencing photographs of one or two well-known amateurs and of the best masters, among whom, however, Kirchoffer is flattered and not recognizable. We note that many of those whose portraits are here to be found are coming this summer to England for the most considerable fencing tournament, both of amateurs and professionals, that has been witnessed in this country. It will be held at the Crystal Palace. France and Belgium will both be very strongly represented, and the English amateurs, though quite unable to hold their own against the French and Italian competitors, will, nevertheless, do their best in the way of hospitality.

Messrs. Routledge are to be congratulated on bringing out Buckle's *History of Civilization*, at a cheap price, in one volume. But we cannot praise the type used, which makes the book difficult to read. Numerous notes are added by the editor, with the object of correcting the matter and bringing it up to date. Buckle's work is stimulating and suggestive, but it is hardly worthy of the lyrical raptures which embody the naïve enthusiasm of Mr. J. M. Robertson.

A new edition of *A Dictionary of English Authors*, biographical and bibliographical, by R. Farquharson Sharp, is now published by Messrs. Kegan Paul. We have long treasured this guide as an admirable work of reference. It is little known, but in its new form, with many additions, which bring it up to the present time, it should be sure of popularity, for it is businesslike, concise, and accurate.

Messrs. Macmillan send us *Critical Papers in Art* and *Lovel the Widower*, &c., by Thackeray, in an edition which is both comely and cheap, and has the advantage of special annotation by Mr. Melville, one of the most industrious workers on the rather confused bibliography of Thackeray. Three of the 'Critical Papers' are reprinted for the first time. Most of them are aptly described by the title 'Strictures on Pictures'; still time has generally justified Thackeray's outspoken verdict, which was salutary, if not pleasing to the objects of it.—The same publishers send us *Great Expectations and Hard Times*, in a neat edition which contains an introduction by Charles Dickens the younger, including some very sensible remarks on the pairing of Pip and Estella, into which Dickens was persuaded against his better judgment.

The Literary Year-Book for 1904 (Allen) has just appeared. The editor, Mr. Henry Gilbert, has wisely made no alteration of its main features, and it remains a practical book of reference which reaches a high level of accuracy, a much better ideal than advertising a few prominent authors.

A welcome may be accorded to Mr. Grant Richards's series of *Great French Preachers*. The British public will be none the worse for knowing Bossuet and Bourdaloue at first-hand. Admirers of Liddon will like to study the models on which his pulpit style was framed. It is rather doubtful whether those who care to read Bossuet at all need the help of a translator. Eloquence, like poetry, is very difficult to turn from French to English. Still, we suppose the publisher knows his business, and the purely English reader is worth considering. The translator, Mr. Charles Hyde Brooke, has done his work very well, and there is nothing to complain of in this respect. Readers will discover that French and English rhetoric are not the same thing, but that should not prejudice them against this little volume.

We have on our table *Laura Bridgman, Dr. Howe's Famous Pupil, and what He Taught Her*, by Maud Howe and F. H. Hall (Hodder & Stoughton),—*Frederic Leighton*, by Alice Corkran (Methuen),—*American Sculpture*, by L. Taft (Macmillan), — *Practical Morals, a Treatise on Universal Education*, by J. K. Ingram (Black),—*Graphs and Imaginaries*, by J. G. Hamilton and F. Kettle (Arnold),—*The Tariff Dictionary* (Simpkin),—*The Fauna of British India, including Ceylon and Burma*, edited by W. T. Blanford: *Rhynchota*; Vol. II. *Heteroptera*, by W. L. Distant (Taylor & Francis),—*Examination of an Old Manuscript preserved in the Library of the Duke of Northumberland at Alnwick, and sometimes called the Northumberland Manuscript*, by T. le Marchant Douse (Taylor & Francis), — *The Royal Navy List*, January, 1904 (Witherby),—*The Elizabethan Lyric, a Study*, by J. Erskine (Macmillan),—*Eight Essays of Bacon*, with Notes by E. H. Blakeney (Blackie),—*Encampments made Easy* (Gale & Polden),—*A Faithful Love*, by G. B. Fitzgerald (Digby & Long), — *Room Five*, by H. Drummond (Ward & Lock), — *In Low Water*, by Nat Gould (Everett),—*The Black Fortnight; or, the Invasion of 1915*, by G. Rome Hall (Sonnenschein),—*Our New Selection*, by H. Davis (Sydney Stephens),—*The Filigree Ball*, by A. K. Green (Fisher Unwin),—*The Dancers*, by Edith M. Thomas (Brown & Langham), — *Tangled in Stars: Poems*, by E. Wetherald (Brown & Langham), —*Nearer to God*, by the Rev. E. Daniel (Wells Gardner),—*The New Testament in the Christian Church*, by E. C. Moore (Macmillan),—*A Faithful Minister, a Brief Memoir of the late Rev. W. Senior* (Stock), — *Historische Untersuchungen über Kants Prolegomena*, by B. Erdmann (Halle a. S., Niemeyer),—*Le Origini degli Stati Uniti d'America*, by G. Mondaini (Milan, Hoepli),—and *Au Temps de Louis XIII.*, by L. Batiffol (Paris, Lévy). Among New Editions we have *The Laws and Principles of Bridge*, by Hellespont (De La Rue), — and *The Egregious English*, by A. McNeill (Grant Richards).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Balmforth (R.), The Bible from the Standpoint of the Higher Criticism: The Old Testament, cr. 8vo, 3/6
Cheyne (T. K.), Critica Biblica, 8vo, 15/ net.
Deeble (C.), God's Call to a Holy Life, cr. 8vo, 2/6 net.
Gladstone (G.), Problems of Scripture, cr. 8vo, 2/6 net.
Jülicher (A.), An Introduction to the New Testament, translated by J. P. Ward, roy. 8vo, 16/
Waggett (P. N.), Religion and Science, cr. 8vo, 2/6 net.

Fine Art and Archæology.

Addison (J. de W.), The Art of the Pitti Palace, Florence, cr. 8vo, 6/ net.
Demotic Magical Papyrus of London and Leiden, edited by F. L. Griffith and H. Thompson, 8vo, 10/6 net.
Leighton (F.), by A. Corkran, 16mo, 2/6 net.
Sturgis (R.), How to Judge Architecture, roy. 8vo, 6/ net.

Poetry and the Drama.

Buchanan (G.), John the Baptist, translated by A. G. Mitchell, cr. 8vo, 3/6 net.
Byron (Lord), Works: Vol. 7, Poetry, edited by E. H. Coleridge, 8vo, 6/
Ellis (V. L.), An Elegy, cr. 8vo, 3/6 net.
Mantzius (K.), A History of Theatrical Art in Ancient and Modern Times, Translation by L. von Cossel: Vol. 3, The Shakespearian Period in England, roy. 8vo, 10/ net.
Myers (E.), Gathered Poems, cr. 8vo, 5/ net.
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THOMAS CREEVEY, M.P.

49, Lennox Gardens, S.W.

Sir Robert Edgcumbe complains that I have stinted him in his 'Creevey.' Well, from an editor's point of view, that is better than to be told he has given too much. From the existing materials it had been easy to fill half a dozen volumes—or even eight, which was the compass of the 'Greville Memoirs.' But, as my critic may have observed from my title-page, I professed no more than to give a "selection from the correspondence and diaries." Should there be a general desire for an extended edition, there would be no difficulty in compiling one, subject to the consent of the owner of the MSS. But are six or eight volumes really more desirable than two? For example, your correspondent tells me that I ought to have described the libel action against Mr. Creevey in 1813, which he has found filling "two and a half columns" (*sic*) of an old newspaper. I went through a vast mass of correspondence referring to this matter, but I conceived that the interest thereof, intense enough to the defender ninety years ago, had pretty well evaporated.

Again, my critic is of opinion that, "for want of a little research," I have done scant justice to Mr. Creevey's Parliamentary performances. He remarks that I have "apparently made no effort to find out how or when Thomas Creevey attacked abuses, and with what results." My critic must excuse me. I have perused a great number of Mr. Creevey's speeches in Parliament, but, finding them neither superior in quality to, nor more effective in result than, the orations of many other members of many other Oppositions, I did not think it expedient to exhume them from the pages of the 'Parliamentary History' and the 'Annual Register.' After all, my object was not to write a memoir of Mr. Creevey, but to let him give his own impressions of men and manners of his time.

Howbeit Sir Robert Edgcumbe may like to have the following testimony to Creevey's reputation. A few weeks ago I went to offer my congratulations to a lady upon completing her hundredth year. She began at once to talk about Creevey. "People keep asking me," said she, "Who was Creevey? Why, dear me! I recollect when I was a young woman, seventy or eighty years ago, everybody was talking about Creevey, and speculating what office he would get when the Whigs came into power."

Herbert Maxwell.

GRAY AND HORACE WALPOLE.

The famous "quadruple alliance" of friendship which began at Eton between Gray, Walpole, and their fellow-pupils West and Ashton, is illustrated by four interesting autograph letters which appear in Messrs. Hodgson's catalogue for next week. The first is a letter from Walpole to Ashton, written during the tour abroad which, at his own generous suggestion, Gray made with him during the years 1739–41. It is dated from "Rome, May 14th, 1740, N.S.," whither they had gone to see the coronation of the successor to Pope Clement XII. Naturally the letter is chiefly occupied with gossip about the Conclave of Cardinals which was then sitting. It commences abruptly, "Boileau's Discord dwelt in a College of Monks: at present the Lady is in the Conclave"; and then, after giving some interesting particulars, Walpole adds: "There! there's a sufficient competency of Conclave news I think." After adverting to the inevitable topic of the weather, which, he reports, "the common people say is occasioned by the Pope's soul, which cannot find rest," he refers to the war then raging:—

"We are persuaded here of an additional one with France. Lord! it will be dreadfull to return thro Germany. I don't know who cooks up the news here, but we have some strange piece every day."

Then, with a mention of their doings in Rome, he characteristically closes, "Good night, child, Yrs. ever." On the back of the second leaf is a postscript, added by Gray:—

"I am by trade a Finisher of Letters. Don't you wonder at the Conclave? Instead of being immured every one in his proper hutch, as one used to imagine: they have the liberty of skuttleing out of one hole into another, and might breed if they were young enough."

He also refers to the war, and closes, "so I finish my postscript with Your's Ever T: G:"

The letter from Gray is also addressed to Ashton. It is written from "Paris, May 29, N.S.," apparently during their visit there in 1739, as may be gathered from the reference to Walpole's friend Henry Conway. It was evidently composed in a mood happier than was Gray's wont before leaving England. He enthusiastically refers to the French stage, which, as well as the contemporary French literature, gave him such evident pleasure:—

"I don't know what condition your stage is in, but the French is in a very good one at present; among the rest they have a Madlle. Duminie, whose every look and gesture is violent Nature; she is Passion itself incarnate: I saw her the other night do the Phædra of Racine in a manner, which affected me so strongly, that, as you see, I can't help prattling about her even to you, that do not care two-pence."

Forgetful apparently of his own melancholy spirits prior to starting on his tour, he adds:—

"Write to me and persuade West to do the same, who unless you rouse him, and preach to him what a sin it is to have the vapours, and the dismals, will neglect himself; I won't say his friends; that, I believe him incapable of. I again recommend him to your care, that you may nourish him, and cherish him, and administer to him some of that cordial spirit of chearfulness [*sic*], that you used to have the Receipt of. Good night, my Compliments to my Lord. Yours ever, T: G:"

The third letter—addressed "To Mr. Ashton at Mrs. Lewis's in Hanover Square"—is from West, who at Eton was regarded as the genius of the four, but whose death at the early age of twenty-six prevented the development of poetical talents which might have become considerable. It begins:—

"Dear Ashton, West at Paris? would you believe it? and yet t'is so. How it came about is another story."

The remaining letter, dated Downing Street, June 3rd, 1742, is from Ashton—afterwards Rector of St. Botolph, Bishopsgate—to West:—

"My dearest West, The melancholy acct. of yr. health is an inexpressible concern to me.....Keep up your spirits whatever you do. You have youth and the season of the year on yr side.....Mr. Walpole sympathizes with you.....Nobody can wish you better than we do."

It may be remarked that West—whose sad death so deeply affected Gray—is generally supposed to have died two days before the above letter was written.

MR. CHESTERTON'S 'ROBERT BROWNING.'

Nothing irritated Robert Browning more than what he termed "the spirit of blundering." May I, with the approval of Mr. Robert Barrett Browning, claim a portion of your space to illustrate from publications accessible to every one the way in which this spirit pervades Mr. Chesterton's volume?

One example, indeed, might be sufficient, for it is typical. It is Mr. Chesterton's method of dealing with the poet's attitude toward spiritualism (pp. 93–7), and with the poem 'Mr. Sludge, the Medium' (pp. 190–9).

"Any one," says Mr. Chesterton,

"who wishes to see what it was that Browning disliked [in spiritualism] need only do two things. First, he should read the 'Memoirs' of David Home, the famous spiritualist."—P. 93.

Home's name was Daniel; he called his volumes 'Incidents in my Life.'

Mr. Chesterton continues (pp. 94–5):—

"David Home, the medium, came to Florence about 1857. Mrs. Browning undoubtedly threw herself into psychical experiments with great ardour at first, and Browning, equally undoubtedly, opposed, and at length forbade, the enterprise. He did not do so however until he had attended one *séance* at least."

Daniel Home himself says: "Early in the autumn of 1855 I went to Florence" ('Incidents,' i. 86). Mrs. Browning never even saw Home in that city, nor in Italy. She and her husband were in England and France from June, 1855, till October, 1856. Mrs. Browning never met Home but twice; she never attended but one of his *séances*. This was in 1855, in England, at Ealing, as stated by Home. This *séance* is humorously and inaccurately described by Mr. Chesterton on p. 95.

The sequel, however, is more instructive as illustrating Mr. Chesterton's value as a biographer. On p. 95 he says:—

"Next day, according to Home's account, he [Browning] called on the hostess of the previous night [Mrs. Rymer] in what the writer calls 'a ridiculous state of excitement,' and told her apparently that she must excuse him if he and his wife did not attend any more gatherings of the kind."

This is what Home really records: "Two days afterward Mr. Browning wrote to Mrs. Rymer requesting that he might be allowed another *séance*" ('Incidents,' ii. 106). His request was refused. The words "a ridiculous state of excitement" never occur.

A second interview did, indeed, take place, but this was some days later; Home called upon Mr. and Mrs. Browning. Of this interview Mr. Chesterton purports to give an account on p. 96. His account is absolutely inaccurate, as devoid of truth as the inference on p. 97 that Home or any other medium danced round Mrs. Browning and sent her into "swoons and trances."

These indications must suffice for Mr. Chesterton's first essential—the 'Memoirs' of "David" Home. But, says Mr. Chesterton, one must also study "the record of the visit which Mrs. Browning insisted on making while on their honeymoon in Paris to the house of George Sand" (p. 94). Mr. and Mrs. Browning were in Paris on their honeymoon in September, 1846; they saw George Sand during their visit of 1852. Mrs. Browning saw her twice, Robert Browning six times. Mr. Chesterton continues:—

"Browning felt, and to some extent expressed, exactly the same aversion to his wife mixing with the circle of George Sand which he afterwards felt at her mixing with the circle of Home. The society was 'of the ragged red, diluted with the low theatrical, men who worship George Sand *à genou* [*sic*] *bas* between an oath and an ejection of saliva.'"

This quotation thus attributed to Robert Browning is actually from a letter written by his wife! Like a score of other quotations it is distorted and misquoted. Mrs. Browning wrote:—

"Crowds of ill-bred men who adore her, *à genoux bas*, betwixt a puff of smoke and an ejection of saliva—society of the ragged red diluted with the low theatrical."—Mrs. Orr, p. 177.

It is needless to point out the inaccuracy of Mr. Chesterton's inferences, when his "facts" are of such a nature.

When Mr. Chesterton comes to deal with 'Mr. Sludge' (pp. 190–9), his methods are the same. The poem appeared, he says (p. 191), "at the time when the intellectual public had just become conscious of the existence of spiritualism." It appeared in 1864, twelve years after Mrs. Browning had written (1852),—

"It is said that at least 15,000 persons in America, of all classes in society, are *mediums*, as the term is. Most curious these phenomena!"—'Letters of E. B. B.,' ii. 99.

He speaks of Sludge as having been "horsewhipped"; he was not. As a kind of discovery he mentions that Sludge addresses his remarks to "a Mr. Hiram H. Horsfall" (pp. 190 and 197); Browning spells the name Horsefall. He misquotes Browning, and actually replaces a line by one of his own invention. Browning makes Sludge speak of "Homer writing Greek in noughts [*sic*] and crosses" (ll. 589–90). Mr. Chesterton (p. 195) makes "*Plato* write Greek in *naughts* and crosses.

> As I fear, sir, he sometimes used to do
> Before I found the useful book that knows."

The original of these lines occurs more than 250 lines before the "noughts and crosses" passage. The first line is the composition of Mr. G. K. Chesterton.

This list is by no means exhaustive; it is simply illustrative and typical.

The chapter on 'Browning and his Marriage' is equally full of misrepresentation. Mrs. Jameson, for instance, was not in 1846 "an old" friend of the Barrett family. She was in no sense a friend of the family, and not even an "old friend" of Miss Barrett, whom she had known for about two years. Mrs. Jameson never dreamt of paying the travelling expenses of Miss Barrett to Italy. She did not receive "a formal call" from the bride and groom in Paris: she called on them, and brought them to her hotel. These and other blunders are in some dozen lines on p. 75.

Miss Barrett was not suffering from "spine complaint" (p. 72). Robert Browning himself declared that such an idea was due to "silly or misapprehended talk collected at second-hand" ('Letters,' i. 213). Miss Barrett never read a line of Greek with Mr. Boyd at Wimpole Street (p. 62); he never entered the house. The account of Miss Barrett's first visit to Regent's Park (p. 78) is a series of distortions. She did not go in "a cab"; she did not stand "leaning against a tree"; there was no "mystification" of her sister; she did not drive home and "agree to the elopement." Her own account may be read in the 'Letters,' ii. 145. The value of Mr. Chesterton's testimony may be gathered from the following extract from p. 71:—

"But this much may be stated as a mere question of fact. In the summer of 1846 Elizabeth Barrett was still living under the great family convention which provided her with nothing but an elegant deathbed, forbidden to move, forbidden to see proper daylight, forbidden to receive a friend lest the shock should destroy her suddenly."

With this compare the following, written by Miss Barrett "in the summer of 1846"—August 7th:—

"I have been out in the carriage to-day, just to Charing Cross, and then to Mr. Boyd's in St. John's Wood. I am as well at this moment as any one in the world. I have not had one symptom of illness throughout the summer—perfectly well, I am. At the same time, being *strong* is different.....There 's the only meaning of not going out every day! But the health is perfectly unaffected."—'Letters,' ii. 407.

In the summer of 1846 Miss Barrett was in Regent's Park picking laburnum ('Letters,' ii. 145); in the Botanical Gardens picking pansies (*id.*, 190); driving to Hampstead, and picking dogroses from the hedges (*id.*, 219); driving to Finchley (*id.*, 444); driving to Harrow Cemetery (*id.*, 297); driving to Shoreditch to see dog-stealers about her lost Flush (*id.*, 526); visiting Mr. Boyd at St. John's Wood (*id.*, 282); visiting the house of Rogers the poet (*id.*, 262); visiting Westminster Abbey (*id.*, 381); attending service at Paddington Chapel (*id.*, 492).

"It is sometimes curious to notice," remarks Mr. Chesterton (p. 162),

"how a critic, possessing no little cultivation and fertility, will.....let fall almost accidentally some apparently trivial comment, which reveals to us with an instantaneous and complete mental illumination the fact that he does not.....in the smallest degree understand what he is talking about."

Two other illustrations. In Mrs. Orr (p. 155) it is stated:—

"In this year, 1847, the question arose of a British mission to the Vatican; and Mr. Browning wrote to Mr. Monckton Milnes begging him to signify to the Foreign Office his more than willingness to take part in it."

Had Mr. Chesterton consulted Milnes's Life (i. 384), he would have seen that this letter was dated "Pisa, March 31, 1847," *i.e.*, six months after Browning's marriage. He chooses to date it "when the problem of the elopement arose" (p. 100). His version of its purport is still more remarkable: "He wrote to Monckton Milnes, and would appear to have badgered him with applications [he wrote *once*] for a post in the *British Museum*."

On p. 90 one reads:—

"When Browning was first living in Italy, a telegram which had been sent to him was stopped on the frontier and suppressed on account of his known sympathy with the Italian Liberals."

Upon this statement is based over a page of reflections upon the origin of Browning's "hatred of the Imperial and Ducal and Papal systems of Italy." Browning went to Italy in 1846. He was then practically unknown in England; he was utterly unknown in Italy, and his Liberal sympathies still more unknown. Fourteen years later, in 1860, during the last year of his life in Italy, and after his wife's poems had stirred Italian hearts, a telegram, not to, but from him, was stopped, not at the frontier, but in Rome. This telegram was a simple inquiry, on behalf of his suffering wife, as to the condition of her dying sister (Orr, p. 241). Perhaps Mr. Chesterton will inform us as to the authority for his own statement.

Any one familiar with Browning literature can readily trace the origin of most of Mr. Chesterton's statements. Such authorities, it will be found, are never corrected when wrong, and are almost systematically misused. Mr. Sharp's little volume in the "Great Writers" series, for example, supplies most of the details for p. 18, in which Mr. Chesterton makes some eight misstatements, there being three blunders in the last sentence. In the first sentence on p. 19 a "pleasant fancy" of Mr. Sharp is grotesquely enough treated as history. Half a page further down one of Mr. Sharp's anecdotes is spiced and coloured; on p. 36 another is incorrectly given. On p. 85 Mr. Sharp's account (pp. 59–60) of the manner in which Browning as a youth etched with a sharp point on white paper which had been cloudily smoked over a candle is distorted into "making pictures by roasting brown paper over a candle"! Mr. Chesterton's misuse of Mrs. Orr's 'Life' has been illustrated; dozens of similar examples might be given. The 'Letters' are misquoted—*e.g.*, on pp. 66, 67, 74, &c. This happens twice on p. 76, and in the second case Miss Barrett is made to say exactly the opposite of what she really said. Browning's note on 'Pauline' is misquoted on p. 21. 'Red Cotton Night-cap Country' is misquoted on p. 123—two mistakes in as many lines. 'Rabbi ben Ezra' is misquoted on p. 141—three misprints in one line. Even so widely known a work as 'Pippa Passes' does not escape. Its origin is twice incorrectly given, on p. 18 and p. 44. In speaking (p. 45) of the last act Mr. Chesterton mentions "Monseigneur and his accomplice"; Browning speaks of Monsignor—the scene being in Italy—and the accomplice of this Monsignor's dead brother!

With some knowledge of what has been written on Browning's life and works, I must honestly say that I know of no volume so carelessly inaccurate and so unconscientiously misleading as that of Mr. Chesterton. I can but endorse the words of one who is in all respects qualified to speak:—

"I have never dipped into it without drawing up bucketsful of blunders. The fundamental facts

being often wrongly stated, the conclusions based upon them are even grotesque."

W. Hall Griffin.

THE SPRING PUBLISHING SEASON.

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SALES.

Messrs. Sotheby, Wilkinson & Hodge sold on the 18th and 20th ult. the following books: Keats's Endymion, first edition, boards, uncut, 1818, 25*l.* Pope's Dunciad, first edition, Dodd, 1728, 7*l.* 10*s.* Shelley's The Cenci, first edition, Italy, 1819, 10*l.* Blomefield's Norfolk, 5 vols., folio (imperfect), 1739-75, 12*l.* 10*s.* W. Gilbert, De Magnetis, &c., first edition, 1600, 15*l.* 10*s.* Ackermann's Costumes of the British Army, fifty-six coloured plates, 83*l.* Sheridan's The Rivals, first edition, 1775, 17*l.* Goldsmith's The Good-natured Man, first edition, 1768, 10*s.*; She Stoops to Conquer, first edition, 1773, 12*l.*

The same auctioneers sold on the 29th ult. and 1st inst. a selection from the library of the Rev. J. J. W. Bullock, of Radwinter, Saffron Walden, amongst which were the following: Breviarium Romanum, 1482, 18*l.* 10*s.* Breviarium Sarisburiense, Paris, Regnault, 1555, 29*l.* 10*s.* Chronicon Nurembergense, 1493, 24*l.* 10*s.* Dugdale's Monasticon Anglicanum, 1817-30, 14*l.* 10*s.* Enchiridion Ecclesiæ Sarisburiensis, Paris, 1528, 60*l.* Erasmus, Enchiridion Militis Christiani, first edition, 1533, 23*l.* The Germ, original issue, 1850, 21*l.* Horæ Romanæ, printed upon vellum, Paris, Hardouin, 1516-30, 54*l.* Manuale ad Usum Sarum, Paris, 1515, 50*l.* Missale ad Usum Sarum (imperfect), Paris, 1510, 38*l.* 10*s.*; another, 1516, first page facsimile, 17*l.*; another, Paris, 1533, 23*l.*; another, Lond., J. Kyngston, 1535, 16*l.*; another, Paris, 1555, 21*l.* First Prayer Book of King Edward VI., 1549, *mense Martii* on title, *mense Junii* at end, 77*l.*; Second Prayer Book of the same (2 ll. facsimile), 1552, 20*l.* Liber Precum Publicarum, 1560, 18*l.* 10*s.* Salisbury Primer (imperfect), 1532, 25*l.* Hilsey's Primer, 1539, 30*l.* 10*s.* Salisbury Primer, 1543, 17*l.* 10*s.* Salisbury Primer in Latin, with English Rubrics, 1557, 38*l.* Primer in English and Latin, for the Use of Salisbury, 1557, 20*l.* Processionale ad Usum Sarum, 1544, 52*l.*; another, Rouen, 1555, 20*l.*

Literary Gossip.

Under the title of 'Far Eastern Impressions,' Messrs. Hutchinson & Co. are publishing very shortly a work by Mr. Ernest F. G. Hatch, M.P., embodying observations made during an extended series of journeyings in Japan, Korea, and China, some three years since. Mr. Hatch, during his tour, made it his business to inquire into trade questions which affect this country. On the political aspects of the Far Eastern Question Mr. Hatch offers special light, giving notes of conversations he had with many prominent men. The work will be illustrated by a large series of photographs taken by Mr. Hatch.

A book entitled 'In the Pathless West,' by Mrs. Frances E. Herring, author of 'Canadian Camp Life' and 'Among the People of British Columbia,' will be published this spring by Mr. Fisher Unwin. It deals for the most part with British Columbia in the "fifties," and shows the conditions which settlers had to face in those days. The volume will be illustrated.

Col. Hanna has in the press the second volume of his 'History of the Second Afghan War.' It covers the period between the taking of Ali Masjid and the Peace of Gandamak, and a somewhat unusual method of arrangement is adopted, the military and political details being kept apart as far as possible, while observations on the actual strategic operations are added at the end of each chapter. The author has secured aid in the shape of letters and other papers from the principal actors in the events described.

The letters written by Ruskin to his most intimate friend in America, Prof. C. E. Norton, are to be published in two volumes next autumn by Messrs. Houghton, Mifflin & Co. Selections from them will appear previously in the *Atlantic Monthly*.

We note with regret the death of Mr. Thomas Hunter, the editor and proprietor of the *Perthshire Constitutional*. He was the author of a standard work on 'Woods, Forests, and Estates of Perthshire,' and his 'Guide to Perth and Perthshire' has several times been reprinted. Mr. Hunter was distantly related to Livingstone.

The annual meeting of the Scottish Record Society was held in Edinburgh on Friday of last week, when the programme for 1904 was presented. During the past year there have been issued to subscribers the registers of Dunblane, Dunkeld, Kirkcudbright, Lauder, and Lanark; these will now be followed by the registers of Moray, Orkney, Zetland, Stirling, and Wigton. The register of Edinburgh marriages has been prepared, and its issue will probably extend over the whole of 1905. The Society now has 108 members.

Mr. John Kennedy, an expert who did the reading world some service by the invention of the patent book indicator, died at Dundee on Saturday last, at the age of sixty-eight. Mr. Kennedy was a native of Dublin, but had spent the greater part of his life as a teacher in Dundee. He was Chairman of the Dundee Public Library Committee.

The author of our notice of the late Master of the Temple writes:—

"I was very sorry to see in last week's *Athenæum* that a somewhat unguarded expression in my notice had given pain to Ainger's friends at Sheffield. In saying that he did not look back to the period of his work at the Sheffield Grammar School with much pleasure, I meant only that he had not found the profession of schoolmaster particularly congenial. This, with a man of his sensitive temperament, was only what might have been foreseen. I know that at Sheffield, as indeed wherever he went, Ainger made friends whom he retained and valued to the end of his life, and I deeply regret that a casual phrase, in an article written against time and under great stress of emotion, should have given pain to any of those good friends, as implying that he had no pleasant recollections of that period of his career. I regret also that, by an unaccountable oversight, I omitted the name of Wordsworth from the list of his favourite authors. Any of his friends would supply the omission instinctively, but for others I am glad to have this opportunity of repairing it. I believe that his very last public reading was from the 'Lyrical Ballads' at Cambridge in November."

We think most of our readers will have taken the phrase in question as we did, as meaning that Ainger had no special gifts as a schoolmaster; but we inserted the protest, being unwilling to cause pain inadvertently. The language of our contributor hardly needs apology to the discerning.

The new number of the *Book Monthly*, which is both sprightly and informative, points out that Mr. Hardy did not take to verse late in life. On the contrary,

"after spending many years of his early manhood in excursions into verse, the only kind of literature that attracted him, Mr. Hardy, almost against his will, turned to novel-writing for necessary and practical reasons."

We wish that other venturers *invita Minerva* into new forms produced anything like such notable results.

In the same periodical a West-End librarian, with twenty years' experience, says that society reads Mr. Kipling only among the poets, and a hundred copies of a book by him are taken as against half-a-dozen by any other bard. Half of the books read are, as might be expected, novels.

The annual meeting of the Booksellers' Provident Institution will be held at Stationers' Hall next Thursday evening, and will be followed by a smoking concert.

The death is announced of Baron Charles de Martrin-Donos, who, under the name of Charles Donos, was a well-known figure in French literary circles. One of his best-known books was 'La Vie de Morès.' Morès and Martrin-Donos were intimate friends from childhood, and the passion for travel and exploration in Africa appears to have been common with both. M. Martrin-Donos, who was only forty-six years of age, also wrote 'Légendes et Contes de Provence,' 1896, and 'Verlaine Intime,' 1898, and was one of the chief contributors to the *Annuaire Héraldique* and the *Armorial du Vingtième Siècle*.

At the annual meeting of the Berlin Literaturgesellschaft it was announced that the Society now possesses some 700 MSS. and 24,000 autograph letters of German scholars and authors. Among its recent acquisitions are letters from Heine, Börne, Jean Paul Richter, Tieck, Uhland, Hauff, Freiligrath, &c. The heirs of the historian Dümmler have presented his entire correspondence to the Society. Dr. Erich Schmidt has been elected President for the year, while Dr. Dilthey is Vice-President.

We note the appearance of the following Parliamentary Papers: New Scheme of Naval Training, Reports of the Interview Committees (1½*d.*); Greenwich Hospital Accounts (3*d.*); Chelsea Hospital Accounts (1*d.*); Ordinance of the University Court, Edinburgh: Regulations for the Degree of Bachelor of Law (½*d.*); and Papers relating to the proposed Adoption of a Metric System of Weights and Measures for use within the Empire (4½*d.*). We see that while the cover of the last-named paper says "*a* metric system," the resolution of the Prime Ministers of the colonies concerned "*the* metric system." Now this is a very different matter. The Cape has pointed out that the resolution itself does not extend to currency, and they declare that "some uniform system" should be established referring both to weights and measures and to currency, but that any change should be accompanied by "ample precautions."

SCIENCE

British Fresh-Water Fish. By the Right Hon. Sir Herbert Maxwell. (Hutchinson & Co.)

The Duke of Bedford's object as editor of the "Woburn Library of Natural History" is, he tells us, to supply a knowledge of the processes and products of nature in a form at once easily assimilated and scientifically accurate. In their advertisement the publishers lay stress on their care to make each book as light as possible to handle, and to provide it amply with illustrations, for the most part in colour. It is a compliment to Messrs. Hutchinson to say that this volume is comparatively as light to handle and almost as well printed as the folio 1554 edition of the 'Libri de Piscibus' of "nostre cher et bien aimé maistre Guillaume Rondelet," as the famous doctor is called in the order protecting his work given him by Henry II., King of France. In the twelve coloured plates twenty-three representations of British fresh-water fish are supplied, many of them being excellent. A few lack the graceful outline natural to the fish; we miss the chub, and could have better spared one of the small fry. The minnow and loach are startling, being shown much larger than life size; in fact, the loach reminds one of Æsop's fable of 'The Frog and the Ox'; he seems to have died in a successful attempt to blow himself out to the size of the pike on the same plate.

In his introduction Sir Herbert Maxwell apologizes quite needlessly for giving scientific names in a work that "lays no claim to contribute to the advance of science," and if further volumes of the "Woburn Library" are as admirably arranged and as successful in carrying out the object of the Duke of Bedford as this, his Grace should be well pleased. Sir Herbert not only gives an accurate brief biography of each fish, but also adds instructions for its capture by fair angling methods, either from his own wide experience or from that supplied by other experts. For instance, he relates Mr. J. H. Keene's account of how he overcame the suspicions of a great carp in Virginia Water. After in vain trying the fish in every way known to anglers, he at last hit upon the plan of using a chestnut leaf as a combined kite and float. Baiting with a single green pea, he let the wind blow his fine line attached to the leaf out towards the fish, and presently saw it disappear, pulled under by a carp of over 9 lb. which, after a great fight of an hour's duration, he landed. Fifty years previously another angling writer had described a very similar method of fishing for carp with a green pea, and allowing the bait to hang just under water over the side of a large leaf floating on the surface. But so many have written on angling that it is not easy for those who come later to invent things unknown to earlier writers—the early bird gets the worm. Even Burton in his 'Anatomy of Melancholy,' in a pleasant commendation of angling, which, he declares, requires as much study as other sports and is to be preferred before many of them, steals his best passage from Dame Juliana Berners. Perhaps the lady would not complain so much of this as of those who deny her very existence.

In his chapter on the general character and structure of fish Sir Herbert refers, of course, to that curious lateral line which forms such a striking feature in Teleostean fishes, and gives what until very recently has been the commonly accepted view as to the office of this line of punctures in the scales, viz., that it is for the

"discharge upon the skin of that mucus which gives the fish its peculiarly slippery surface. That seems to be the principal function of the lateral line, at all events it is the most obvious one; but it does not account for the liberality of the nerve system with which it is supplied, and from which some ichthyologists have inclined to infer the presence of a separate sense peculiar to fishes. The lateral line has no known homologue among the higher vertebrates."

Our difficulty in accepting the view that the perforations of the lateral line are the pipes out of which the fish, as it were, oils its scales, arises from the position of the line; if it ran along the top of the fish's back one could understand how the mucus would flow down and all over the fish, but it runs always a little above or a little below the middle of the side of the fish, making it difficult to understand how the upper half could be lubricated at all—unless fish slept on their backs, as some mortals unwisely do. But the latest views of the best German ichthyologists are that the function of the lateral-line perforations is not to distribute mucus over the surface of the fish's body. That, they find, is done by mucus-producing cells distributed over the whole skin of the fish, which seems more natural, these cells acting much in the same way as the pores in other animals.

What, then, is the function of this mysterious line, which has puzzled man since he caught his first scaly fish? No one has, perhaps, given so much trained observation to the study of fish as Prof. Hofer, President of the Royal Bavarian Fish Biological Institute of Munich, author of many monographs, including a recently published study of the diseases of fish, which is of the deepest scientific interest. Dr. Hofer says that each scale along the lateral line is perforated, and that over the perforation there is a little tube, open at each end; in these tubes are found the ends of very fine nerves, which are connected, after passing through the perforation in the scale, with a large nerve which runs right along the middle of the body under the skin, from head to tail of the fish. According to the German professor, experiments have proved that the function of the little tubes or drums referred to is to enable the fish, as it were, to take its bearings, to know every instant from which direction the current comes, whether it is in deep or shallow water, whether near the top or the bottom, and also to warn it at night when it is nearing rocks, &c., against which it might injure itself; in this last instance much as old sailors are said to feel the presence of icebergs long before they are visible. In all these cases the water exercises varying pressure on the mucus in the tubes; this pressure is communicated to the nerves, and these, by varying action on the great side nerve, cause the fish, probably quite automatically, to respond and avoid danger.

In connexion with the life-history of the eel, it is interesting to note that Yarrell, in his 'History of British Fishes,' gives an illustration and account of the Anglesey morris immediately preceding his account of the eel, although neither he nor any ichthyologist before Grassi in 1896 knew that *Leptocephalus morrisii* was really the eel in its larval stage. In vol. vi. of Loudon's 'Natural History,' p. 330, there is an account and illustration of a Leptocephalus which was kept alive for a short time in a tumbler of salt water. If it had been a marine aquarium, it is just possible that Grassi's

great discovery would have been anticipated by half a century. Sir Herbert notes the strange fact that the eel is not found in the Black or Caspian Sea. But recent investigations have proved that the Black Sea below a depth of 600 feet is so sulphurous that no animal or vegetable life can exist in it, and the only inhabitants are sulphur-bacteria, although in the water above this depth there is plenty of life. As eels go down to the greatest depths to spawn—even beyond 2,000 feet on the coasts of Lower Italy—it is now clear why there are no eels in the rivers flowing into the Black Sea, and why the many attempts made to stock the Danube with eels were doomed to failure.

Sir Herbert Maxwell's most interesting chapters are naturally those dealing with salmon and trout, and the coloured illustrations of these fish, from photographs by Mr. P. D. Malloch, of Perth, are the best in the work. It will interest Sir Herbert, and possibly the Duke of Bedford, to know that in 1776 Lord George Cavendish ordered the River Chess, where it runs through the Park at Latimer, to be drawn off, and took 500 brace of trout, weighing on an average one pound each.

Taking it all round, inside and outside, we may fairly say of this new volume what Dr. Johnson said of Walton's 'Angler,' "It is a mighty pretty book."

A Monograph of the Tsetse-Flies (Genus Glossina, Westw.). Based on the Collection in the British Museum. By Ernest Edward Austen. With a Chapter on Mouth-Parts. By H. J. Hansen, Ph.D. (Printed by Order of the Trustees of the British Museum.)—The Trustees of our national Museum, and its Natural History Director, Prof. Ray Lankester, are to be congratulated on their recent publications relating to economic entomology. The present monograph, although limited to seven species, is important as relating to a genus of insects that has proved as great an enemy to the development of Southern Africa as any of the wild tribes and savage beasts that one used to associate with that region. Sir Harry Johnston, with reference to the ruin of the early Portuguese expeditions by this fly in the sixteenth and seventeenth centuries, has remarked: "But for the tsetse-fly, the whole history of South-Central Africa would be different"; and a similar conclusion in a more restricted sense might be drawn from the wreck of the Boer trek in 1836, northwards towards Delagoa Bay, when the cattle of those emigrant farmers were all killed by tsetse. In his preface Prof. Ray Lankester has again drawn attention to the real biological discoveries made on these pests by Col. Bruce, who demonstrated that the deaths of horses and cattle caused by the tsetse-fly were due to the introduction by that insect into the blood of its victims of a minute parasite, the *Trypanosoma brucei*, a discovery that incited similar ones in South America and Algeria, and inspired Castellani in his researches into the cause of the sleeping sickness, which, it is estimated, has killed thirty thousand natives of Uganda since its appearance some two years ago. Castellani discovered a Trypanosoma in the cerebro-spinal fluid of nearly 70 per cent. of the victims. It will thus be seen that in this case the study of a few insects by the biological method has shown how they are perfectly capable of arresting the development of a continent. In order that these inquiries might still proceed, and that fresh observations could be made with certainty on these particular species, it was rightly considered necessary that some accurate knowledge of their structure and habits should be rendered accessible, and for this purpose a dipterological specialist was secured in the person of Mr. Austen.

Although all or most of the available records have been consulted, the geographical distribution of the tsetse-flies is still imperfectly known, and this need not excite much surprise. There is still room for African travellers, and though most of these adventurous spirits write a book, they are not all sufficiently trained observers to recognize a tsetse-fly. There is a doubtful record of its presence at Sennaar; from the Gambia in the west to Somaliland in the east, and thence in a southerly direction to Northern Zululand, it sporadically holds its sway. It also appears in Portuguese West Africa, but is unrecorded south of the Congo; but whatever may be its limits north or south, it is undoubtedly more or less a pest to all tropical Africa. The seven known species are fully described and beautifully illustrated by colour photography, so that with this volume no traveller who cared to investigate could fail to identify the species. Dr. Hansen, of Copenhagen, has contributed a chapter of considerable scientific value on the mouth-parts of these insects.

Mr. Austen has done his work thoroughly, and has searched much Ethiopian literature for references; and from this cause, although the subjects for the monograph are but few, the book has assumed very fair proportions. It has certainly increased our knowledge, and will considerably assist those biological studies so brilliantly commenced by Col. Bruce. It is probable that South Africa will soon become a centre of considerable biological activity. Already an economic entomologist, trained in the United States, has been appointed to the Transvaal Colony. With the decision to hold a meeting of the British Association near the Zambesi, and a progressing Cape to Cairo railway, can Africa be much longer considered a dark continent?

The small genus Glossina, containing but seven species of tsetse-flies, is only found in Africa, and yet probably comprises—so far as mankind is concerned—the most formidable insects on that continent.

SOCIETIES.

Microscopical.—*Feb.* 17.—Dr. H. Woodward, V.P., in the chair.—The Secretary described an old microscope by Bate that had been presented to the Society by Mr. E. B. Stringer. It was apparently a late form of Ellis's aquatic microscope, which was made by Cuff about 1752, and was evidently the prototype of many modern dissecting microscopes. The date of the example by Bate was uncertain, but probably it was early in the last century.—The Secretary also read a description of two direct-vision spectroscopes exhibited by Mr. P. Heele.—Mr. C. L. Curties exhibited and described a portable microscope which was a modification of a previous form. It is made with a folding stage of larger dimensions, with full-size sub-stage condenser and a removable mechanical stage.—A paper by Mr. Stringer on 'An Attachment for reading the Lines in a Direct-Vision Spectroscope' was read. The attachment consists of a light rigid arc of phosphor-bronze of about 40 degrees, and 6¼ in. radius, cast in one piece with two radial arms that project from a broad ring by which it is clamped to the body of the instrument. It lies just below the telescope, which is traversed across the spectrum by a screw that works through one of the radial arms and presses against a lug projecting downwards from the telescope to which it is clipped. A spring attached to the other radial arm acts on the opposite side of the lug, and forces the telescope back when the motion of the screw is reversed. The arc carries a millimetre scale, divided in white on a black ground, and a vernier reading to tenths is carried by the telescope. Immediately below the eyepiece is a magnifying lens, through which the scale and vernier can be read without any change in the observer's position.—A paper by Mr. Nelson 'On the Vertical Illuminator' was then read. The author said that after being in abeyance for twenty-five years the vertical illuminator has lately come into notice for the examination of opaque objects, and especially for the microscopic examination of metals. He criticized the four forms of this appliance now catalogued by opticians, viz., those known as the Tolles, Beck, Powell, and Reichert forms. He said a vertical illuminator must not be an oblique illuminator only, but must be capable of illuminating the full aperture of the lens with a parallel beam of light. It must not be a permanent attachment to an objective so as to impair its performance for ordinary work. The reflector must be placed near the back lens, and there must be some method for regulating the illumination. He found that the Powell form (which, like Beck's, consists of a nosepiece containing a reflector) most nearly conformed to these conditions, but the reflector should be made much larger and the hole in the side of the nosepiece should be as large as the Society's gauge. To obtain the best advantage with vertical illumination it is necessary to use oil immersion objectives. The distance from the source of light to the mirror and thence to the objective should be equal to the distance from the eyepiece to the objective. At the hole at the side of the nosepiece there should be a carrier for diaphragms of various sizes in preference to a wheel of diaphragms or an iris. There should also be a strip of metal with a slit in it which can be drawn across the hole in the nosepiece, the direction of the slit being in a line with the edge of the flame of the microscope lamp.—Another paper by Mr. Nelson, on 'The Influence of the Antipoint on the Microscopic Image Shown Graphically,' was read. The author referred to a paper in the *Journal* for 1903 on 'A Micrometric Correction for Minute Objects,' wherein he stated by way of illustration that, if one of the minute spinous hairs on a blow-fly's tongue was examined on a bright ground and on a dark ground, a considerable difference in the sizes of the two images was discernible, and that the difference was caused by antipoints. A table was also given showing the amount to be added to the micrometric measurement of the image seen on the bright ground to bring it up to its true value. Mr. Gordon, who had originated the theory of the antipoint, had made accurate drawings of the two images of the hair, and the ratio of the breadths of the hair in the drawings was as 45 to 65. When the corrections given in the table to the measurement of the apparent size of the hair on a bright ground are applied, the actual size works out to 12 per cent. more. A difference in the apparent size of objects when viewed on a bright or dark ground was recognized many years ago, but never explained, but Mr. Gordon's admirable antipoint theorem has unlocked the riddle.—Mr. Keith Lucas followed with a paper on 'A Microscope with Geometric Slides.' He defined a geometric slide as one in which each motion which is not desired is separately eliminated by a single stop so arranged as not to interfere with any other possible motion. This principle he had applied in the design of a microscope to the slides of the fine and coarse adjustments, and to the substage. The paper was illustrated by slides of the instrument shown upon the screen, an example of the instrument made by the author, and a model to illustrate the principle of the geometric slide.

Institution of Civil Engineers.—*Feb.* 23.—Sir W. H. White, President, in the chair.—Three papers were read: 'The Construction of Railway Waggons in Steel,' by Mr. J. D. Twinberrow; 'The Construction of Iron and Steel Railway Waggons,' by Mr. A. L. Shackleford; and 'Iron and Steel Railway Waggons of High Capacity,' by Mr. J. T. Jepson.—It was announced that thirteen Associate Members had been transferred to the class of Members, and that twelve candidates had been admitted as Students.—The monthly ballot resulted in the election of four Members and eleven Associate Members.

Society of Arts.—*Feb.* 29.—Sir H. Trueman Wood in the chair.—Mr. C. T. Jacobi delivered the concluding lecture of his course of Cantor Lectures on 'Modern Book Printing.'

March 1.—The Duke of Marlborough in the chair.—A paper on 'Nigeria' was read before the Colonial Section by Lady Lugard.—A discussion followed, in which the Earl of Scarborough, Sir John Kirk, Mr. Alfred Emmott, Mr. Sydney Buxton, and others took part.

March 2.—Sir W. Church in the chair.—A paper on 'Physical Degeneration' was read by Dr. Robert Jones, and was followed by a discussion.

Anthropological Institute.—*Feb.* 23.—Mr. H. Balfour, President, in the chair.—The Hon. W. L. Allardyce delivered a lecture on 'The Fijians in Peace and War.' The lecturer related the native legend of the colonization of the island, and called attention to the presence of two types, a Melanesian and a Polynesian. Passing to their domestic life, he described their methods of personal adornment, houses, food, industries, and canoes. He then

referred to the punitive expedition of 1894, in which he had taken part, and to the native methods of warfare. Finally he gave a very interesting description of the fire-walking ceremony on Mbengha. The lecture was illustrated by a large series of excellent lantern-slides from photographs by the lecturer and Mr. Lindt.—A short discussion followed, in which the President, Mr. Ray, the Hon. H. Hannen, and Dr. Garson took part.

Physical.—*Feb.* 26.—Dr. R. T. Glazebrook, President, in the chair.—'A New Dilatometer,' exhibited by Mr. B. Bonniksen, was described by Mr. B. F. E. Keeling.—Dr. W. Watson read a paper on 'A Quartz-Thread Vertical-Force Magnetograph.'—A paper by Mr. G. W. Walker, 'On Stresses in a Magnetostatic Field,' was read by the Secretary.—Dr. W. Watson gave 'Some Hints on the Preparation of Diagrams.'—Mr. R. J. Sowter exhibited a portable electroscope of high insulation and adapted to show and measure the discharging effect of radioactive substances.

Hellenic.—*Feb.* 23.—The Provost of Oriel, V.P., in the chair.—A paper was read by Dr. Farnell on the early Apolline cults of Lycia and Attica, considered chiefly from the ethnographic point of view. The writer examined the significance of the cult-epithet Λύκειος, and the evidence for the hypothesis that the name of Lycia was derived from it. According to the unvarying laws of adjectival formation, Λύκειος cannot be derived from the noun-stem λύκη, meaning "light," which could only give rise to the form λυκαῖος, an epithet attached to Zeus, but never to Apollo: λύκειος arises naturally from a noun-stem in ο-ϵ, such as λύκο-ς, and therefore we can only interpret Apollo Λύκειος as the God of Wolves. The wolf enters at various points into the legend of the deity, and at Argos (possibly also at Sicyon and Athens in a very early period) was his sacrificial animal; it is proved also to have been a sacred beast in the Mycenæan period. It does not appear in Greek mythology to have any special symbolic significance, but may be naturally regarded as the familiar animal and occasional incarnation of the wild god of the woods in the aboriginal period. The worship of Λύκειος, the Wolf-God, travelled down from the North, along a hyperborean route from Tempe to Delphi; it penetrated Athens, possibly from the Megarid; it was prominent on the isthmus of Corinth, and predominant at Argos. The pre-Homeric hero-legends of Lycia are closely associated with the isthmus and with Argos, and immediately with Rhodes and Crete. According to a Rhodian historian the worship of Apollo, the Wolf-God, was founded at Xanthos from Rhodes. The Homeric Lycian heroes are purely Greek — with the possible exception of Sarpedon—and are not mere figments of the epic, but local ancestors whose memory was preserved by popular cult and place-names in Lycia; and many converging lines of evidence connect early Lycia with Rhodes, Crete, and ultimately with Argos, the chief home of the Wolf-God. Again, the name Λύκιοι was not the name by which the aborigines of Lycia ever called themselves; it belongs only to the Hellenic settlers. The Hellenic strain must have been purer and stronger in Lycia in the Homeric and pre-Homeric period than it afterwards became, for while the Hellenic element in the population was submerged the Apolline worship in Lycia remained on the whole free from barbaric admixture. The legend of the Wolf-God is clearly discernible in Crete, Rhodes, and Lycia; but the actual cult-association of the animal with the god in the two latter countries is only attested by Xeno the Rhodian and an anonymous mythographer of a late period; but the wolf may easily have died out of a Lycian cult of Λύκειος, as we know that it died out of the Athenian. Lycian influences and legends travelled far along the Eastern shores, and the coins of Tarsus afford proof of a very primitive xoanon of Apollo supported by wolves, heraldically grouped as on a Mycenæan seal. In spite, then, of the absence of direct testimony from the later period of cult, there are strong reasons for believing that a very early migration brought Hellenic settlers from Argos, *viâ* Rhodes and possibly Crete, to this part of the Asia Minor littoral, that they brought with them the worship of the Wolf-God and called the ground around his temple ἡ Λυκεία, whence they and the country derived the name Λύκιοι and Λυκία. This must have happened before the fourteenth century B.C., if the Ruka of Rameses II. are Hellenic Lykioi. The Attic cults were then briefly discussed, and it was shown that Apollo did not belong to the primitive stratum of Athenian religion, but was mainly brought in by the Ionic migration, most of the cults of him in Attica showing Ionic associations. Only in Attica and Delos was there an ancient cult of Apollo the Ancestor, Πατρῶος-Γενέτωρ; in other Ionic communities there is no trace of it preserved. The cult is associated with the birth of Ion, who did not belong at all to the Pan-Ionians, but only to the Ionians of the Tetrapolis, who probably settled Delos in the Mycenæan period and afterwards won predominance in Athens. The γένη or clans of these Ionians were held together by the ancestral worship of Apollo, and became politically predominant. Therefore gradually the other Attic γένη adopted the Ionic legend and cult, this religious fiction securing them equal political rights with the Ionians; and the worship of Apollo Patrous becomes under the Ionic system the test of political franchise. Yet the system of the phratries remained unaffected by Ionic influence and religion, and was still consecrated to the older Attic deities: Dionysos won a footing in the Apaturia, but this festival has nothing to do with Apollo, and he is nowhere called Φράτριος. Finally, the facts of cult would alone be sufficient evidence that the Ionia of Asia Minor, of which the political god was not Apollo, but Poseidon Helikonios, was not settled by a solely Attic migration.—In the discussion which followed Sir H. Howorth, Prof. E. A. Gardner, and Messrs. Bather and Hill took part.—Mr. A. H. Smith exhibited lantern-slides of the Roman copy of the 'Hermes' of Alcamenes recently discovered at Pergamum and of other sculptures on which it throws light.—Prof. E. A. Gardner discussed the effect of the discovery on our ideas of Alcamenes.

MEETINGS NEXT WEEK.

Mon. Royal Academy, 4.—'Vitruvius,' Lecture III., Prof. G. Aitchison.
— Royal Institution, 5.—General Monthly.
— Society of Engineers, 7½.—'Some Recent Works of Water Supply at Penzance,' Mr. F. Latham.
— Aristotelean, 8.—'Faith and the Will to Believe,' Mr. L. T. Hobhouse
— Society of Arts, 8.—'Recent Advances in Electro-Chemistry,' Lecture I., Mr. B Blount. (Cantor Lectures.)
— Surveyors' Institution, 8.—'The Land Purchases for the New Naval Base at Rosyth, on the Firth of Forth,' Mr. T Binnie.
— Geographical, 8½.—'Journeys on the River Yalu and in Southern Manchuria,' Mr. R. T. Turley; 'About Korea,' the Rev. C. T Collyer.
Tues. Royal Institution, 5.—'Japanese Life and Character,' Lecture III., Mr. E Foxwell.
— Institution of Civil Engineers, 8.—'The Erection of Iron Bridges,' Mr. R. S. Scholefield.
Wed. Geological, 8.—'The Probable Occurrence of an Eocene Outlier off the Cornish Coast,' Mr. Clement Reid; 'The Valley of the Teign,' Mr. A. J. Jukes-Browne.
— Society of Arts, 8.—'Mechanical Piano-Players,' Mr. J. W. Coward.
Thurs. Royal Academy, 4.—'Vitruvius,' Lecture IV., Prof. G. Aitchison.
— Royal, 4½.
— Society of Arts, 4½.—'China Grass: its Past, Present, and Future,' Mr. F. Birdwood.
— Royal Institution, 5.—'Electrical Methods of measuring Temperature,' Lecture III., Prof. H. L Callendar.
— Institution of Electrical Engineers, 8.—'The Railway Electrification Problem and its Probable Cost for England and Wales.' Mr F. F. Bennett; 'The Rated Speed of Electric Motors as affecting the Type to be Employed,' Mr. H. M. Hobart.
— Society of Antiquaries, 8½.
Fri. Institution of Civil Engineers, 8.—'The Premium System of Payment for Labour,' Mr. W. G. Banister. (Students' Meeting.)
— Physical, 8.—'The Whirling and Transverse Vibrations of Shafts,' Dr. C. Chree; 'Notes on Non-homocentric Pencils and the Shadows produced by Them,' Part II., Mr. W. Bennett.
— Royal Institution, 9.—'The Motion of Viscous Substances,' Prof F. T. Trouton.
Sat. Royal Institution, 3.—'The Life and Work of Stokes,' Lecture IV., Lord Rayleigh.

Science Gossip.

The King's visit to Cambridge went off successfully last Tuesday, when the Squire Law Library, Law School, Medical School, Botanical School, and Sedgwick Museum were duly opened and admired. The first and last of these buildings are admirable specimens of the architectural skill of T. G. Jackson, R.A. It is satisfactory to have at last a suitable monument to Sedgwick, who died in 1873, and whose statue at the museum will recall to many generations of students some idea of his vigorous and delightful personality. The long Botanical School and the portion of the Medical School now opened, though not so handsome as the Squire Library, are excellent for practical purposes, being well lighted and arranged. The large lecture-room on the ground floor of the former will take 200 students, while the rich collections, much increased since Henslow's day, are exhibited to advantage.

Mr. Henry Frowde is about to publish 'A History of the Daubeny Laboratory, Magdalen College, Oxford,' to which are appended a list of the writings of Dr. Daubeny and a register of the names of persons who attended the chemical lectures of Dr. Daubeny from 1822 to 1867, as well as of those who have received instruction in the laboratory up to the present time, by Mr. R. T. Günther, Fellow and Tutor of Magdalen.

The library of the late Mr. Robert Etheridge, F.R.S., F.G.S., formerly Assistant-Keeper of the Geological Department British Museum (Natural History), will be sold by Messrs. Hodgson next Wednesday. It consists, as is only natural, of a very large selection of books on geology, palæontology, botany, and the various branches of natural history.

Next Monday is the centenary of the Royal Horticultural Society. A short historical sketch of great interest has been prepared for the occasion by Sir Trevor Lawrence, the President of the Society.

The Eichener See, near Schopfheim, in the Black Forest, which has not been seen since 1901, has reappeared. It is believed that the subterranean waters which feed the lake, and lead to its occasional appearance, are produced by the melting of the snow.

Mr. Carl Hagenbeck, the Hamburg animal dealer, has been mistakenly credited with the rearing of the two zebra-horse hybrids recently purchased by the Indian Government and now on their way to Tibet. The hybrids were bred and trained by Prof. Cossar Ewart at Penicuik, near Edinburgh, as were the eight zebra hybrids Mr. Hagenbeck is sending to the St. Louis Exposition.

We regret to notice the death on the 13th ult., at the age of fifty-one, of M. Callandreau, who had been on the staff of the National Observatory, Paris, since 1874, and made a large number of valuable contributions to dynamical and observational astronomy. The former related chiefly to the planetary theory and the figures of the heavenly bodies, and the author received one of the prizes of the French Academy for a memoir on periodical comets. In 1882 he took part in the expedition to Hayti to observe the transit of Venus in December of that year, and he was elected a Member of the Institute in 1893 in the Section of Astronomy on the death of Admiral Mouchez.

We also regret to see the death on Monday last, the 29th ult., of M. Perrotin, Director of the Nice Observatory from the time of its foundation by Bischoffsheim in 1880. M. Perrotin had, before his appointment, performed much valuable work at the Toulouse Observatory under the late M. Tisserand, afterwards Director of the Paris Observatory. That at Nice was endowed by the founder, and placed under the care of the Bureau des Longitudes. The late Director at the time of his death was in the fifty-ninth year of his age.

The Report of the Superintendent of the United States Naval Observatory for the fiscal year ending June 30th, 1903, has been received. Capt. Colby M. Chester succeeded Capt. Charles H. Davis as Superintendent on November 1st, 1902, and the work carried on has been on the lines maintained since 1846, the primary object being to obtain the series of observations necessary for the preparation of the 'Nautical Almanac,' but without neglecting the opportunity of making other contributions to astronomical science. Profs. T. J. J. See and M. Updegraff were detached from the observatory and ordered to the Naval Academy on September 20th, 1902. These and other changes thereby made necessary have left the observatory short-handed and somewhat crippled its operations. The great 26-inch equatorial is now under the direction of Prof. Skinner; the principal charge of the meridian instruments is held by Prof. Eichelberger, that of photography by Mr. Peters. During the fiscal year vol. iii. of the second series of the *Publications* of the observatory was issued, and a number of papers emanating therefrom have appeared in the *Astronomical Journal* and other periodicals. Other matters, ancillary to

the main purpose of the observatory, are dwelt upon in the Report, and testimony to the value of those contributions is quoted. The occurrence of the total solar eclipse on August 30th, 1905, is already engaging attention, it being proposed, in view of it, to send an expedition to the Spanish peninsula from the Naval Observatory.

Dr. J. Palisa, of Vienna, calls attention to some changes of brightness which he has noticed in the small planet Hertha, No. 135.

Two new variable stars are announced: Var. 7, 1904, Cygni, detected to be variable by Madame Ceraski in the course of her examination of the photographic plates obtained by M. Blajko at the Moscow Observatory (this has a period of only a few days, and varies from magnitude 8·2 to 9·2); and Var. 8, 1904, Orionis (within the convolution of the great nebula), found by Prof. Max Wolf at Heidelberg to be a little below the eleventh magnitude when brightest, and to sink at times below the fifteenth.

A small planet was photographed by Herr Götz at the Königstuhl Observatory, Heidelberg, on October 27th, which has only recently been found to be new. M. Charlois, at Nice, announced a new discovery on the 15th ult., but it proves to be identical with No. 200, discovered so long ago as July, 1879, and afterwards named Dynamene.

A new observatory has been established at Zagreb, often called Agram, the capital of Croatia, and Prof. Otto Kucera is appointed its Director. It is an offshoot of the Croatian Philosophical Society, which was started in 1887.

FINE ARTS

Recollections and Impressions of Whistler. By Arthur Jerome Eddy. (Lippincott & Co.)
The Art of James McNeill Whistler. By T. R. Way and G. R. Dennis. (Bell & Sons.)

It is disappointing that after the death of Whistler the same atmosphere of exaggerated pretension and vehement partisanship which surrounded him in life should still cling to his memory. It seems as yet impossible for Whistler's devotees to appreciate his undoubted claims to a very high, if not the highest, rank in contemporary art without disparagement of all other artists, both past and present, and without putting forward claims on his behalf which a sane and impartial criticism will scarcely allow in the future. A false atmosphere is thus created, in which any one who presumes to distinguish between his works or to point out in what qualities he excelled and in what he was deficient is supposed to be antagonistic and unsympathetic. His too ardent admirers, by thus forcing antagonism, do his memory no good.

Of the books before us Mr. Eddy's is the worse in taste, though it is, we confess, the more entertaining and intelligent appreciation of the two. It is the work of one of those admiring acquaintances of the artist who, in exchange for the reflected glory by which he enabled them to shine, permitted him to treat them with singular want of good manners, and encouraged in him some of those foibles of which the world has heard too much. We should not allude to this were not the recollections and impressions so full of servile obeisance to accredited genius. Our author does not altogether escape a less insidious form of snobbishness, as the following passages will show:—

"By his independence.....his eccentricities, and his lack of commercial instincts he managed, at a very early period of his career, to alienate—
Dealers,
Painters, and
Public."

We retain the peculiar manner of displaying this fact. On the following page we read:—

"As a result [of his teaching there] Carmen's atelier was for the time being the most distinguished in Paris, and it was not uncommon to see carriages with coachmen and footmen in livery before the door on the days that Whistler was expected."

The author's American sympathies are very evident; and not only is it elaborately proved that Whistler was an American of the Americans, that he submitted to no influences on "the other side" (we suppose he really learnt the whole of his art in the Ordnance Survey Office at Washington), but all the abuse of England (the only country which he found himself capable of living in) in which Whistler indulged is carefully retailed. Moreover, it is suggested that France was the first country to appreciate his merits; whereas, whatever the shortcomings of the press and the Academy here, it was in this country that he found support and patronage all through the earlier part of his career.

Whatever Whistler may have been, our author's American accent is unmistakable. The following passage betrays the style of the Transatlantic interviewer out lion-hunting. He is describing Whistler's house in the Rue de Bac:—

"Near the fireplace, at one end of the room, was a little old-fashioned table covered with writing materials,—paper of the smallest size, a dainty inkstand, and several quill pens. This was the table of controversy, the battlefield of disputation, the veritable mount of irony, while the ink-well was the fountain of exquisite sarcasm, and the quill pens the scalpels which laid bare the vital recesses of unlucky opponents."

All the same, our author shows to much better advantage as a retailer of personal gossip, a good deal of which is amusing enough, than as an exponent of the principles of art. Here he is intolerably wearisome, repeating *ad nauseam* a few second-hand ideas with a complacent superiority which exasperates. Nor can he keep his hands off other masters. In order to exalt Whistler's merit, Reynolds is shown up as a facile manufacturer of portraits, though it is admitted that he did a few which "have some—possibly not many—of the qualities that live." A rather belated prophecy.

Messrs. Way and Dennis's book is by no means so pretentious. The authors do not announce the most commonplace artistic opinions of the day with the air of bestowing divine revelations on a barbarous people. They too, however, incline to an indiscriminate enthusiasm; nor do they altogether keep clear of partisanship. How far they have studied his art may be judged from the statements that the only difference between Whistler's earliest and latest work lies in the superior ease and mastery of the latter, and that even this difference is apparent only to the closest students of his art. When we consider that Whistler's technique as well as his whole manner of vision changed radically from the time he finally emerged from Pre-Raphaelite influences, and when we think of the unfortunate result which contempt and flattery produced in his latest work, this statement argues a lack of perception or of a sense of proportion on the part of these exponents of his art. Nor can we for a moment admit the conclusion that certain of Whistler's etchings are to be placed on a pinnacle by themselves, even beyond Rembrandt's treatment of similar themes. Such statements do not really conduce to an understanding of the most singular artist of our time. They make him appear as an incalculable and meteoric phenomenon—an artistic Melchizedek. It would be far more interesting, as well as a truer tribute to Whistler's genius, to show how he came to develope his peculiar vision, what were the artistic and intellectual conditions under which it was formed. Whistler himself, we fear, encouraged such a view as that presented here, and it will be a long time before current opinion recovers from the unreasonable ideas about genius and the artistic temperament which he promulgated. We are, however, only too well accustomed to such an attitude among his professed admirers; and let us add that the tone here is by no means aggressive, that we only wish to enter a mild protest, and hope that some day a more discriminating, though equally enthusiastic admirer will treat the subject definitively.

The book is well illustrated with some of the better-known of Whistler's pictures, while we welcome one or two unfamiliar ones, notably the portrait of M. Duret, which is one of his most exquisite achievements in design.

ANCIENT ART.

Histoire de l'Art dans l'Antiquité. Par Georges Perrot et Charles Chipiez.—Tome VIII. *La Grèce Archaique—La Sculpture.* Par Georges Perrot. (Paris, Hachette & Co.)—The new volume of this great series appears under somewhat different conditions from its predecessors. In the first place M. Chipiez, whose creative imagination and skilful draughtsmanship contributed in so high a degree to the excellence of the earlier volumes, especially in the department of architecture, died in 1901. All readers will wish to endorse the graceful and appreciative tribute which M. Perrot, in the preface, pays to his collaborator. Fortunately the subject of early Greek architecture was mainly treated in vol. vii., which had the advantage of M. Chipiez's assistance. The opening chapter of vol. viii. treats of civil architecture; its first part, dealing with fortification, seems strangely meagre. It may be that very few town walls of early Greek period have been adequately surveyed and published; it is, indeed, curious that more should not have been done in this way. Certainly a good many exist that must belong to the time between the Mycenæan age and the Persian wars. Even among those here included the walls of Pæstum suggest a later date. The chapter on aqueducts, baths, and gymnasia is interesting, especially in its comparative description of the aqueducts made by the tyrants at Samos, Athens, and Megara. It is to be noted that M. Perrot, while accepting the Pisistratean origin of the fountain between the Pnyx and the Acropolis, and of the aqueduct leading to it, reserves the name of Enneacrounos for an ornamental fountain built by Pisistratus for the spring Callirhoe in the bed of the Ilissus.

The main part of the volume is devoted to Greek sculpture before the Persian wars. Here M. Perrot is not on new ground. We have already, in French, M. Collignon's history, not to speak of works in other languages. A new and original treatment of the subject is hardly to be expected; one turns rather to new monuments or to new illustrations of well-known works. Most notable among these latter are the coloured plates illustrative of polychromy; these are admirably reproduced by Dujardin, and really give for the first time an opportunity for those who have not seen the originals to judge of their appearance, while even those who have seen the Typhon and the Athenian κόραι, as M. Perrot wisely names them, will be glad of this permanent record of a colouring that has already faded and will inevitably fade still more. The chapters on polychromy, both natural and artificial, as applied to sculpture, are perhaps the best in the whole book, especially in their comparison of mediæval and modern analogies. The dead white, thought by the majority of the public and by some artists to be appropriate to marble, is perhaps in no small degree responsible for the lack of modern appreciation of sculpture; it is to be hoped that M. Perrot's book will contribute to kill a prejudice that has its origin mainly in accident. One would, however, have been glad to have, from so competent a hand, a fuller treatment of the question of technique in bronze and marble. Among monuments hitherto unpublished, or only partially published, the most conspicuous are the sculptures found by the French at Delphi, which, by the courtesy of M. Homolle, are here allowed to appear in anticipation of the official publication. There is a fairly complete account of the treasuries of the Cnidians and of the Siphnians, and the fragments of the early pediment provided by the Alcmæonidæ for the temple of Apollo. The author regards the sculpture of the Cnidian treasury as a typical example of Ionic art—an opinion not easy to reconcile with the correctness and precision of work that characterize the best parts of its frieze. If one is to distinguish Ionic and Doric art at this period, surely Doric influence is not out of place at the Dorian city of Cnidus, even if M. Perrot be justified in rejecting the evidence of the much-disputed inscription on the shield of one of the warriors. This little gem of a building offers many problems to the archæologist, but in it the characteristic excellences of Ionic and Doric art seem to be happily combined. The interesting metopes of the treasury of the Athenians are reserved by M. Perrot for the next volume.

The section on early Attic art is, as M. Perrot himself states, mainly derived from M. Lechat's articles in the *Bulletin de Correspondance Hellénique* and his 'Au Musée de l'Acropole.' This is somewhat disappointing, as a new opinion, of such weight as M. Perrot's, upon the many problems involved would have been most welcome. Indeed, M. Perrot seems in some cases to over-estimate the general acceptance accorded to M. Lechat's views. For example, he speaks as if that writer's strange theory as to the drapery of the Athenian κόραι had been undisputed until it was refuted by Kalkmann in 1896. As a matter of fact, the explanation so clearly proved to be correct by Kalkmann was not unknown before; it is adopted, for instance, in a paper on these statues in the *Hellenic Journal* of 1887, and was, indeed, generally current among archæologists in Athens. One or two oversights in detail, such as it is difficult to avoid in so extensive a compilation, call for notice. The figure in the tailpiece on p. 739 is not in terra-cotta, as stated, but in stone, as its technique sufficiently indicates; and, by a strange error, a modern drawing of the head of the 'Apollo on the Omphalos' on p. 646 is described as a painting by Euphronios; "iv. siècle" is a misprint for "vi." on p. 11.

The excellence of the coloured plates has already been mentioned; the photogravures are also very clear and pleasant in tone; but the process blocks inserted in the text vary in quality: the less satisfactory among them are hardly worthy to figure in so sumptuous a volume. For the drawings reproduced, M. Perrot deplores the loss of the services rendered to the earlier volumes by M. Saint-Elme Gautier, to whom, however, a worthy successor has been found in M. Siomoês de Fonseca.

Greek Art. By H. B. Walters. (Methuen & Co.) — Mr. Walters's name is a sufficient guarantee that the information contained in this little volume is trustworthy. The chief question is how far it is possible to compress so vast a subject into some 230 miniature pages. There seems, indeed, a certain absence of due proportion in the attempt, for other volumes of the same series are devoted to single masters, or to more limited branches of art. Here we have the sculpture, architecture, painting, vases, bronze-work, terra-cottas, gems, and coins of Greece. Within the limits set him, Mr. Walters has, by careful selection, succeeded in being clear and readable, and, having been wise enough not to attempt too much, will leave a fairly clear impression on the mind of the reader. The illustrations, which, though mostly process blocks, are printed on plate paper, are well chosen and clearly reproduced. A few details call for criticism. It is a pity, for instance, to find again in a popular book the statement that the Parthenon frieze "must have been well-nigh invisible while the temple remained perfect." In the bright light and clear air of Athens it must have shown up extremely well, not, indeed, to a spectator within the colonnade, but to one at a short distance away; the portions extant *in situ* show that it could be easily seen between the columns. Again, the Victories on the balustrade of the Temple of Wingless Victory at Athens are not preserved *in situ*, but in the Acropolis Museum; the Tholos of Epidaurus had nothing to do with water, and so has no analogy to "a pump-room." The remarks on painting on p. 124 seem to imply that tempera and water colour are identical. The way in which examples from the British Museum are quoted whenever possible is commendable in a book intended for English readers; but the author's loyalty goes too far when it leads him to call the bronze cista in London, with the sacrifice of Trojan captives—a frigid and monotonous composition—a "worthy artistic rival" of the varied and masterly design of the Ficoroni cista. The book is, however, on the whole, well adapted to widen the popular appreciation of Greek art. It would perhaps have been well to add a brief and select bibliography, so as to indicate to readers whose interest had been aroused where they might find the means of pursuing their study of any branch of the subject.

THE ROYAL SOCIETY OF PAINTER-ETCHERS.

The present exhibition is not striking in any way. There is a great deal of work of excellent intention and moderate accomplishment, very little, on the whole, of pretentious display, but almost nothing of distinction except M. Legros's four or five slight compositions. The loss of Mr. Strang, who, next to M. Legros, was the most definite artist and the most accomplished etcher that the Society could boast, is one of the chief causes of the mediocrity of the present show. Mr. D. Y. Cameron is also a distinct loss. Still there is one hopeful sign that the present exhibition gives, namely, the gradual disappearance of the large pictorial etching. This was one of those wilful perversions of one medium to do the work of another in which the folk of the nineteenth century took endless delight, and which we may hope the present generation will entirely abolish. A few examples still linger. Mr. Haig is indefatigable, and from Norway there comes a vast picture, *Christ in Gethsemane* (265), by Johan Nordhagen, which displays a great deal of misdirected talent. It is a great thing, however—largely due, perhaps, to the efforts of this Society—that the majority of etchers do now produce etchings, do begin to conceive their subjects in terms of the etched line. This does not mean that all produce good work, but it means that whatever ideas they have get a chance of expressing themselves; it means that one can begin to distinguish between good and bad etchings, not merely between etchings and completely realized pictures, in which, by a misfortune, the artist picked up a needle instead of a brush, and had to go through with it. Indeed, the mere fact of understanding the nature of a medium and conceiving within its limits does imply already a certain artistic achievement, and one might say that it was impossible for an etching that is a real etching to be wholly without merit. Miss Pott strikes us, for example, as one of the best of many artists here who, without any very striking talent, without any decidedly original outlook or any very strong predilections, yet produce something that deserves recognition by the mere fact of their being able to see according to the rules of their medium. Miss Pott's *Portus Lemanes* (24) is a good example of this, for, without anything great or unusual in the conception, the mere fact that the lines of rafter and roof are rendered duly in the etched line, without any superfluity or nonsense, makes it a very agreeable etching.—Mr. Hugh Fisher is another of the same type; he knows that one of the great opportunities of etching consists in the permission to begin anywhere and leave off anywhere. It does not necessitate—it almost refuses—a thorough and consistent realization. No subject would be more unendurable than his *Alps seen from a Hotel Balcony* (21) if it were realized completely; but by only drawing completely one section of the iron scrollwork he has obtained an agreeable design.—Mr. Woolliscroft Rhead's *Hag's Taper* (27) is a stronger work than either of these. It is, indeed, one of the best things in the exhibition, a fine, strong, uncompromising drawing. It is a pity that he did not refrain from putting in the distant landscape, which disturbs the design and is treated in quite another vein.—Mr. Monk's architectural studies, *Waterloo Bridge* (33), *The Market Hall* (35), and *Oxford from the Sheldonian* (32), show a certain alertness to the impression made by quaint and unusual points of view; in all he has found real subjects, and if only he would modify his manner of expressing them, should produce really good work. The chief fault we find is in a certain abandonment in his line; his wriggling clouds are very disturbing, and even the lines of the architecture are not sufficiently severe. With such striking motives as he manages to choose, a much drier manner would surely be possible.

M. Legros sends five compositions which, though slight as compared with some of his earlier productions, have great beauty. He has at present discarded chiaroscuro completely, and gets his effects purely by the forms of objects defined with a precise and yet singularly atmospheric touch. *La Passerelle* (85) is a very beautiful composition in a manner which recalls Campagnola, but with a scholarly simplification of the forms which is entirely personal to the artist. In *Un Coup de Vent* (82) this slight and blonde treatment seems scarcely so appropriate to the idea. Strangely enough, however, in *La Mort chez une Famille des Marins* (77) the primitive simplicity of the treatment is very impressive. The movement of Death himself, as he goes off shouldering his scythe, is really tragic in its matter-of-fact *insouciance*.

Mr. Frank Brangwyn's etchings, especially the *Castello della Pisa* (91), have undoubtedly

a real artistic quality of a kind. The idea is grasped with force and vehemence, and expressed with almost brutal decision, and the effect of colour is vivid; but the idea is rather obviously effective—there is no sign of sensitiveness or any pensive, lingering delight over the unobtrusive beauty of things. The shock of the first attack is the only sensation that is to be gathered from them.—This is still more the case with Mr. Alfred East's work, in which the first impression is the best. The general idea of the silhouette of dark trees against the sky in his *Clear Evening* (114) is good, but the longer we look, the more the superficiality and want of feeling in the actual forms make themselves felt.

Of Sir Charles Holroyd's plates we like best his very slight *Medway River* (164); in some of the others there is a tendency to carry the realization of certain forms further than the general massing of the design or the sense of construction will bear.

The centre of the long wall is occupied with a selection of Mantegna's engravings. It is an excellent idea thus to bring into comparison the work of some old master, and though Mantegna's are engravings, and not etchings, they are supreme examples of what can be done with pure, unaccented line.—Among the foreign contributors M. Helleu is the most prolific. His ladies' heads have become larger, but they seem otherwise unchanged. His eye is, we fear, hermetically closed against any further impressions of nature by the completeness of his too facile mannerisms.—M. Jeanniot's *L'Ouragon* (196) and *La Marche* (239) are masterly and free in handling, and M. Chahine's *La Lutteuse* (233) is amazing as a record of rapid observation, but seems lacking in definite artistic purpose.—We ought not to have omitted Sir J. C. Robinson's two small plates *Corfe Castle* (225) and the *Vale of Swanage* (226), which have, in spite of their rather uncertain execution, real distinction. They show rare scholarship and taste.

MESSRS. COLNAGHI'S GALLERIES.

Messrs. Colnaghi have on show the most remarkable collection of engravings after George Morland that has, we suppose, ever been made. A large proportion of the prints are proofs in the most perfect condition. Even those (and we confess to being of the number) who think that the collector's desire for large margins tends to supplant more important artistic considerations can hardly fail to allow that there is a peculiar charm in some of these impressions on large sheets of a paper of the most solid quality, which require no adventitious aid of mounts for setting them off to the best advantage. The majority of these prints are mezzotints, and some of them are among the finest specimens of the art. Morland's full and flowing touch, with his rich and liquid impasto, lends itself perfectly to this method of reproduction. Mezzotint in the hands of engravers like Ward and J. R. Smith seems to be the perfect counterpart of the oil technique of the eighteenth century in England. It gives all the richness of the painter's chiaroscuro, all the bravura of his touch, all the sparkle of his accents, and where it fails—namely, in precise realization of form and sensitiveness of line—the eighteenth-century painter was himself indifferent. Many of Morland's plates were used for colour printing when they had lost their first bloom, and there are here numerous examples of this admirable economy. Such plates as the *Visit to the Boarding School* (32), *A View in Leicestershire* (70), and the *First of September, Evening* (83), seem to have gained almost more than they have lost by the change. In the first of these the colour is used with extraordinary skill and taste, the monochrome foundation tone being employed throughout the background with a fine effect of atmospheric colour.

The stipple engravings, on the other hand, have not, as a rule, fared so well in the coloured states. This may be merely the accident of the individual printer, but certainly Soiron's stipples, which are really fine in proofs, look crude and flat in the coloured versions. William Ward's early stipples, *Constancy* and *Variety*, come out well in colours.

Almost all of the hundred and twenty plates which form this exhibition show the excellences of a good tradition and sound workmanship, so that choice among them must be largely a matter of individual fancy; but we think the highest point of sensitiveness and skill in the art of mezzotint is reached in William Ward's *Blind Man's Buff* (24) and *Children Birdnesting* (40). One can certainly get here as good an idea as anywhere of the scope and nature of Morland's talent. One realizes how wide was his range from the pure landscape of the 'View in Leicestershire' to the pure figure pieces and interiors of the 'Visit to the Boarding School.' And in all alike what comes out most is his astonishing skill in establishing the right pictorial relations between the figures and their surroundings, and this in spite of the fact that the interest is generally equally divided between the two, so that we can neither call them figures in a landscape nor landscapes with figures. No doubt he is helped to this by the indifference and superficiality of his view of both alike. For he is typical of the average eighteenth-century point of view, which blandly overlooked all that was obstinate or intractable in real life, and shrank from anything like penetrating vision or ruthless sincerity of expression. With Morland this is particularly striking, in that he treated scenes of common life. But he describes them in the most polite language; he gives his publicans and poachers a certain rustic elegance which allows them the *entrée* of the most precious boudoir in town, and even his sows suggest the manufacture of silk purses. It is this which makes him so good-natured and agreeable a companion, and leaves him in the end so insignificant an artist.

SALE.

Messrs. Christie, Manson & Woods sold on the 27th ult. the following works, the property of the late Mr. J. W. Knight. Drawings: C. Fielding, Loch Lomond, 99*l.* Birket Foster, Mentone, 52*l.* H. G. Hine, At Holywell, Eastbourne, 65*l.* J. Holland, A Canal in Venice, 50*l.* A. W. Hunt, Whitby from the Railway Station, 73*l.*; Ullswater from Gowbarrow Park, 52*l.* Meissonier, A Cavalier of the Time of Louis XIII., 71*l.* Sir L. Alma Tadema, Sponges and Strigils, 483*l.* R. Thorne Waite, Beverley Lock, 115*l.* Pictures: J. Dupré, A Woody Pool, Evening, 126*l.* Lawrence, A Lady, in yellow dress with blue sash, 283*l.* Millais, The Bridesmaid, 131*l.* J. Pettie, His Grace, and Her Grace (a pair), 525*l.* G. Vincent, A Woody Landscape, a river with barges in the distance, 105*l.*

Fine-Art Gossip.

Last Thursday was the press view at the Bruton Galleries of an exhibition of drawings by Aubrey Beardsley, Mr. R. Anning Bell, Mr. C. E. Brock, Mr. Walter Crane, Mr. Alfred Parsons, and other modern artists of repute.

Messrs. Henry Graves & Co. are showing at their galleries in Pall Mall further pen-and-ink and water-colour drawings of continental and British scenery by the late Mr. Clifford Harrison.

At the Goupil Gallery Messrs. Marchant & Co. have a collection of pictures and drawings on view by well-known artists.

Mr. James B. Manson is showing water-colour drawings of 'Old Paris' at 184, Adelaide Road, St. John's Wood, to-day and during next week.

We were mistaken in saying that the Pewter Exhibition would close on the 16th, for it will be open till the 26th.

Messrs. Christie, Manson & Woods will sell on March 15th and following day the remarkably interesting collection of engraved portraits, chiefly after Reynolds, formed about the middle of the last century by the late J. H. Anderdon (1793–1879). He was a fortunate collector, and made the most of opportunities which can never occur again. His knowledge and taste were excellent, as may be seen by his splendid extra-illustrated collections of Royal Academy and other art catalogues in the Print Room of the British Museum and by his legacies and presentations to various of our national museums and galleries. He had too great a weakness, perhaps, for christening anonymous portraits which came into his possession, but he did excellent service as a collector. He was one of the late Mr. F. Harvey's earliest print customers. The sale includes over 200 portraits and fancy subjects after Reynolds.

The authorities of the Louvre have made two additions to their collection of works by artists of the Early English School, which bring the number of works of this class up to twenty-nine. One of these, by Hoppner, is described as a "portrait d'une jeune dame et d'un garçonnet tenant dans ses bras un petit chat." The other, a portrait by Raeburn of Mrs. Maconochie, is stated to have been painted in 1818, and is probably the picture lent by Mr. Allan A. Maconochie Welwood, of Meadowbank, to the Raeburn Exhibition held at Edinburgh in 1876. This makes the third example of Raeburn in the Louvre. The two portraits were purchased at a cost of 150,000 francs.

We have already referred to the splendid gift of the Malmaison Château to the State by M. Osiris. It has now been decided to bring together all the articles of furniture which, according to the inventories of the period, were arranged in the various apartments in 1806, when the Empress Josephine had the place. This furniture is, for the most part, now distributed in various national palaces, notably those at Compiègne and at Trianon. To meet the necessary expense the Chamber of Deputies will be asked to grant a sum of from 500 to 1,000 francs.

Art critics are much more appreciated in France than in England; a committee has been formed, on the initiative of M. Georges Leygues, to erect a monument to the well-known writer on art subjects Gustave Larroumet. The work has been entrusted to M. Roussel, who won the Grand Prix de Rome, and who is Larroumet's son-in-law. The committee hope to have it erected in the neighbourhood of the Théâtre Français, as a kind of pendant to that of Sarcey.

The *Figaro* calls attention to the remarkable fact that the fauteuil lately occupied by Gérôme at the Académie des Beaux-Arts has been held by only three artists since 1783, the average of the three being forty years: Baron Regnault (who died in 1829) occupied it for forty-six years; François Joseph Heine for thirty-six years, and Gérôme for just forty years. This is a pleasant augury for the next occupant, who is to be elected this week. M. Gabriel Ferrier has been nominated professor at the École Nationale des Beaux-Arts in succession to Gérôme.

To the short account of the 'Life and Works of Lord Leighton,' which Messrs. Methuen have just published, the sisters and sole executors of the artist have contributed interesting letters and diaries written by him. Many of the pictures and sketches described in this book are now on view in the loan collection at Leighton House, which remains open till the end of March. The greater number of the illustrations in the volume have been reproduced, with the permission of the Leighton House committee, from the permanent collection which the family and friends of the late President presented to the house, including

the beautiful drawing for 'Summer Slumbers' given by the King when he was Prince of Wales.

The death is announced from Vienna of the sculptor Julius Steiner in his forty-first year.

MUSIC

THE WEEK.

Queen's Hall. — Symphony Concert. Richter Concert. Philharmonic Concert.

Mr. Henry J. Wood has devoted special attention to Brahms and Tschaïkowsky, and as interpreter of their works he has won a high and well-deserved reputation. But with all his admiration for modern music, he does not disdain, after the fashion of some modern musicians, the works of old masters. Last Saturday at the Symphony Concert at Queen's Hall the programme opened with Haydn's Seventh "London" Symphony, a work which, though written more than one hundred years ago, still has life, also power to charm. In the Vivace its boldness is, indeed, quite Beethovenish. The form and phraseology are old, but the music has youthful freshness and spontaneity. It was followed by Mozart's Pianoforte Concerto in A, one of three composed by the master in the 'Figaro' year 1786—a work so pure, so lovely, that one could not resist the thought that modern development was not all in the direction of progress. As to the rendering of the solo part of the concerto by M. Raoul Pugno, it would be difficult to imagine anything more delightful. He is a wonderful interpreter of Mozart—we feel, indeed, inclined to say the only genuine one at the present day. M. Pugno is not a mere pianist trying to do justice to the music, but an artist whose soul is full of love for the composer. Mr. Wood gave a fine performance of the symphony, while the orchestral accompaniments of the concerto were played with rare taste and delicacy.

The rest of the programme was modern —Brahms's Variations on a Theme by Haydn, and Strauss's 'Don Juan' symphonic poem, two works interesting in themselves and characteristic of the respective composers.

On Tuesday evening the last Richter Concert of the present series was given at Queen's Hall, but we cannot say that it was the most interesting. We have spoken above of a loving interpretation of Mozart. Dr. Richter's programme included the great Symphony in E flat, yet somehow or other he was not heart and soul in the music. The Andante seemed to lack warmth, while the Minuet was rendered in too martial a style. A rather rough performance, too, was given of Liszt's symphonic poem 'Mazeppa,' an interesting, if not altogether satisfying specimen of programme music; the realism in it is too obvious. The magnificent performances of the 'Ring' last season at Covent Garden showed plainly that Dr. Richter's great powers are not on the wane; last Tuesday, however, he seemed to us curiously unconvincing. Miss Otie Chew played Bach's Violin Concerto in E and Beethoven's 'Romance' in F; but it is to be hoped that at her recital she will be less nervous, and so enable one to judge of her capabilities. The programme ended with the second part of Act I. from 'Die Walküre,' with Miss Agnes Nicholls and Mr. Ben Davies as soloists. Mr. Schulz-Curtius announces another series of Richter Concerts during next winter.

At the first Philharmonic Concert of the ninety-second season on Wednesday evening at Queen's Hall, British art was represented by a Symphonic Prelude to Byron's 'Manfred,' by Mr. von Ahn Carse, late student of the Royal Academy of Music. The "gloom and horror of Byron's poem have had some famous expositors, among them the melancholy Schumann and the moody Tschaïkowsky." It seems a pity that a young and talented composer should attempt a subject in which neither of the great composers mentioned was really successful; but we recognize in Mr. Carse's Prelude a poetic atmosphere, restraint, and highly effective orchestral colour. It is a decidedly clever work. There were two British executants. The one, Miss Dorothy Maggs, played Tschaïkowsky's Pianoforte Concerto; it was a neat, though not powerful rendering. The young lady has evidently been taught well, and plays creditably, but it needs a pianist of the first rank to do justice to the Russian master's work. The other was Miss Marie Hall, whose rendering of the Mendelssohn Violin Concerto displayed skill rather than inspiration. Miss Elizabeth Parkina sang an interesting air, "Depuis le jour," from Charpentier's 'Louise,' an opera which we really ought to have an opportunity of hearing in London. Dr. Cowen gave a thoughtful rendering of Schumann's First Symphony in B flat.

Musical Gossip.

The first of the series of Ballad Concerts given at the Bechstein Hall yesterday week attracted a large audience. Among the vocalists were Mesdames Henry J. Wood and Eleanor Cleaver, and Messrs. J. O'Mara and F. Ranalow. Ballad and orchestral concerts are, with very few exceptions, the only ones which seem nowadays to appeal strongly to the public.

A concert of Celtic compositions was given at the Jordan Hall, Boston, in compliment to the Irish violinist Miss Maud MacCarthy, who has recently appeared with great success at the Symphony Concerts there. Balfe, Wallace, Sir Charles V. Stanford, and Messrs. Hamish MacCunn and Esposito were the composers represented. The Boston Municipal Orchestra, also Mr. M. J. Dwyer, volunteered their services.

Competitors for the Mendelssohn Scholarship at the Royal Academy of Music can enter their names up to April 7th. Full particulars respecting the scholarship may be obtained from the honorary secretary of the committee, Mr. J. Edward Street, Woodside, Caterham, Surrey.

Performances of Mozart operas are to be a feature of the coming opera season at Covent Garden. It is interesting to note that in France attention is being paid to another old master. Gluck's 'Armide' is to be given at the Paris Opéra (with Mlle. Bréval as Armide and M. Alvarez as Renaud), and 'Alceste' at the Opéra Comique. 'Armide' will also be performed at Béziers in the month of August.

Mr. Henry J. Wood received an invitation to conduct the Imperial Orchestra at Moscow last Monday, but, owing to special rehearsals for the performance of Liszt's 'Dante' Symphony next Saturday (March 12th), was forced to decline. Liszt's work—dedicated, by the way, to Richard Wagner—was given by Mr. Ganz at his Orchestral Concert at St. James's Hall, April 22nd, 1882, but we do not remember any subsequent performance.

The portrait of Ebenezer Prout, Professor of Music in the Dublin University, is to be painted by Mr. E. Bent Walker, and presented to the National Portrait Gallery. Many friends will, no doubt, be glad to join in this mark of esteem to the distinguished author, composer, and teacher. Subscriptions can be sent to Mr. R. Orlando Morgan, the honorary treasurer, 14, Holmdale Road, West Hampstead, N.W. It is proposed to close the list on March 25th.

By the death of Frederic Rose, a remarkable man in the manufacturing world has passed away. He was connected with the Broadwood house for over half a century, and died on the centenary of the entrance of his father, Daniel Rose, into the firm; the latter put the finishing touches to the pianoforte presented by the Broadwood house to Beethoven in 1817. Frederic Rose was born in 1828, entered the offices at Pulteney Street in 1842, became for a time accountant at the Bank of England, returned to Broadwood's in 1847, in 1855 became partner of the firm, and in 1900 was nominated one of its directors. These and other details too numerous to mention have been forwarded by his son, Mr. Algernon Rose, author and composer, also a partner of the firm.

The distinguished Spanish writer on music Felipe Pedrell has just completed an opera, the libretto of which is based upon 'Celestine,' the drama of Fernando de Rojas.

The first part of the sixth edition of Hugo Riemann's 'Musik-Lexicon' has just been published by Max Hesse, of Leipsic. Among new names we find Abaco—some of whose interesting music has been recently performed at the Old Chamber Musick recitals now being given by Miss Grace Sunderland and Mr. Frank Thistleton at the Brinsmead Galleries—Albert, Albrici, d'Alembert, Ansorge, Arenski, and Asantschewski.

Marschner's 'Templer und Jüdin,' produced at Leipsic in 1829, and performed at Berlin in the same year, has recently been revived at the Theater des Westens of the latter city, where it has not been heard for nearly a quarter of a century. The text and music have been retouched by Capellmeister Hans Pfitzner.

February 13th, the twenty-first anniversary of Wagner's death, was commemorated at the Palazzo Vendramini, Venice. The municipal orchestra played the 'Funeral March' from 'Götterdämmerung,' the 'Parsifal' Prelude, and the close of 'Die Meistersinger.'

Prof. Edward A. MacDowell, the well-known American composer, has resigned his post as director of the musical section of Columbia College, which he has filled with distinction during the last eight years, in order to devote himself exclusively to composition.

Le Ménestrel of February 28th speaks of Mary Sabilla Novello, who recently died at Genoa, as the last of the daughters of Vincent Novello. But her elder sister Clara, the distinguished vocalist, who made her *début* in London in 1833, is still, we are glad to say, in the land of the living.

Puccini's new opera, produced at La Scala, Milan, last month, has, according to the above-mentioned paper, met with a "chute complète et irrémédiable," being withdrawn after the first performance. The same statement is made in the last number of the *Allgemeine Musik-Zeitung*.

Among recent Parliamentary Papers is the Report of the Committee appointed by the Secretary of State for the Home Department to inquire into the question of Musical Copyright, with separate Report by Mr. J. Caldwell, M.P., and Minutes of Evidence (10½*d.*).

PERFORMANCES NEXT WEEK.

Sun.	Sunday Society Concert, 3 30, Queen's Hall.
—	Sunday League, 7, Queen's Hall.
Mon.	Popular Concert, 8, St James's Hall.
Tues.	Miss Irene Penso's Violin Recital, 8 30, St. James's Hall.
Wed.	London Ballad Concert, 3 St James's Hall.
—	Miss Adela Verne's Historical Recital, 3 30, Salle Erard.
—	Miss Ottie Chew's Violin Recital, 8, Bechstein Hall.
—	Madame Albu's Concert, 8, St James's Hall.
Thurs.	Miss Fanny Davies and Mr Ffrangcon Davies's Pianoforte and Vocal Recital, 3, St. James's Hall.
—	Royal Choral Society ('Israel in Egypt'), 8, Albert Hall.
—	Miss E. Hirschbein's Vocal Recital, 8 30, Bechstein Hall.
—	Broadwood Concert, 8 30, St. James's Hall.
Sat.	Popular Concert, 3, St. James's Hall.
—	Symphony Concert, 3, Queen's Hall
—	Metzler's Vocal and Pianoforte Recital, 3, Æolian Hall.
—	M. Jean Gérardy's 'Cello Recital, 3 30, Crystal Palace.

DRAMA

THE WEEK.

Royalty. — Afternoon Entertainment: 'Ferréol de Meyrac,' Drama in Four Acts. By Victorien Sardou. Adapted by Herbert Dansey.

But little interest can be held to attach itself to a translation of a more than half-forgotten French play, produced nine-and-twenty years ago, and now revived for a solitary occasion, even though the author of the work in question be M. Victorien Sardou. The most striking feature in 'Ferréol' is that it is a solitary excursion by M. Sardou into that world of judicial drama virtually monopolized by M. Adolphe Belot and M. Émile Gaboriau. Produced at the Vaudeville on November 17th, 1875, with M. Worms as the hero, and MM. Lesueur, Pujol, and Landrol, and Mlle. Legault in principal parts, 'Ferréol' belongs to a period when every play by M. Sardou brought upon him a fresh charge of plagiary. This one was accordingly said to be taken from 'Un Début dans la Magistrature,' by Jules Sandeau. The obligation to this brilliant writer—if obligation there be—is no more than may be accepted with no great reproach, and the work won, in the main, ungrudging acceptance. It failed, however, to fulfil expectations, and early in the following year was withdrawn from the stage. Its motive is ingenious, and its story fairly plausible. A murder is committed, and an innocent man is accused of the crime. Evidence, wholly circumstantial, of guilt is forthcoming, and presses with damning certainty upon the accused. One man besides the real murderer knows that the supposed criminal is wholly innocent. He has seen the crime committed, and can at any moment lay his hand upon the culprit. Unfortunately, at the moment when he witnessed the action, he was escaping from a nocturnal assignation with a married woman, and he cannot, without ruin to her fair fame, impart the information that he possesses. In the struggle in his mind whether he shall let an innocent man suffer or ruin the woman who has trusted to his secrecy and honour rests what is vital in the play. Something like a point of bathos is reached when, other resources failing, he taxes himself with the crime, and offers himself as a vicarious atonement. The substitution of one innocent victim for another does little to remedy matters, and the mere conception of such a device goes far to discredit the play in which it occurs. An exit from what seems an *impasse* is, of course, presented, and a shuffling and conventional explanation is finally accepted. Miss Kate Rorke lent her great powers to the part of the heroine, that of the hero being not very brilliantly rendered by the translator. Mr. Norman McKinnel was effective as the jealous gamekeeper, the veritable assassin, and Mr. Dawson Milward and Mr. Alfred Brydone were seen to advantage. 'Ferréol' can scarcely be said to add to the reputation of the author of 'Fédora' and 'Patrie,' and its withdrawal from the obscurity into which it had lapsed is scarcely to be commended.

Dramatic Gossip.

'Hannele,' the well-known dream-play of Gerhart Hauptmann, is the latest production of the German comedians at the Royalty. To Englishmen the piece is best known in the translation executed six years ago by Mr. William Archer. It lends itself indifferently to stage purposes, though the character of Hannele herself has infinite pathos. The title has been modified since the first production of the piece at the Deutsches Theater, Berlin, on February 19th, 1896. With it was given at the Royalty 'Kollegen,' a one-act trifle by Annie Neumann-Hofer, wife of the director of the Lessing-Theater.

Mr. Israel Zangwill's adaptation 'Merely Mary Ann,' produced in New York by Miss Eleanor Robson, is likely to be given at the Duke of York's Theatre, which, however, is at present occupied with rehearsals of 'His Excellency the Governor.'

'A Queen's Romance' is withdrawn this evening from the Imperial Theatre, at which it will shortly be replaced by 'A Marriage of Convenience,' Mr. Sydney Grundy's rendering of 'Un Mariage sous Louis XV.,' with Mr. Lewis Waller in the part of the Comte de Candale, so ludicrously perverted and parodied by the late William Terriss.

Three representations of Congreve's 'The Way of the World' are promised by the body calling itself the Mermaid Society. The first of these will take place at the Court on the 26th inst.

March 14th is fixed for the production by the Stage Society of Browning's 'Soul's Tragedy.' The scene of performance is not yet settled.

The withdrawal from Terry's Theatre of 'Love in a Cottage' leaves the house free for the return of Mr. Edward Terry, who will at Easter produce 'The House of Burnside.'

Much misleading information concerning French plays is supplied to the public. When we read, for instance, that Sardou's 'Ferréol' on its first production was in five acts and was a conspicuous success, we wonder whether misleading chronicles are issued in Paris or English purveyors of theatrical intelligence draw on their imagination for their facts.

The last nights of 'Old Heidelberg' are announced at the St. James's Theatre.

On Monday next the German Company will produce at the Royalty Theatre 'Lady Tetley's Schelding.' This is a German version by Mr. Hayden Coffin of 'Lady Tetley's Decree,' a play in English by Mr. and Mrs. W. F. Downing. The part of Lady Tetley will be played by Miss Margaret Halstan.

The reappearance of Madame Sarah Bernhardt is promised for June next. Neither the scene of her performance nor the character of her repertory is as yet indicated.

A. J. B. writes :—

"May I point out that last week the reviewer of 'The Divine Aretino, and other Plays,' fell into a not uncommon confusion? 'L'Unico Aretino' was quite a different person from the notorious Peter of the same town. His name was Bernardo Accolti, and he was best known as a 'society' maker of verses—something of a 'tame cat,' in fact. He is one of the interlocutors in Castiglione's 'Courtier,' among a company to which Peter would hardly have gained admission."

To Correspondents.—E. B.—J. H. R.—received.
G. C. M. S.—Hardly worth notice by us.
J. E.—See the usual sources of reference.
W. H.—Many thanks.
No notice can be taken of anonymous communications.

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THE estimation of the religious life of London by the numbering of attendances at recognized places of religious worship is a rough-and-ready procedure which appeals to the practical English mind. The plain man would assert in a rough jolly fashion that a full or empty church is a fair indication of a flourishing or withered faith, and regard as an evasion any attempts to go behind this judgment. This somewhat ponderous volume represents the results of an attempt made by the proprietors of the *Daily News* to give him the exact information he demands. The churches and chapels of London boroughs were visited by small armies of enumerators on succeeding Sundays, and the plentitude or nakedness of each relentlessly recorded. Six hundred men were originally secured to do the counting. Then

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It is well to add that each weekly raid was kept secret till the moment of action; on the few occasions when the news leaked out it was discovered that circulars and appeals were issued by members of congregations (boasting a quaint moral standard) to beat up the faint-hearted and swell the statistics for their conventicle. Later the enumerators spread into Greater London, and diagnosed the Sabbath activities of peaceful and forgotten suburbs. The statistics, their results, and the attempts by certain writers with a familiar first-hand knowledge to estimate their meaning are here presented. If the work were to be done at all it could hardly have been done better. The superintendents, indeed, seem to have taken their duty with somewhat exaggerated gravity; the primal figures are added and compared and reduced to maps and tables and diagrams which swell the bulk of the book without materially adding to its value. Members of congregations may be interested in their own figures, the more militant members of conflicting creeds exalted or abased by comparison with the failure or success of their brethren. The general public will be but concerned with the results of the inquiry and the lessons which can be drawn from it of the influence of spiritual ideals upon the life of the people of London.

The results can be easily summarized: the lessons are more difficult to interpret, and even amongst the contributors to this volume, with a more or less common standpoint of criticism and appeal, give rise to diverse deductions and remedies. Of the results in total figures, out of a population in London itself of four and a half millions, it was found that 832,000 were attending a place of organized Christian worship once a Sunday, or one of every six persons. In Greater London beyond the boundary the proportion was slightly higher. The number of women is, as is generally supposed, considerably greater than that of men. The Established Church of England is found to gather a total almost equal to that of all the Nonconformist bodies together. In classes the proportion of attendance seems least amongst the rich and the poor, greatest in the classes between. It is the middle-class boroughs, such as Stoke Newington, which show the highest percentage of worshippers. The old traditional Sabbath-keeping, with the obligation of churchgoing, is vanishing from the life of the upper classes, a fact demonstrated in remarkable fashion by comparison of the statistics given here of a census taken eighteen years ago by a weekly religious paper. In these eighteen years attendance at Anglican churches, which this class mainly frequent, has fallen by 139,000. On the other hand, no traditional churchgoing has arisen in the cities of labour which have sprung up so menacingly in the past half century, and the churches and chapels appear but as little whirlpools of religious activity in an ocean of serene apathy. In the intermediate middle class, the tradesmen of the inner districts and the suburb dweller outside, the tradition is still insistent; and the greater part of the population is here revealed going as persistently to church or chapel on Sunday as to business on the other six days of the week.

There are other points also of interest in these summaries. The social student may here learn of the failure of many an advertising and blatant mission. He may realize something of the pathos and grim humour of the fierce competition in the poorer areas between members of varying Christian beliefs for the conversion of the inhabitants—a dozen empty edifices with a few scattered children in a dozen adjacent streets. He may learn how crowds may be attracted to hired theatres and gigantic halls by music and a lively meeting; how the Roman Catholic poor flock to Mass while the saints of other religions rejoice in their beds; how the City Temple drew a larger audience than St. Paul's Cathedral; into what strange spray of weird religious variety English religion breaks in suburban areas. Christadelphians and Seventh Day Adventists and the New Jerusalem Church and all the other 184 sects of the catalogue of 'Whitaker's Almanack' are here actually revealed as with a dissecter's scalpel, gathering in their tens and twenties in the back streets of the gigantic city. What questions these figures will rouse in the minds of the investigators of the future, seeking the interpretations of these strange cults, the nature of the gods worshipped and the rites imposed!

All the commentators take a gloomy view of the general results revealed. All generally are concerned for the survival of the orthodox beliefs. All plead, some in vague, some in more specific terms, for (in barbarous terminology) a "Social Christianity." The general editor, Mr. Mudie-Smith, fervently advocates better preaching, open-air preaching, and preaching in large lighted halls. Gothic architecture he holds to be an impassable barrier to the evangelization of London. He pleads for the interest of the Church in the problem of the condition of the people and social amelioration. Mr. Percy Alden, in an admirable essay upon "East London," advocates "Institutional Churches," such as the up-to-date efforts in the American cities, in which the central hall for religious worship is enclosed within a variety of social and attractive agencies. Mr. Arthur Sherwell condemns "West London," alike in its poverty and its riches, as the most deplorable problem in England, and offers little hope for the possibility of the restoration of either class to healthful existence. Mr. Warren offers some rather trying sketches of chapels and churches in "North London," of the kind too lamentably familiar in "religious" journalism, and concludes with an attack of an alarming ferocity on the clergymen and ministers. Mr. C. F. G. Masterman, writing upon "South London," dismally announces that it is the Christians who are the chief obstacles to the spread of Christianity in England. Other papers deal with special aspects of the work of the churches, as viewed in the light of these census returns.

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wealthy are left severely alone. All seem, also, to assume that the orthodox religion, in some of the multifarious forms in which it is being offered, should be adequate to the spiritual desires of the capital of the empire. Many of the essays are full of insight and suggestion, written by men who have long studied the difficult problems here outlined. The whole book may be accepted with gratitude as a real contribution to the estimate of the life of London at the commencement of the twentieth century—a life at present entirely unrealized even by the older inhabitants of the city, and an estimate whose completion is indispensable in considering rational progress in the effort of reform.

Studies in Shakespeare. By John Churton Collins. (Constable & Co.)

We have here nine studies concerning Shakespeare, none of which is exactly novel in its contentions or conclusions, though all are full of solid information and the fruits of that erudition which is a feature of Mr. Collins's criticism. Attention has been widely directed to the theme of the first ninety-five pages, which deal with 'Shakespeare as a Classical Scholar,' and people go about declaring that it has been proved that Shakespeare was a first-rate classic. Very different meanings are attributed to that phrase, even by those who consider themselves initiated. We should not necessarily apply it to a man who had won a classical scholarship or even a good classical degree, since a strictly limited knowledge of the means to play, in Prof. Butcher's neat phrase, the peculiar twisters of the examiner with a straight bat, need not and often does not imply a general grasp of two great literatures as a whole and their developments. There was a famous Balliol scholar who discovered Marcus Aurelius late in life; and there are a great many present-day scholars who know little or nothing of, say, Claudian, or Apuleius, or Theocritus. But on the lowest reckoning Shakspeare was not, according to our judgment of the available evidence, what we should call nowadays a moderate classical scholar. Stratford Grammar School was one of the better sort; the researches of Mr. W. C. Hazlitt and others have shown that a very fair amount of training in Latin was available at such institutions. We do not know if Shakspeare was taught there, but we may endorse Mr. Collins's view that "with some at least of the principal Latin classics he was intimately acquainted." 'The Comedy of Errors' echoes Plautus, the 'Rape of Lucrece' the 'Fasti' of Ovid, neither of these sources being available in translations at the time so far as is known. At this point in the argument we enter on a long display of parallel passages, which are in many cases by no means convincing, and which as a whole say more for Mr. Collins's reading than his judgment. The quotations from Ovid regarding the story of Lucretia satisfy us that Shakspeare did go to the Latin author rather than follow Chaucer, Lydgate, or Painter.

But looking at some passages which follow, in which it is suggested that Shakspeare borrowed from Ovid, or Plautus, or Horace, we can only say that theory in connexion with uncommon knowledge has a habit of upsetting common sense. Many of these coincidences are simply the common stock of human wisdom. We have heard a peasant of the Midlands, who was innocent alike of Horace and Shakspeare, make the exact reflection which is quoted from 'Much Ado,' IV. i., and is said to "look very like a paraphrase" of a passage in the 'Odes.' We were reading Sophocles at the time, who says much the same thing, and the casual collocation of the poet and the peasant impressed itself upon our memory. Mr. Collins says that the expression in 'Henry V.' (I. i.) about the summer grass, "*unseen yet crescive* in his faculty," is exactly the expression and image in the twelfth 'Ode' of the first book of Horace, ll. 45-6:

> Crescit, occulto velut arbor ævo,
> Fama Marcelli.

We fail to see any particular exactness, since in one case it is a tree and in the other "summer grass" which is growing; but if both poets had said that you could not see either trees or grass growing, and that this was the way in which the young man they had in mind had grown, we should no more think that one had borrowed from the other than that the bard who explained that his heroine "wore a wreath of roses" went to a fragment of Greek tragedy recording a similar adornment for the mention of that touching circumstance. If Mr. Collins thinks that "a sea of woes," "the lazy foot of time," and such commonplaces, prove anything cumulatively or individually, he is little better than the Baconians in his ideas of effective evidence. To such a mind the proof that Solomon wrote Homer could present few difficulties, for abundant parallels between the two bodies of literature passing under these names might be established.

Occasionally there is other evidence to modify conclusions here stated; for instance, we are told that "in 'Lear,' III. vi. 85, the phrase—

> You will say they are *Persian attire*,

if not an actual reminiscence of the 'Persicos apparatus' of 'Odes,' I. xxxviii. 1, could only have occurred to a classical scholar." It might have occurred to anybody in Shakspeare's day, for it is well known that a Persian embassy was sent to England early in James I.'s reign. There are allusions to the Shah of Persia in 'Twelfth Night,' and in this passage the idea of an embassy is natural because Lear is choosing Edgar as one of his retinue.

Again, Lear's speech in the crashing of a thunderstorm, "tremble, thou wretch," &c., may recall a passage in Juvenal, but the details in each case do not warrant the confident expression, "an exactness not likely to be accidental." Lightning commonly stirs the fearful conscience. Vivien in Tennyson's poem found a crash of thunder terrifying, and felt that it was aimed at her. We have ourselves witnessed similar tremblings and even prayers produced by one of the greatest storms of modern times. We have no space to exhibit the Latin and the English of these parallel passages in each case side by side, but we give one such instance of correspondence. Mr. Collins says:—

> "So, too, in '1 Henry IV.,' I. ii.:—
>
> If all the year were playing holidays,
> To sport would be as tedious as to work;
> But when they seldom come, they wished-for come.
>
> Which is exactly—
>
> Facere hoc non possis quinque diebus
> Continuis, quia sunt talis quoque taedia vitæ
> Magna. Voluptates commendat rarior usus
> (Juvenal)."

Will our classical readers endorse that "exactly" and see more than "mere coincidence"? We think not. The drones and workers of this world have many times sworn to the truth of this commonplace; only our doctors tell it to us as if it were new, because they know it is too trite to influence us as it should.

We find no satisfactory traces of Virgil in Shakspeare; indeed, he exhibits a marked divergence from Virgil's conception of the story of Æneas, which we might have expected to prevail in the play most abounding in classical allusions, 'Antony and Cleopatra.'

It is fair to note that Mr. Collins does occasionally allow that his coincidences may be casual, but he considers them cumulatively decisive. Further, he thinks that through Latin translations Shakspeare was "more or less familiar" with the Greek dramatists. Such translations, as he shows, were available. The coincidences which he quotes in this section are at first sight more impressive than every-day metaphors and common, proverbial wisdom; but we may as well say at once that they do not convince us in the least. We have long noted most of them, and others not here presented, for our own pleasure on the margins of our books; but it never occurred to us that they made out Shakspeare a glorious thief who appropriated appropriate things, as the late Samuel Butler said. The fact is that the language of poetry is much more confined than that of prose. Its very elevation renders its vocabulary restricted; it cannot play with the vernacular and be grave and beautiful as well; it rejects the varieties of the humorous spirit. One of the cleverest of our modern men of letters, who are nothing if not enterprising in the pursuit of the new and striking, withered and agonized over the right adjective for a rocket, and found that his final choice was Tennyson's. Tragedy, in particular, is limited to great themes and great people. So we find necessarily abundance of similar situations in Greek and English; we never read the story of the Œdipus of Colonus, softened by suffering, without thinking of Lear. To give two passages not mentioned by Mr. Collins, the Stranger says of Œdipus that he is

> γενναῖος, ὡς ἰδόντι, πλὴν τοῦ δαίμονος,

which is closer than many of these so-called parallels to

> He is a man, setting his fate aside,
> Of comely virtues.
> 'Timon of Athens,' III. v.

But there is nothing more to be noted here than the genius to put the discrepancy between fate and deserving barely and poignantly in both poets.

When Antony cries—

> O Sun, thy uprise shall I see no more,

he makes a remark so obvious that he recalls many other passages besides one in the 'Ajax.' It is no part of our business to

show the extent of our reading by quoting them.

> It seem'd so hard at first, mother, to leave the blessed sun,

said the May Queen; and what more natural to miserable mortals than to lament the loss of that great source of light and heat which shines, or is fabled to shine, on the just and the unjust? The analogies between Clytæmnestra and Lady Macbeth, the Paronomasia of tragedy, the injunction to fling away ambition, the problem of superhuman justice underlying apparent wrong—all these things and many more belong to Greek and English alike; they are, and will be, the stuff of many tragedies while the human mind is the human mind. The borrowing is, the man of science might say, but the inherited memory of human tradition, the mere reflex action of nerves and mental processes going through the eternal round of circumstance and environment which is called life. Mr. Collins sees the difficulty that the Greek dramas could hardly have been known to an intellect like Shakspeare's without leaving their mark on his work in borrowed incidents, situations, and scenes, or at least direct and habitual references. His answer to this is, he says, "obvious," but it seems to us more ingenious than satisfactory, being merely that Shakspeare was pre-eminently the child of his own age, and had to consider his audiences, who would not tolerate Greek tragedy. Why Greek sources should be considered pedantry any more than Latin by a crowd probably equally ignorant of both is not clear to us. We add, before leaving this essay, that Mr. Collins has suggested for the phrase of Shakspeare, "muddy vesture of decay," two separate sources, Plato and Euripides (pp. 35 and 52), reminding us somewhat of the enterprising amateur who takes two photographs on one plate.

The essay on Sophocles and Shakspeare should be read next, as it proffers the claim that "their theology as well as their ethics are practically identical." This is broadly true, since both may be credited with that religion of men of letters which Pater acutely adumbrated in his 'Appreciations,' that reverence for the superhuman which is none the less genuine because it affirms no consistent cause or source of powers beyond human ken to explain it. But the differences introduced by the influence of Christianity make the resemblance really limited. Mr. Collins has here used the essay in 'Hellenica' concerning Sophocles, which is not the last word on the subject, though a useful summary.

That both poets were charming companions cannot be doubted, but we lack any evidence in the Greek of the humour which gave us Falstaff—the humour without which many are unwilling to grant great artists the highest rank of all.

We have left ourselves no space to refer in detail to the other essays, which well deserve notice. The whole volume contains a body of information and criticism which cannot be neglected, though it is presented with no particular grace of style. 'Shakespeare as a Prose-Writer' is an excellent study of a side of him which has attracted little attention. Mr. Collins notices that a large percentage of current quotations are from the prose portion of Shakspeare's work; but the list which follows includes "Brevity is the soul of wit," which is surely from the blank verse of a speech by Polonius. The study which pleases us most among the remainder, though all deal well with recognized subjects of the common Shakspearean commentator, is one on 'The Text and Prosody of Shakspeare,' a review of a book by A. P. Van Dam and C. Stoffel. This contains ample vindication of the text of the First Folio, which has of recent years, like the Medicean MS. of Æschylus, been credited with the authority it deserves, and often been vindicated against the wild conjectures of the ignorant by contemporary usages in other writers of the time. Mr. Collins shows a certain hardness and vexation of tone in dealing with the mistakes and slips of others which does not become a mature scholar. Still, if such a tone is justified anywhere, it is in dealing with 'The Bacon-Shakespeare Mania,' the concluding subject of his volume. We do not in the least regret our decision that such theories deserve no attention at all in quarters where literature is taken seriously. We meet occasionally adherents of this strange delusion who have been converted, they tell us, by one or two magazine articles. But when we come to test their knowledge of the life and circumstances of the two figures involved, not to speak of elementary facts concerning Elizabethan spelling and English, we find that they know very little of Shakspeare at all, and nothing whatever of the main works of Bacon. The one writer they have literally and metaphorically shelved; of the other they do not even know the correct title.

The Psalms in Human Life. By R. E. Prothero. (Murray.)

At the close of the first chapter it is stated that to collect some of the countless instances in which the Psalms have

> "guided, controlled, and sustained the lives of men and women in all ages of human history, and at all crises of their fate, is the purpose of this book."

It appears that so far back as 1878 Mr. Prothero discussed with Dean Stanley some of the notes on which this book is founded, and though five-and-twenty years have passed since that date, the preparation of a work of this kind may well have required so long a period. As indicated in the title, human life is dealt with; and generally it is life marked with pathos or stamped by tragedy. Page after page of history is opened, and we are shown the early ages of Christianity, the Middle Ages, the Reformation era, the times of the Huguenots, Puritans, and Covenanters, and even the days of the Boer War; and from these a thousand and one instances are chosen to illustrate the use of the Psalms in religious life and their effect. Mr. Prothero has had a splendid story to tell, and he has told it well. In a book so full of instances, critics will naturally find many statements to challenge. Mr. Prothero, speaking of the Psalms in national life, says:—

> "In all the Coronation Offices, from Egbert to Edward VII., not only the services, but the symbolic ceremonies are based upon the Psalms,"

and he mentions, among other details, "the oil of gladness above his fellows." Is not the anointing, as Dean Stanley pointed out, copied from the ceremonial of Solomon's coronation? Some arguments may be adduced for the assertion:—

> "From the Psalms are descended books like the 'Confessions' of St. Augustine, the 'Imitation of Christ' of Thomas à Kempis, the 'Grace Abounding' of John Bunyan, the 'Devotions' of Bishop Andrewes, the 'Thoughts' of Blaise Pascal."

But are these books really descended from the Psalms? It is true that in the 'Confessions,' to take that example, there are constant references to the Psalms; but in the first chapter of the first book, which may serve to illustrate the whole, there are as many quotations from the New Testament as there are from the Psalms. Within the canon of the New Testament there is no book of lyrical compositions, and Christians have found in the Psalms, accepted from Israel by the Church, expressions for their varied emotions; but a book like Augustine's 'Confessions,' which is a Christian's autobiography, may surely be described as descended, if descent is to be traced, from the New Testament.

Hildebrand's last words are quoted, "I have loved righteousness, and hated iniquity; and therefore I die in exile," and are referred to v. 8 of Psalm xlv. This is a correct reference to the Prayer Book version, but the reader who turns to his Bible will be almost amused to find that the words are, "All thy garments smell of myrrh and aloes and cassia," and may wonder what the dying Pope had to do with them. A reference which Mr. Prothero makes to St. Francis is misleading. He writes:—

> "But if.....Francis refused to allow a novice the use of a Psalter, the same biographer [Brother Leo] again and again illustrates his love of the Psalms."

Francis refused the Psalter, not from any imaginable antagonism to it, but for the reason given to the novice:—

> "When you have a Psalter you will wish to have a Breviary, and when you have a Breviary you will sit in a chair like a great prelate, and will say to your brother, 'Brother, fetch me my Breviary.'"

In the account of the death of Hus and Jerome of Prague, Mr. Prothero describes each of them as using with his latest breath the words of the Psalm, "Into Thy hands I commend my spirit"; and for the chapter in which the account is found Creighton's 'History of the Papacy' is named as one of the authorities. Creighton, however, gives a different version. Hus, he says, began to sing from the Liturgy, "O Christ, Son of the living God, have mercy upon us!" and as he was proceeding, the wind swept the flames up into his face, and he remained speechless. Jerome is described as singing a hymn till his voice was choked by the smoke.

Mr. Prothero, following Froude, says Darnley on his last night, after the interview with Mary Stuart, read the 55th Psalm, "one of the portions appropriated in the English Prayer-Book for the day that was dawning." Froude quotes as his authority

Sir William Drury (Drury to Cecil, March, 1567, Border MSS., Rolls House). In 'The Mystery of Mary Stuart' Mr. Andrew Lang, on the authority of what he styles the Lennox MSS., says: "After singing, with his servants, Psalm v., Darnley drank to them, and went to bed."

Scottish ecclesiastical history offers many themes for disputation, and few Presbyterians will be found to agree with Mr. Prothero's statement: "One side of Knox's work remained incomplete. Episcopacy was not abolished." It must be asserted that Episcopacy was abolished, unless Mr. Prothero is able to show that the superintendent of the 'First Book of Discipline' was identical with a bishop. It is an error to refer the book of Canons to 1637, as the year in which Charles I. attempted to introduce that book and a Liturgy into Scotland. The book of Canons was published by royal authority in 1636. Not unnaturally Mr. Prothero sees in the Boers, of whose religious life he speaks, many things to suggest the Scottish Covenanters. "But as it has been," he says,

"with the Covenanters, so it may be with the Boers. Virtues which lent dignity and pathos to the struggle for independence may gain a broader sphere of exercise than the narrow field on which they were previously concentrated. The record of the Cameronian Regiment, raised among the defeated Covenanters, and first commanded by one of the leaders at Drumclog, may be reproduced on a larger scale in the future history of the Boer people."

Studies in Dante. By Edward Moore, D.D. Third Series. (Oxford, Clarendon Press.)

A new instalment of Dr. Moore's 'Studies' is always sure of a welcome from Dante students in this country. Amid the flood of sentiment and paradox, of impressions which, however creditable they may be to the taste and feeling of individuals, are of no consequence to the world at large, and shallow efforts (in which the literary sense is entirely absent and pedantry is seldom backed by erudition) to say something new, the student hails Dr. Moore's sturdy common sense and his wide and accurate learning as a patch of solid ground under his feet.

The present volume contains papers on the astronomy and the geography of Dante; the date assumed by him for his journey through the next world; the symbolism of the quasi-apocalyptic cantos with which the 'Purgatory' concludes; and the genuineness of the 'Letter to Can Grande.' Those who know their 'Commedia' will see that a discussion of the first four subjects named will embrace pretty nearly all the stiffest *cruces* of the poem; while the fifth offers an interesting exercise in a branch of criticism for which Dante's minor works, most of which went through a more or less protracted period of oblivion after their author's death, afford extensive opportunities. In these cases the question of genuine or spurious can never, of course, be absolutely decided, though something like certainty may be attained by literary instinct and knowledge of literary history. As regards the letter, for example, one may pretty safely say that if it was forged at all, it was forged before 1400. During the following century there is no evidence that any interest was taken in Dante's prose writings. Even unquestioned letters of his were allowed to drop out of sight, and seem now to be hopelessly lost. Then, when the Renaissance was in full swing, what man of letters would have lowered himself by writing anything so terribly un-Ciceronian? If, on the other hand, it is an early forgery, what did the forger expect to gain by it? If an alleged "find" of that sort had excited any interest, would not the finder have been at once called upon to show the original? and would there not have been plenty of people competent to speak to Dante's handwriting, specimens of which we know were in existence fifty years later? But, in truth, we feel considerable doubt as to whether, after Dante's death, any one (except the theologians) remained capable of employing scholastic Latin after his fashion as a living and handy instrument for the expression of thought. A page of Boccaccio or Petrarch on the one hand, and of Benvenuto on the other, will show how men either "paid attention to style" or lapsed into a jargon hardly superior to that of the *Obscuri Viri* of a hundred and fifty years later. If the letter to Can Grande was not written by the author of the 'De Vulgari Eloquentia,' we can only say that the trick of "composition" was far better known in the fourteenth century than any other evidence would indicate. Dr. Moore has not, indeed, made much of this point. He has rather proceeded in his own patient and cautious way to demolish one by one the arguments, mostly *à priori*, which have been brought against the genuineness of the piece. Incidentally he mentions a curious fact, which we do not remember to have seen noticed before: that the chapters into which it is divided correspond in number with the thirty-three cantos into which, as is well known, Dante divided each cantica of his poem.

Another paradox which is very convincingly treated—for those who need to be convinced—is that which will have it that the year of Dante's journey was not the almost universally accepted 1300, but the following year. To most students of the poem who are also acquainted with the circumstances of the poet's life the maintenance of this view by any serious writer can hardly appear other than evidence of a strong desire to "put himself into the trick of singularity." But such there are; and so they must be dealt with; and nobody is better qualified than Dr. Moore to deal faithfully with them. His urbanity, too, never fails him. He can write with patience of a critic who gravely debates whether a fiend is likely to have reckoned by the Julian Calendar, or bases an argument upon the presumption that Adam did not know of the Precession of the Equinoxes; and is at pains to demonstrate the futility of theories which many would be inclined to brush aside with an "ineptum mehercle ac stultum nebulonem!"

The concluding cantos of the 'Purgatory' will afford material for discussion as long as the poem is read. A symbolic meaning lurks in every line, almost in every word, which it requires a minute acquaintance with the facts of both past and contemporary history, as regarded by the author, as well as with his personal history and opinions, to explain. Here, of course, the personal equation comes in twice over. Not only is it necessary to consider the author's own views, but also in judging of them every reader is apt to be influenced by his own. As in the Bible, so in Dante, each man seeks and finds his own dogmas. Yet on the broad features most scholars are now pretty well agreed; and the account here given will be generally accepted. We should be inclined rather to regard the mystic Car as denoting the whole Divinely ordained constitution of human society than to limit its meaning to the particular branch of that order called the Church. Civil government, it should be remembered, was no less sacred in Dante's eyes than ecclesiastical. This no doubt involves the rejection of the explanation which sees in the Tree the symbol of the Empire, which, indeed, has never appeared wholly satisfactory, though we are not at this moment, or in this place, prepared to discuss an alternative. On the question of the reproaches addressed by Beatrice to Dante and their full significance, Dr. Moore will carry most of his readers with him. To some of his points one is even inclined to say "Agreed" before he has done with them. Still, so long as so much "worthless and base comment" on some of the subjects involved remains current, full discussion can hardly be called superfluous. We may observe in passing that Dante certainly shared to some extent in the penalty of the first cornice, as well as in those of the third and seventh; and he distinctly says that it is one which he knows himself to deserve. From other sources we know that the cornice of the *iracondi* was likely to claim him for some time. Thus, by analogy, we seem entitled to argue that, at least to his own doubtless sensitive conscience, there appeared grounds for dreading the flames of the seventh. Further than this we need not go; nor are we obliged to hold that transgression of this particular kind was responsible for more than a small part of Beatrice's reproof; but that it was in Dante's mind we cannot doubt, nor that it went deeper than the youthful exercises in which the name of Pietra appears.

Where we must part company with Dr. Moore is in the last division of this article, in which he broaches a wondrous new theory as to the DXV prophecy. Stated briefly, his point is that the person indicated is the Emperor Henry VII.; the letters of the name *Arrico*, if given numerical values corresponding in the case of the first five to those of their Hebrew equivalents, and in that of the sixth, to its position in the list of modern vowels, producing when added together the number 515. Putting aside the great improbability that such a form as "Arrico" for the regular "Arrigo" (as though an Englishman wishing to treat "Henry" in the same way should write it "Henrey") would occur to Dante, we would point out that if the prophecy was written, as Dr. Moore supposes, before Henry's start for Italy, he was then to all appearance on the best of terms with the Pope, and in no way hostile to the French king; while if it belongs to any time after Clement had shown his hand, it argues an inconceivable optimism on the poet's part, for long before the ill-starred emperor had reached Rome, it was pretty clear that his chance of overthrowing

the "fuia" and the "gigante" was hopelessly small. Nor can we agree that so strong a word as "anciderà" is likely to refer merely to a political defeat. The "senza reda," again, seems far more appropriate to a moment when the inheritance after a brief tenure had once more been vacated, and those who remembered the long interregnum might well suppose that this time it would be endless. Still it must be said that Dr. Moore defends his thesis with a great array of learning, and that, whether we agree with him or not, we cannot but draw profit from reading him.

There does not seem much difficulty—to pass to another topic—about the epithet "tricornis," applied by Dante to Europe. Surely the three great peninsulas make it highly appropriate, without troubling Albertus Magnus. There are, however, plenty of other difficulties—at all events, to those who know only the modern atlas—to be found in Dante's geography, and the article on this subject (originally delivered, the author tells us, as a lecture at Florence) will be welcome to many readers. Even those who care more for geography than for Dante ought to delight in the curious lore which Dr. Moore has collected. We wish he had told us something about the mysterious Eunoe, which rises from one source with Lethe on the summit of the Purgatorial mountain. It is hardly likely to have been a pure invention of Dante's; yet much search has failed to reveal any place in his usual authorities which can have suggested it.

In the chapter on astronomy we have the inevitable discussion as to the identity of the "concubina di Titone antico." Dr. Moore, as readers of his former works are aware, supports the moon-dawn theory. We can only suggest that he should ascend the tower of Canterbury Cathedral about ten o'clock on the evening of next Easter Day (when the moon will be about the same age as at the Easter of Dante's imagining), and ascertain how much of Scorpio he can see, and how it is placed with regard to the moon. If he will further (with plenty of rugs) remain in his lofty position till the dawn "begins to whiten in the gallery of the East," which will, we take it, occur soon after 3 A.M., we shall be surprised if he does not observe the constellation in question placed, so far as any ecliptic stars at that season in our latitude can be, where it may fairly be said to be "on the forehead of the dawn." Let us add that we do not believe for a moment that Dante consulted calendars for this and his other pictures of celestial phenomena. He described, as every great poet does, what he himself had seen in similar circumstances. Nor, in the case of such as vary from year to year, do we believe that he always was careful to see that they fitted the supposed date of his journey, which would quite account—as, indeed, Dr. Moore points out—for the morning Venus that so distresses Prof. Angelitti. To return for a moment to the moonrise—we do not understand Dr. Moore's "paraphrase in plain prose" of the passage in question:—

"The Aurora before moonrise was lighting up the eastern sky; the brilliant stars of the constellation Scorpio were on the horizon; and finally it was shortly after 8.30 P.M."

Apart from the fact that the stars in question are not on the horizon till at least an hour and a half later, how does this agree with what we read three pages further on?—

"The word *balco* implies some elevation, and clearly indicates some phenomenon *in the sky*, and would lose all significance if applied to light down on the waves."

But, after all, these are technical matters, with which we must no longer detain our readers. One point we may perhaps be allowed to touch on. In regard to the *vll.* "tre" and "trenta" in 'Par.' xvi. 37, Dr. Moore, while contending strongly for the latter, seems to have overlooked the important fact that Dante's own son, with full knowledge of the alternative, distinctly states that the former is correct; and it is conceivable that he may have had access to family archives; as also the licence, for such it undoubtedly is, involved in taking the word *fiate* as a dissyllable. Nor can we agree that the objection based on the improbability of Cacciaguida's starting on a crusade at fifty-six is wholly absurd. A man of that age in the eleventh century, and long afterwards, was for such purposes as old as one of seventy would now be thought; nor indeed, according to Dante's own scheme of the virtues appropriate to the various stages of life, would soldiering be one of the functions of *Senettute*.

But we are clearly showing symptoms of that "fanaticism" which, according to Lowell, Dante alone among "universal poets" calls forth. Let us conclude with thanks to Dr. Moore in the name of all such fanatics, present and future, for a most interesting and suggestive book.

Die Werthschätzung in der Geschichte. Von Arvid Grotenfelt. (Leipsic, Veit & Co.)

The author, who lectures at Helsingfors, prefers the German language to give us the results of his studies on the proper method or methods of writing history. He is careful to tell us in his preface that he in no way pretends to instruct budding historians, still less to advise those who have already declared themselves. His essay is merely a critical review of what has been said on the theory of writing history. Foremost, of course, comes the position which we criticized in giving an account of Prof. Bury's inaugural lecture—that history is a science and nothing more. It appears here in the German form of insisting that the treatment shall be strictly objective, and that the historian's subjectivity is a disturbing element, which he must banish from his work. A careful and accurate summary of all the attainable facts, with a full account of all the sources and references, and an absence of reflections and judgments—this is what a new school consider the perfection of historical science. They go even further, and tell us that the individual and exceptional can give us no scientific knowledge; that it is the establishment of general conclusions which alone can be called such; that it is the history not of particular men, but of mankind, which is proper history; and they conclude that such a science, which is almost purely sociology or political science, is the new conception which must replace the older notions on the subject.

It is not difficult for Dr. Grotenfelt to show that such a theory is chimerical. An absolutely objective treatment of the life of any community is wholly unattainable, and were it even possible it would probably be very incomplete history. In the first place, historians are not to be divided into objective and subjective observers (we apologize for harping on these hateful terms), but into those who imagine themselves absolutely impartial, and those who do not. As our author justly observes, the very selection of the important or suggestive particulars from the myriads at the historian's disposal implies a choice on his part, and that choice cannot but be influenced by his character. The ordering of the facts collected is liable to the same influences. And when we come to examine the facts in any complex human history, we find, alongside of the general causes which produce in every average man the same effects, the great disturbance of striking personalities, which impose their will upon the "crowd of Remus," and seem to alter the course of affairs by bringing the new antecedent of a free cause, as Kant would say, into the time sequence of ordinary cause and effect. Nor is it even necessary to postulate a great free will as the ground of the disturbance. The existence of atavism makes it easily conceivable that while ordinary men are swayed by their proximate parentage and circumstances, a few reproduce the character of far-off ancestors, whose life was so different that their way of thinking is strange to the ordinary man of yesterday's growth.

As the author justly observes, it is not as exponents of the age, but as exceptions to it, that great men have their real importance and value in history. It is absolutely inconceivable that any human historian, any man with a heart as well as a head, could be absolutely impersonal in dealing with these great and pregnant exceptions in human history. How can he avoid implying, even if he avoids stating, his estimate of what they have done for the benefit or harm of the age in which they lived? To say that they are the mere outcome of their time, and that if they had not lived some one else must have started up and done about the same work, is to make an assertion wholly beyond proof, and against all probability. Hence, at every point of the argument, the so-called objectivity of the historian is shown to be a delusion. On the other hand, it is the duty of every serious inquirer to aim at impartiality, to put it to his conscience whether he has stated all the important facts, and stated them as fairly as he can. The writer gives the excellent advice that all impressions or estimates should be separated, as far as possible, from the narrative, and put forward explicitly as the author's views. This every serious historian in our day professes to do, though he may often fail in acting up to his profession. But more we cannot expect, unless we reduce history to a mere catalogue of facts, and even then omissions may falsify the picture. The conclusion seems, therefore, to be that the study of human history can only be called a science in a very loose and popular sense. Even that branch which professes to pursue generalities only, and which calls itself sociology, or national psychology, though

its deductions may be apparently syllogistic, must accept premises which are not strictly universal, and so deduce only probable conclusions.

In the examples commented on by our author there is great lack of English works. Buckle, indeed, in his wonderful book which sowed the dragon's teeth of controversy among the German theorists, provides the starting-point of many discussions, but, with this exception, Germans only—Ranke, Sybel, Treitschke, Mommsen — are the models criticized, while many German theorists on the proper definition of history are cited and controverted. Gibbon is only casually mentioned, and there is no mention of Stubbs, Freeman, Seeley, or Hallam —the last being the nearest approximation to the unrelieved dulness of objectivity in history—not to speak of Macaulay, Froude, Lecky, and others who are palpably enough subjective.

The writing of history as an art appears to be wholly out of fashion in Germany; even Mommsen's book is here spoken of as one to be replaced by something less redolent of German Imperialism; and yet there are few arts more dignified, more attractive, and more profitable to civilized men. Without Herodotus and Plutarch our knowledge of general Greek history would be small indeed; without Thucydides our minute knowledge of a critical epoch equally void; yet the former two do not conceal their artistic purpose, and the latter cannot conceal it from any but the most childish critic.

With this observation we part from a book which, though too diffuse, is both instructive and suggestive.

NEW NOVELS.

V.C.: a Chronicle of Castle Barfield and of the Crimea. By David Christie Murray. (Chatto & Windus.)

Polson Jervase has been brought up as a gentleman, and is the son of a rich man. On the eve of the Crimean War, when his commission has already been purchased, he discovers that his father has come by a large portion of his money through dishonest means, and being a youth of singular integrity, he deliberately shakes off the dust of Castle Barfield and enlists as a private. The reader is not told too much of the inevitable unpleasantness of this position. The little scenes on the bank of the Alma and in the trenches before Sevastopol are described in Mr. Christie Murray's usual breezy, pleasant manner. How Polson wins distinction by the rescue of his enemy, who is also his father's creditor, and how he returns home to happiness, fame, and prosperity, the reader may be left to discover for himself. The characters are well and individually defined, and there is pathos in the pleading and repentant attitude of Polson's father.

The Trackless Way: the Story of a Man's Quest of God. By E. Rentoul Esler. (Brimley Johnson.)

Judged on its artistic merits, Miss Rentoul Esler's new novel is heavily handicapped by the strenuousness of its subject, beneath which the purely human interest, in itself considerable, goes far to be submerged. It is, however, a book of real power, upon which conscientious work has been ungrudgingly bestowed. Gideon Horville, the young minister whose genuine interpretation of Christianity developes in him views hopelessly at variance with the narrow tenets held by the Presbyterian Church in Ireland, is a fine character, upheld by his own buoyant strength through the long martyrdom of trial and dismissal from his presbytery, and only failing, as such a character might, in his human relations. Yet in these human relations there is at least one admirable situation, to which too little space is devoted, whilst countless pages are absorbed with Horville's own mental agony and consequent development. His marriage with Lilias Venner, a girl of good social position in Dublin, of intelligence above the average, and overweening self-conceit, is foredoomed to failure; but the chapters concerned with their brief romance are the best in the book. Her desertion of her husband from mixed reasons of boredom and jealousy, her false step in publishing a book without permission of the author, and the chilly manner of their final reunion do not carry the stamp of conviction. Nor altogether does the character of the stone-breaker, who is at once Gideon's worst enemy and his best friend. The description of the narrow village community in Ulster is well done, and one of the minor characters introduces an element of pathos which is not without humour.

Facing the Future; or, the Parting of the Ways. By Robert Thynne. (Fisher Unwin.)

Mr. Thynne's novel is a bold and uncompromising attack upon the most advanced section of the Ritualistic party, whose practices he characterizes as those of a second "Oxford Movement." The duplicity of certain clergymen, who, whilst professing to remain in the English Church, are secretly making advances to Rome on behalf of themselves and of their flocks, he exposes in no sparing terms. It is to be sincerely hoped that there is some exaggeration of detail in Mr. Thynne's account of the barbarities practised at the Anglican sisterhood of which for a time the heroine is an inmate. Meantime the professor who is to be raised to the Episcopal bench for the moderation of his views is in an awkward position between his daughter, temporarily under the dominion of traitors, upon the one hand, and his brother, an ardent Positivist, upon the other. The romance is of secondary importance, and the subject-matter is unsuitable to fiction, but the book is to some extent impressive, from the care as well as the apparent conviction with which it is written.

The Web. By Frederick Trevor Hill. (Heinemann.)

The "web" in question is of a legal description, constructed from the infinite possibilities of complication afforded by the varying divorce laws of different American States; and the beautiful and blameless wife of a hopeless morphine drunkard is the victim therein entangled. The difficulty is solved at last by the gentle hand of an assassin, whereupon suspicion, of course, falls successively upon two innocent persons, and an exciting situation is produced, which the author unfortunately abandons rather prematurely. The story is worth reading, if only as a picture of the Transatlantic law courts, which would appear to be more lively places than those of our own country, including plenty of hard fighting between opposing counsel, and sometimes between counsel and judge.

The Cardinal's Pawn. By K. L. Montgomery. (Fisher Unwin.)

There is abundant material—almost too much, good though it is—in this new volume of the "First Novel Library." Its author has an exuberant imagination, and on the whole turns it to excellent account. The sin that most easily besets is not here poverty, but plethora. Northern Italy and Renaissance days are the place and time chosen. A stirring and sufficiently vigorous romance results. Cardinals are just now in fashion, but here is no slavish following of familiar tradition, but a full-bodied, fully flavoured book, with some originality of its own. The plot is complicated with sudden moves and shifting scenes, with many warring elements and interests. The chief object of the game of cross-purposes is the preservation of the dignity of the great Medici family, threatened by the unequal marriage between the Duke Francesco and the beautiful and unworthy Capelli. Side issues and secondary characters abound. The "Pawn" is a mountain maiden disguised as a youth — a difficult part to play, not only because it has been acted by so many renowned heroines, but also because of its intrinsic difficulties. It is taken with some spirit and grace, and a good deal more individuality than is always got out of such masqueradings, though the unsophisticated maiden in question is at times almost too clever and wide-awake for her upbringing. Incidents follow one another breathlessly, and there are at least four love affairs. The author contrives an atmosphere suggestive of the sinister charm and mystery and headlong passion characteristic of the old Venetian and Florentine days.

In Steel and Leather. By R. H. Forster. (Long.)

This is a tale of the wars between the Roses, and belongs, like Mr. Forster's former novel, 'The Last Foray,' to that large class of historical fiction in which we generally know what to expect as regards both characters and occurrences. It is related by the hero, a lad marvellously prompt in action, though not otherwise brilliant, who seems to have been acquainted with such essentially modern phrases as "an idyllic existence" and "a tantalizing situation," but dutifully redresses the balance by throwing in an occasional "Marry now!" or "Perdie!" It likewise contains some taking descriptions of North-Country scenery, some good fighting (including escapes and surprises), and a heroine with masculine aspirations and strong-minded theories regarding the folly of love-making.

ORIENTAL LITERATURE.

The Hundred Love Songs of Kamal Ad-Din of Isfahan. Now first translated from the Persian by Louis H. Gray, and done into English Verse by Ethel Watts Mumford. (Nutt.)—This little volume affords a welcome proof that the interest in Persian literature awakened by FitzGerald is still active, though we could wish that less attention were bestowed upon the quatrains of minor singers like Bâbâ Tâhir and Kamâl, and more upon the masnavîs and dîvâns of the great poets of romance and mysticism, *e.g.*, Nizâmî and Jalâlu'ddîn. It would be ungracious to complain of the author's choice in this instance, since the quatrains of Kamâl have never before been translated into any European language. Kamâl's subtle and ingenious style gained for him the title "Creator of Conceits." His song of the passion and sadness of love seems to have been inspired by one of the Cynthias or Lesbias of Ispahan. The English rendering is excellently done. We may quote these stanzas:—

> The veil that hides the brightness of thine eyes
> Is as the cloud that wraps the moon's soft sheen;
> Thy brows are bows, thy glances arrows keen,
> Wherewith to make my wounded heart thy prize.
>
> The comb may touch thy hair perfumed and curled;
> The mirror sees thy beauty face to face.
> Would I were Kohl, thine eyes should be my place;
> Would I were Henna, and thy hair my world.
>
> Thy light heart holds, alas! no love for me.
> If God should look with pity on my pain,
> And make me tears that fall like silver rain,
> Thou wouldst deny me this sad ecstasy.

Dr. Gray has put together all that is known of Kamâl's life from Oriental sources, and has added a bibliographical appendix.

The blind poet, philosopher, and man of letters, Abu 'l-'Alâ, who was born at Ma'arra, near Aleppo, in the latter half of the tenth century, has been described as the deepest and most earnest thinker of his time, and as one of the greatest moralists who ever lived. This estimate goes beyond the mark, but he is certainly a notable figure in Arabic literature, and, as he anticipates in striking fashion some tendencies of modern thought, he would seem to be an unusually promising subject for adaptation. We can find little to praise, however, in *The Quatrains of Abu 'l-Ala*, by Ameen F. Rihani (Grant Richards). The title is misleading, as it suggests that Abu 'l-'Alâ wrote four-lined stanzas like those of Omar Khayyâm. What the author calls "quatrains" are really extracts or fragments of longer poems. This would be a small matter if his translations had any literary merit, but the verse is dull, lifeless, and commonplace. Moreover Mr. Rihani has evidently failed in some instances to grasp the spirit and intention of his original, and in others to convey a just impression to the reader. On the whole, it cannot be said that Abu 'l-'Alâ's characteristics are adequately reflected. The author's competence to deal with the life and writings of the poet may be inferred from his extraordinary assertion that Abu 'l-'Alâ has been "completely ignored by Oriental scholars." We commend to his notice—not to mention the works of Von Hammer, Rieu, and Margoliouth—the masterly essay, published fifteen years ago, by Alfred von Kremer, who has also translated a large number of interesting passages from the philosophical poems.

BOOKS OF TRAVEL.

Norway—the Northern Playground: Sketches of Climbing and Mountain Exploration between 1872 and 1903. By W. Cecil Slingsby. (David Douglas.)—Perhaps no Englishman is better known in the Alpine districts of Norway than Mr. Slingsby, and this book, which records in charming fashion his most notable climbing exploits there, is in every way worthy of his fame. In spite of his true remark that "to the general reader the description of one ascent is uncommonly like another," he has somehow managed to describe many without writing a dull page. He is full of breezy enthusiasm for all the points of a fine view, and keenly appreciates the good qualities of his many Norse friends, gentle and simple. Further, instead of rushing into print to record his crude impressions, he has been content to wait for years until he knows the country and its people by heart. And yet he is somewhat embarrassed by the very richness of his materials. The arrangement of them leaves something to be desired. Much has been printed already in various journals, Norse and English; and in these circumstances one can hardly wonder that there is some repetition, and that here and there sentences, and even paragraphs, are inappropriate in their present context. For instance, after a minute account, on pp. 100-9, of his ascent of Stölsnaastind, he speaks of it on p. 162 as "a beautiful mountain above the Vettisfos." These are, of course, small blemishes, and in a record of so many years' work it must have been difficult to decide between the chronological and the geographical order. In the main Mr. Slingsby has chosen the latter, but in the first half of the book, which deals with Jotunheim, he does not consistently follow either. This "wildest and most typical Alpine district in Norway" was unknown to civilization at the beginning of the last century. Thirty years ago, when Mr. Slingsby's climbing began, very few of the principal peaks had been ascended, and even the passes were scarcely known to the peasantry. But since then the influx of English travellers, the enterprise of the Norse Tourist Club, and the efforts of a few mountaineers, both Norse and English, have worked a remarkable change. Here is a simple instance. The pass of Mörka-Koldedal from Eidsbugaren (called by Mr. Slingsby Eidsbod), which in 1874, he was told, was impracticable (although he crossed it), was traversed in 1885 by the present writer—who is not a mountaineer — with a horse and rather heavy baggage. In recent years the sport of mountain-climbing has been so assiduously followed that in Central Norway not many maiden ascents can now be made. Mr. Slingsby's chief pioneering work has been done in four districts: the Jotunheim, the Justedalsbræ (the largest glacier area in Europe south of the Arctic circle), the peaks of Söndmöre (south-east of Aalesund), and those of the more famous Romsdal. In 1876 he made the first ascent of Skagastölstind, the finest, though not the highest, of the Jotunheim peaks; and his success, by arousing some jealousy, gave a great impetus to native mountaineering. On that occasion he climbed the last and most difficult part alone—a feat which does not commend itself to his mature judgment, although he maintains that the circumstances were exceptional. It is in describing the Horungtinder (of which Skagastölstind is one), and the grand cañon of Vetti below them, that Mr. Slingsby is at his best. In one of his most delightful chapters he relates a bear-hunting expedition to this district, which he made in November, 1880, in the company of a Norse farmer; and his description of the noble Vettisfos in its winter garb deserves quotation:—

> "The jet-black semicircular cliff, over which the river takes its headlong leap of a thousand feet into space, is well known to many tourists. Many, too, have peered over that highest place just opposite the fos, where a stone, simply dropped out of the hand, passes through more than 1,100 feet before it touches the rock. Let such now picture, if they can, a colossal pilaster of ice from the bottom of the fos to the top. This has millions of ice-jewels hanging in festoons from it, from the size of a finger of ice to grand fluted stalactites one hundred and fifty feet long, and each fluting is fringed with lovely ice embroidery. The colouring is of all shades of blue to purest pearly-white as the colours visible in a large crevasse. To the left of the fall a series of gilded icicles nearly one hundred feet in height hang from the top of the rock, the result of peaty water which has trickled over the edge and then frozen. At the bottom of the fall there is a small glacier formed from frozen spray. A little water is still falling over the top, but the bulk of it falls in fine snow-flakes around us. The whole scene is grand beyond description."

Only a small proportion of summer travellers have seen this splendid fall, for the few steamers which call at Aardal—the only easy approach to it—do so at inconvenient hours, and the accommodation on the way is still rather primitive. Mr. Slingsby twice calls it "the most beautiful waterfall in Norway"; he also says of the Skjæggedalsfos that "it has no rival in grandeur"; and if the words "of situation" be added in the latter case, the two verdicts are equally true.

Mr. Slingsby has done some climbing in Nordland and in the Lofotens; and to those who have seen the magnificent Lyngenfjord it may be tantalizing that the account of his campaign there should be confined to two pages. Yet his volume will be best appreciated by those who have seen Norway not merely from the deck of a crowded steamer, but also in long wanderings with carriole or knapsack over its glorious dales and passes. Even those who have not had that good fortune will enjoy the admirable illustrations of Norse scenery with which the book abounds; and owing to the author's good sense in providing nine excellent maps, his adventures can be intelligently followed by all. These maps, for which he is indebted to Mr. Howard Priestman, have the great advantage of being exactly fitted to the double page; and one of them at least—a photo-topographical survey of the Horungtinder, which is the best existing map of the range—appears now for the first time. Indeed, for this reason alone—apart from Mr. Slingsby's lucid narrative and good advice—no mountaineering party to Jotunheim or to Söndmöre can afford to be without this volume.

The Forest. By Stewart Edward White. (Grant Richards.)—Though this book is not put forward as fiction, Mr. White is a story-teller, both by habit and by temperament. The present volume tells discursively the tale of a thousand miles of canoe travel through the waters of Northern Michigan and Canada, in which the author was accompanied by Mr. Thomas Fogarty, whose share in the book consists of a score of interesting drawings. Such drawings as these make a world of difference in a book of this character; for 'The Forest' is not merely an account of one trip, it is a guide for readers who may contemplate similar trips for themselves. Indeed, one may say that its first fifty pages are devoted exclusively to practical hints for travellers in the wilds. In these early pages, and occasionally elsewhere, the author is a little irritating in his assumption that, as an old hand at camping life, he is in that respect superior to every reader of his book. He has shown us in such books as 'The Blazed Trail' that he knows the life of the forest well; but in those books he wrote with modesty, and without undue didacticism. This book has much lore in it of a useful sort, but not much modesty or spontaneity. It is interesting and spirited, and should prove a perfect godsend to a lad on the eve of a summer holiday; but one is occasionally oppressed by a suspicion that some interested person has been telling Mr. White that "Nature-study" is fashionable just now, and that phrases like "the Spirit of the Forest" are making a distinct appeal in the circulating libraries. Of course, the author is no make-believe traveller, and he is aware of his limitations, for, after 270 pages of spirited writing, he says:—

> "The story is not consecutive; the adventures not exciting; the landscape not defined. Perhaps

it may be permitted to call it a book of suggestion. Often on the street we have had opened to us by the merest sketches of incident, limitless vistas of memory.....Some of these essays may perform a like office for you, I cannot hope to give you the Forest. But perhaps a word or a sentence, an incident, an impression, may quicken your imagination, so that through no conscious direction of my own the wonder of the Forest may fill you, as the mere sight of a conch shell will sometimes fill you with the wonder of the sea."

The City of the Magyars (Fisher Unwin) has been compiled by Mr. F. Berkeley Smith on the assumption that Hungary is *terra incognita* to his countrymen of the United States. The author's knowledge of "the wild Magyar..... barbarian on his native heath," was not, it would seem, extensive to begin with. Certainly, a boon companion endeavoured to dissipate his romantic visions of the mysterious country, assuring him that the so-called "blue Danube" is "yellow, dirty yellow, and as tortuous as a New Jersey creek. Besides," as he added,

"you are up a tree about all that tommyrot of a barbaric civilization you think you'll find there. I've got a cousin in Chicago who sells sewing machines and automatic pianos in Pest. Pest is as new as paint, and Buda is so old it 's sunk in the sod. You 'd better stay where you are in Paris and not go down there and blow in all your good cash on a fool town."

Mr. Smith frankly confesses that he is not a success as a linguist, but one might have expected some friend or proof-reader to help him out of his difficulties with the orthography, if not with some other niceties of the English tongue. The distinguished Hungarians with whom he came in contact, he assures us, "spoke perfect English." The hospitality of the race is proverbial, although it is not so generally known as Mr. Smith's words would imply that they are wont to boast of it, and to brag of their courage to strangers. The book includes some very realistic illustrations, and many particulars of places and sights to be seen in Buda-Pest.

OUR LIBRARY TABLE.

In the years 1829 and 1830 an Eton boy of extraordinary promise as a scholar, Thomas Kynaston Selwyn by name, a brother of the more famous bishop, professor, and Lord Justice, took it into his head to keep a record of the school's aquatic doings in the language of Thucydides. The Greek is not always impeccable, and in particular the rendering of proper names, though often ingenious—Πιθηκοῦσσα for Monkey Island is quite good — is sometimes clumsy; but as a specimen of the way in which Eton, and probably other public schools, taught their pupils to handle the classical languages when George IV. was king, it ought to command the attention of all who are interested in the teaching of those languages to-day; while as a "document" for the history of Eton boating, and indeed of the manners and customs of the school generally, it is of great value. The editing of the journal has been entrusted to the Head Master of Eton, than whom no man living is better qualified for the task, whether as scholar or as oarsman. He has translated it into accurate Etonian language, and added notes where required. We may mention one or two *errata*. On p. 61 *κρίῳ* should probably be *καρκίνῳ*; "Arkwright," on p. 165, is obviously a slip for Armstrong; and the second *φθίνοντος* on p. 200 should be *μεσοῦντος*. Selwyn's career, it may be mentioned, was distinguished but brief. After winning the Newcastle Scholarship in the second year of its existence, he went to Cambridge, where he carried off a University Scholarship and a Chancellor's Medal, dying in the same year at the age of twenty-two. The book appears under the title *Eton in 1829 30*, and is published by Mr. Murray.

Life in a Garrison Town: the Military Novel suppressed by the German Government, by Lieut. Bilse (Lane), contains not only a translation of the famous "Little Garrison" book, not properly to be styled a "novel," but also an excellent introduction by Mr. Arnold White, far too good for the book itself, and some notes about the disclosures of the court-martial on the author. Our own view is that the author deserved the treatment which he received, and that his pretended disclosures are only some extremely disagreeable stories by a person evidently having little claim to the title of gentleman as we understand it. The court-martial showed that in this particular battalion there were several officers who were equally undeserving of being treated as gentlemen, and it tends, therefore, to lower one's impression of the character of the German officer. But we have every reason to believe that the circumstances of the battalion must be exceptional.

Messrs. Harper & Brothers publish *Modern Socialism*, edited by R. C. K. Ensor, a volume made up of quotations from speeches and articles by various leading Socialists of different countries. As, however, Mr. and Mrs. Sidney Webb, Mr. John Burns, Mr. Keir Hardie, Mr. Crooks, and the late William Morris are the English writers represented, and, for France, M. Anatole France, M. Millerand, and M. Jaurès, it may be seen that it is the anodyne side of Socialism which is here pursued. Of the fiercer Socialism, which is everywhere German or of German importation, there is little to be found. In the introduction the author points out the facts as they are, and shows that he must really share the opinion which we have just expressed. He briefly alludes to Australian examples, but he has not developed the position of the Australian labour movement. We agree that it is not essentially Socialist, but then most of what he includes from England and France is of the same nature.

Mr. Canton has written *The Story of the Bible Society* (Murray) in a brief, popular form, which forms a pendant to his longer 'History,' noticed by us in a long article last week. The Rev. George Browne was the first to write the history of the Society, his book being reviewed in the *Athenæum* of November 19th, 1859. He stated that the number of copies of the Scriptures issued by the Society from its foundation had been 27,938,631. The latest figures for the hundred years of its existence amount to 180,982,740, and show the enormous rate of increase during the past thirty-four years. Mr. Canton is only able to make a passing reference to the Exhibition of 1851, but it was stated in the *Athenæum* that the second largest collection of types and forms of letters used in various countries was that of the Bible Society, while the case of Bibles contained 165 volumes printed in as many different languages. It was not till 1823 that the Society incurred the expense of a paid secretary. For the present Bible House a special fund was raised, and even the illumination of the building at the recent Coronation was paid for by the members of the Committee. Of the energy of the Society abroad Mr. Canton gives many instances. As early as 1812 Mr. Paterson went to St. Petersburg. On December 6th a plan for a Bible Society there was submitted to the Tsar, who was on the point of joining the army. He postponed his departure until he had examined the scheme, and gave it his sanction on the 18th of the same month. On January 23rd, 1813, the St. Petersburg Bible Society was inaugurated. The book contains portraits and other illustrations. Mr. Canton has told the "story" so well that the work should command a large sale.

Alcuin, by C. J. B. Gaskoin (Cambridge, University Press), is a work creditable to the author. Whether it will be equally useful to the public may be doubted. The writing of prize essays is desirable; the printing of them is another matter. Mr. Gaskoin has none of the charm of style which enabled Mr. Bass Mullinger to throw such a glamour over the schools of Charles the Great. But his facts are accurate, and his knowledge is entirely first-hand. We get a sense of the enormous unifying influence of Alcuin's master, and his amazing versatility. The theological controversies of the day are lucidly expounded, and the origins of English scholarship are well brought out. But we dislike Mr. Gaskoin's habit of talking of the Restoration of the Western Empire, when he is referring to the "Translation."

The craze for fictitious letters is still with us. The latest volume of these, *A Child's Letters to her Husband*, by Helen Watterson Moody (Heinemann), comes ostensibly from an American child, aged ten, addressed to an imaginary husband. The appetite for such things appears to grow by what it feeds on. Whether or no this will avert or hasten the inevitable doom of the mania we cannot say. The child, a rather impossible one, prattles of many things not altogether unpleasantly. To increase the sense of actuality the frontispiece consists of a real portrait — a child with a "knobby" forehead and an earnest expression. Remarks about the Deity and His works and ways, of the sort often put into the mouths of modern babes and sucklings, are found here. Personally we wish that they would have their day and cease to be. If they ever surprised, shocked, touched, or in any other way stimulated readers, we cannot fancy that they do so any longer. Once or twice the child-wife says a nice childlike thing almost, but never, to our thinking, talks as a real and unsophisticated child might.

Old Pembroke Families in the Ancient County Palatine of Pembroke. Compiled (in part from the Floyd MSS.) by Henry Owen. (Charles J. Clark.)—By the issue of this volume, which we believe is mainly intended for private circulation, Dr. Henry Owen has added yet one more to the many contributions he has already made to the history of his native Pembrokeshire. Just as in his larger work, conveniently known as "Owen's 'Pembrokeshire,'" he affects to be simply editing the writings of the Elizabethan antiquary George Owen, though we often lose sight of the original text in the amplitude of the editorial notes, so also on the present occasion a somewhat similar fiction, "founded on fact," is pleasantly maintained.

In the briefest of prefaces Dr. Owen, with self-effacing modesty, acknowledges his indebtedness to the University College of Wales "for the perusal of the MS. books of the late Mr. William Floyd.....which have been of the greatest assistance in the compilation of these notes." If we remember rightly, it was Dr. Owen's good offices that secured the presentation of these MSS. to the college library at Aberystwyth, and however "careful and laborious" Mr. Floyd's "researches in the Public Record Office" may have been, there is ample internal evidence that the present "compiler" has supplemented them with considerable research of his own. As the title of the work suggests, the old families whose beginnings are here recorded are those which made their first appearance in history in the period immediately following the grant of the earldom of Pembroke to Gilbert de Clare in 1138. It was in virtue of that grant that the lordship of Pembroke acquired the character of a "county palatine" which it retained till its enlargement into the modern county in the reign of Henry VIII. Almost the only authentic evidence on points of genealogy, and

especially as to dates within the earlier part of this period, is that of the Inquisitio post mortem, or inquiry after the death of each tenant who held his land of the king or of the Earl of Pembroke himself. In fact, the special value of this work, its distinguishing feature as a contribution to Welsh genealogy lies in the extensive use made of these Inquisitions and other contemporary records, whereby the dates of many names are now accurately fixed for the first time. The more important of the families treated of in the volume are those of Barri of Manorbier, which had Giraldus as its most illustrious representative; Carew of Carew Castle, which sent forth offshoots to Devon and Cornwall; the Wogans of Wiston, with numerous branches in the county and elsewhere; and the Perrots, including, of course, the famous Sir John, who "had little right to bear the name, for he was the son of King Henry VIII., whom he much resembled in person and character." Dr. Owen exposes not a few of the forgeries of pedigree-mongers, especially those resulting from "the desire of persons of quality to hang their pedigrees on to one of the followers of William the Conqueror." Thus the De la Roches, who claimed "descent from the sire De Rocheville, who came in with the Conqueror," are shown to have really sprung from one Godebert, "a Fleming of Roose," whose grandsons deliberately adopted the name De la Roche, or the family of the Rock. The Wogans, who in later times adopted a still remoter derivation from a mythical Ugus, "a Roman patrician," were in fact descended from a Welsh chieftain, Gwgan ap Bleddyn, the medial form of whose name would be Wgan. The history of a few families, or rather the succession of owners to some two or three estates, is brought down to modern times, as in the account of the lords of Stackpole and of the owners of Orielton, an honour well deserved in the latter case, for the Owens of Orielton "continuously served the offices of sheriff and lord-lieutenant, and sat in no less than seventy-six Parliaments."

The author has succeeded in producing a volume of more than usual interest for a work dealing mainly with mediæval genealogy; there is scarcely a page that is not brightened by a neat epigram or some caustic remark which, while relieving any tendency to dulness, also helps, as a rule, to emphasize some fact or to illustrate some argument advanced by the author. But there is also abundant evidence of the careful verification of the statements made, and the county of Pembroke is to be congratulated on the production of so scholarly a work on its older families.

Mr. Jacob A. Riis publishes his latest studies of the slums of New York under the general title *Children of the Tenements* (New York, Macmillan Company). Mr. Riis, who is a Dane by birth, but, we gather, has been in America for thirty years, is employed on a paper in New York, and in his capacity of police reporter became familiar with the lives of the submerged tenants of the slums. He assures us that these studies are all true to life, that he "never could invent even a small part of a plot," but that sometimes he has taken the liberty of "stringing parts together" to suit his own fancy. We are quite willing to take the facts here set down as true, but in the handling of them Mr. Riis's sentimental temper comes in. The book would have been more valuable as an exposition of slum life had the author kept strictly to his reports. It is, however, interesting to people on this side of the Atlantic as demonstrating that the "hopeless mass of poverty," to quote a distinguished American, is not confined to London—or the Old World.

Some Letters of St. Bernard. Selected by Abbot Gasquet. (John Hodges.)—In this clearly printed volume of some 300 pages a wise selection of the letters of the great monk of Clairvaux has been made by Abbot Gasquet "in the hope that it may find its way into the hands of many to whom the volumes of the greater collection (by Dr. Eales) are unknown, or are for one reason or another inaccessible." These letters of the man who played so great a part in the world's history of the first half of the twelfth century, the founder of 160 monasteries, are in many ways of remarkable interest. They are pleasant in tone and saturated with Scripture diction, and reveal much more of St. Bernard's inner nature than his more formal treatises. It must have been rather a difficult task to select 66 out of 482 letters as the most desirable for inclusion in this handy volume, but Dr. Gasquet adopted one good rule in making his choice, namely, to use all those which had any reference to England. The English ones include letters to Henry, King of England, Thurstan, Archbishop of York, Henry, Bishop of Winchester, Alexander, Bishop of Lincoln, Thomas, Prior of Beverley, and Richard, Abbot of Fountains. We are glad that Dr. Gasquet has had the courage to include the noteworthy letter written by Bernard to the Canons of Lyons, about 1140, on the Conception of the Blessed Virgin. In this letter he states that the festival was new, and that it rested on no legitimate foundation. He terms it "a presumptuous novelty, against the custom of the Church, a novelty which is the mother of rashness, the sister of superstition, the daughter of levity."

Crockford's Clerical Directory for 1904 (Cox) is before us, and wins, as usual, our unstinted admiration for its wide scope and accuracy. The details given are often of great value, and we hope that they will not under any plea be reduced. The editor's preface is personal and partly combative, according to tradition, and he is to be congratulated on his success in a difficult task, with which he is naturally not yet familiar.

Tennyson's Poems (1830-59) have been published in Messrs. Newnes's "Thin-Paper Classics." The volume is compact and elegant, but we cannot praise the fancy picture of the poet on the frontispiece.

A new cheap edition of *Pride and Prejudice* has been published by Messrs. Blackie, in which we take a special interest because it contains some of the admirable work of Chris. Hammond in illustration.

In "The Little Quarto Shakespeare" (Methuen), the most charming of all tiny editions of the poet, we have *Twelfth Night*, *King Richard II.*, *The Merchant of Venice*, and *The Taming of the Shrew*. Similar in format, though somewhat taller, is a neat little issue in blue of FitzGerald's *Omar Khayyám* in the edition of 1859.

We have on our table *Our Early Female Novelists, and other Essays*, by A. M. Williams (Glasgow, MacLehose),—*Imaginary Conversations of Three White-Letter Days in the Anglo-Saxon Cloisters*, by J. Wood (Leadenhall Press),—*Up-to-date Tables, Weights, Measures, and Coinage*, by A. J. Martin (Fisher Unwin),—*An Advanced English Syntax*, by C. T. Onions (Sonnenschein),—*Records of Buckinghamshire*, No. VI., Vol. VIII. (Aylesbury, 'Bucks Herald' Office),—*Transitional Eras in Thought*, by A. C. Armstrong (Macmillan),—*Elementary Guide to Literary Criticism*, by F. V. N. Painter (Ginn & Co.),—*Stories of the Ancient Greeks*, by C. D. Shaw (Ginn & Co.),—*Among the Fife Miners*, by K. Durland (Sonnenschein),—*Fifty Years of Progress, and the New Fiscal Policy*, by Lord Brassey (Longmans),—*Points at Issue, and some other Points*, by H. A. Beers (Macmillan),—*Saint Bartholomew's Hospital Reports*, edited by A. E. Garrod, M.D., and W. McAdam Eccles, Vol. XXXIX. (Smith & Elder),—*The General Pathology of Inflammation, Infection, and Fever*, by E. W. A. Walker (H. K. Lewis),—*In Low Water*, by Nat Gould (Everett),—*The Turnstile of Night*, by Mrs. C. N. Williamson (Hurst & Blackett),—*A Modern Man-Hunt*, by P. H. Lockwood (Stock),—*Silenced*, by L. T. Meade (Ward & Lock),—*Little Rivers*, by Henry van Dyke (Nutt),—*Peelah*, by E. Manfred (Sonnenschein),—*Religion and Science*, by P. N. Waggett (Longmans),—*Songs of a Seaman*, by B. M. Adams (Kegan Paul),—*A Reed by the River*, Poems by V. W. Cloud (Brown & Langham),—*Semanoud*, by H. Talbot Kummer (Brown & Langham),—*Dante und Houston Stewart Chamberlain*, by H. Grauert (Freiburg im Breisgau, Herder),—*Alcuni Ricordi di Michelangelo Caetani, Duca di Sermoneta, raccolti dalla sua Vedova, 1804-1862* (Milan, Hoepli),—*Conférences Inédites de l'Académie Royale de Peinture et de Sculpture*, by A. Fontaine (Paris, Fontemoing),—and *Grandezza e Decadenza di Roma*, by G. Ferrero: Vol. III. *Da Cesare ad Augusto* (Milan, Treves). Among New Editions we have *My Lawyer*, by a Barrister-at-Law (E. Wilson),—*How to Decipher and Study Old Documents*, by E. E. Thoyts (Stock),—and *Decadents*, by H. A. Bulley (Greening).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Briggs (C. A.), New Light on the Life of Jesus, 8vo, 4/6 net.
Canton (W.), The Story of the Bible Society, cr. 8vo, 6/
Carpenter (J. E.), The Place of Christianity among the Religions, cr. 8vo, 2/ net.
Common Hope (The), edited by the Rev. R. Bruce, 3/6 net.
Jekyll (W.), The Bible Untrustworthy, 8vo, 3/6 net.
Pells (S. F.), Hades: The "Grave" in "Hades," 8vo, 5/ net.
Pierson (A. T.), God's Living Oracles, cr. 8vo, 3/6
Stone (D.), The Discipline of Faith, cr. 8vo, 3/6
Wright (C. H. H.) and Neil (C.), A Protestant Dictionary, imp. 8vo, 15/ net.

Law.

Cope (E. A.), Pitman's Elementary Law, cr. 8vo, 2/6
Jhering (R. von), Law in Daily Life, cr. 8vo, 3/6 net.
Paget (Sir J. R.), The Law of Banking, cr. 8vo, 12/6

Fine Art and Archæology.

Hodges (G.), Fountains Abbey, 8vo, 10/6 net.

Poetry and the Drama.

Falconer (A. S.), Whinblossom, cr. 8vo, 3/6
Lamb (C. and M.), Works: Vol. 4, Dramatic Specimens and the Garrick Plays, edited by E. V. Lucas, 8vo, 7/6
Moore (W.), New Poems, cr. 8vo, 3/6

Music.

Edwards (J. H.), God and Music, cr. 8vo, 4/ net.

Philosophy.

McDonald (W.), The Principles of Moral Science, 3/6 net.

Political Economy.

Bowley (A. L.), Statistical Studies relating to National Progress in Wealth and Trade since 1882, cr. 8vo, 2/ net.

History and Biography.

Bright (J. F.), A History of England: Period V. Imperial Reaction, Victoria, 1880-1901, cr. 8vo, 4/6
Browning (Robert), by E. Dowden, cr. 8vo, 4/6 net.
Courthope (W. J.), A History of English Poetry: Vol. 2, The Renaissance and the Reformation, 8vo, 10/ net.
Cowan (S.), The Ancient Capital of Scotland, 2 vols. roy. 8vo, 30/ net.
Johnson (E.), The Rise of English Culture, 8vo, 15/ net.
Thomas (E. L.), The Early Story of Israel, 16mo, 2/6 net.
Tolstoy (Leo), by T. S. Knowlson, cr. 8vo, 2/6 net.

Geography and Travel.

Durham (M. E.), Through the Lands of the Serb, 14/ net.
Le Blond (Mrs. A.), Adventures on the Roof of the World, 8vo, 10/6 net.
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Hodgson (W. E.), Trout Fishing, cr. 8vo, 7/6 net.

Philology.

Deutsches Kaufmännisches Lesebuch, cr. 8vo, 2/6

Science.

Fox (L. W.), Diseases of the Eye, 8vo, 18/ net.
Gibbons (E. E.), The Eye, its Refraction and Diseases, 4to, 21/ net.
Goodrich (W. F.), Refuse Disposal and Power Production, 8vo, 16/ net.
Lindsay (J. A.), Lectures, chiefly Clinical and Practical, on Diseases of the Lungs and the Heart, 8vo, 9/ net.
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Tompkins (H. W.), Marsh-Country Rambles, cr. 8vo, 6/
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FOREIGN.

Fine Art and Archæology.

Cosson (Baron de), Le Cabinet d'Armes de Maurice de Talleyrand-Périgord, 120fr.

Poetry and the Drama.

Berton (P.) et Simon (C.), Zaza, 3fr. 50.
Fabre (É.), La Rabouilleuse, 2fr. 25.
Lerberghe (C. van), La Chanson d'Ève, 3fr. 50.
Richepin (J.), Falstaff, 3fr. 50.

Bibliography.

Burger (K.), Monumenta Germaniæ et Italiæ Typographica, 20m.

History and Biography.

Czartoryski (Prince L.), Alexandre I. et le Prince Czartoryski, 1801-23, 4fr.
Darney (G.), Saint-Cloud, 10fr.
Gourd (A.), Les Chartes Coloniales et les Constitutions des États-Unis de l'Amérique du Nord, Vol. 3, 12fr.
Lanne (A.), Louis XVII. et le Secret de la Révolution, 3fr. 50.
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Margueritte (P. et V.), Une Époque: la Commune, 3fr. 50.
Wissowa (G.), Gesammelte Abhandlungen zur römischen Religions- u. Stadtgeschichte, 8m.

Science.

Levat (É. D.), L'Or en Sibérie Orientale, 2 vols. 40fr.

General Literature.

Charles (J. E.), Les Samedis Littéraires, Series 2, 3fr. 50.
Copéreau (L. de), Pierre de Rochedure, 3fr.
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Ulmès (R. T. d'), Sibylle Femme, 3fr. 50.

SOME UNPUBLISHED LETTERS OF TOM MOORE'S.

St. Albans, Sydenham.

I HAVE been kindly allowed by my friend Mr. Frederick Strutt to look over and send you copies of six letters of Tom Moore's of exceptional interest, that have never, I believe, been published or printed or known to any one outside the Strutt family. They were in the keeping, until recently, of the late Miss Georgina Hurt, whose uncle married the youngest daughter of Joseph Strutt of Derby. I have contributed a few brief explanatory notes, taken in the main from the now seldom-read eight volumes of the poet's letters and diary edited by Lord John Russell. To these six letters is added one of Samuel Rogers, relative to the poet's affairs, written to Joseph Strutt.

Joseph Strutt, to whom these seven letters are addressed, was the third son of Jedediah Strutt, the great cotton spinner and inventor of the ribbed-stocking frame. He was born in 1765 and died in 1844. He married Isabel, daughter of Archibald Douglas, and had an only son, Joseph Douglas, who died at Constantinople in 1821, and the two daughters mentioned in these letters, Isabel and Caroline. Isabel became the wife of John Howard Galton, and Caroline the wife of E. N. Hurt.

Joseph Strutt, who lived at St. Peter's House, Derby, was a man of exceptional liberality and generosity, and gave the Arboretum to Derby. When Moore came to reside in Derbyshire, Joseph Strutt became his best friend. In several of his published letters he extols the kindness and culture of the three sons of Jedediah Strutt, and admires the stateliness of their respective homes, remarking that they possessed a million of money between them. William Strutt, F.R.S., the eldest son, and father of the first Lord Belper, lived at St. Helen's House, Derby, and George Benson Strutt, the second son, lived at Bridge Hill, Belper.

Writing to Miss Dalby in 1814, Moore says:—

"I suppose you have heard that we have been to Derby; and a very pleasant visit we had of it. I like the Strutts exceedingly; and it was not the least part of my gratification to find a very pretty natural girl of sixteen reading the sixth book of Virgil, and not at all spoiled by it. This is Joseph Strutt's eldest girl, a very nice dancer as well as a classic, and a poetess into the bargain. Indeed they have quite a nest of young poets in that family; they meet every Sunday night: and each brings a poem upon some subject; and I never was much more surprised than in looking over their collection. I do not think I wrote half so well when I was their age. They have fine pianofortes, magnificent organs, splendid houses, most excellent white soup, and are, to crown all, right true Jacobins after my own heart; so that I passed my time very agreeably amongst them, and Bessy came away loaded with presents of rings, fans, and bronze candlesticks."

The nest of young lady poets included the three daughters of William Strutt and the two daughters of George Benson Strutt.

I.

Mayfield, Monday [1815].

MY DEAR SIR,—It gave me very great pleasure to hear so soon from you after our arrival. I do not indeed think I would have waited much longer without finding some excuse for resuming the correspondence myself. I am sorry to say none of my little group is the better for our Irish excursion—poor Bessy was taken very ill on the road, and it was with some difficulty and much anxiety I got them all home again. After a week more of rest, I trust she will be able to enjoy with me the very great happiness which a visit to Derby is always sure to give us, and I shall apprize you as soon as she considers herself well enough. I regret to find that you do not speak of Caroline so sanguinely as the accounts we have had of her recovery would lead us to expect—but perhaps you only mean to surprize us with the favourable alteration, which I hear, and will still hope, has taken place.

We were three weeks in the County Tipperary during our absence, and, *mirabile dictu!* were not shot, nor even kilt, which you know ranks lowest on the scale of personal injuries in Ireland. The state of my poor Country is indeed frightful. All rational remedies have been delayed so long, that there is now none left but the sword, and the speedier it is used the more merciful.

France deserves all she suffers. Why did she leave Bonaparte to fight the last battle of her independence—of her very existence—with little more than a hundred thousand men? But, as you say, it is a dreadful precedent, and makes one shudder for the destiny of the rest of the world—though I believe after all laughing is a better thing than shuddering, and if priests, old women and fat Regents are to have everything their own way, to laugh at them will soon be the only consolation left us—*à propos* of this, did you read my Irish epistle to my friend Ben ("Ben mio" as the Italians say) in the *M. Chronicle?*

Best regards to my two dear poetesses, and to Miss L. from Yours very faithfully,

THOMAS MOORE.

II.

On March 11th, 1817, Moore brought his sojourn in Derbyshire to an end, leaving Ashbourne that night for town. He wrote to his mother that day, saying:—

"I have taken the inside of one of the coaches to ourselves, and trust in Heaven that I shall carry all my little establishment safely to the end of their long journey."

He had taken a furnished cottage at Hornsey for a year to see to the publishing of 'Lalla Rookh.' On entering his new house Moore was much disturbed by finding "the place full of rats," about which he wrote to his mother in one of his published letters. On the same date he found time to write also to Joseph Strutt. This letter is of much interest as containing the earliest reference to the lyric "Oft in the stilly night."

Hornsey, Saturday, March 22, 1817.

MY DEAR SIR,—I need not tell you how *scarce* time is with me just now—but by a friend like you I know that "every little donation will be thankfully received." The letter I got from you before I left Ashbourne, was so full of real kindness that I assure you I have looked over it often, very often, since—such things do one's heart good. I know too so well that expressions of kindness from you must have been felt strongly before you give them utterance—all this made your letter particularly gratifying to me.

This place is beautiful and I begin to feel at home in it,—though, at first, I was a good deal disgusted by finding that we were introduced to a disagreeable sort of *political* connection, viz., *Rats*, which the house appeared to abound with, when we came. I flatter myself, however, they felt ashamed of themselves in my presence, for they all seemed to have disappeared and the place is now sweet and pure for the occupation of the "Little dove" as soon as he will make his appearance—do let me have him as soon as possible, and if he cannot fly (though he looks as if he could) pray let him have the safest and speediest waftage this vulgar world of ours supplies—and tell his mother I send her a thousand loves of my own in exchange for him.

I find there must occur some delay in the getting out of "Oft in the stilly night," on account of Powers' differences with his brother. Isabella's song is not published, there were only those two copies taken, which I hope she secured safely.

Will you have the goodness to procure for me the Bill of Mr. Derby, the Tailor, who made some things for me? He at present enjoys the distinction of being the only person in Derbyshire to whom I owe any money.

Best regards to all.

Ever your very attached and obliged friend,

THOMAS MOORE.

Bessy sends her best remembrances.

III.

The poet's little daughter, Anne Jane Barbara, died on September 18th. Several of his published letters refer to the great grief of the parents, particularly of the mother, at this loss. Her death was the result of a fall that happened during Moore's absence in Paris. He returned to Hornsey on August 20th, and Mr. Strutt seems to have been the first of his friends to whom he wrote about their trouble. His reference to the extraordinarily rapid sale of 'Lalla Rookh' and the introductory sentence to Byron's laudatory greeting make this letter of special value.

Hornsey, Sep. 1, 1817.

MY DEAR SIR,—I should have answered your kind letter (which I found upon my return from Paris ten days ago) immediately but for the anxious state my mind has been in about our poor Barbara, who has been and still continues most seriously ill from a fall she had downstairs during my absence. Indeed I have sometimes despaired of her, but I trust now the worst is over—and though her recovery must be slow I begin to hope she is out of danger. Bessy is wonderfully well considering that now for more than a month she has not had scarcely an hour of undisturbed sleep—being day and night at the call of the dear child, she will not let any one else touch her.

My visit to Paris was very delightful, but this was a sad blow for me on my return. Our delight at the accounts we hear of your dear Caroline's recovery is the warmer, I believe, from what we feel about our own poor child. May she be long spared to you! I am glad you are so pleased with 'Lalla Rookh,' and right glad that the world seems so pleased with her. The third Edition was three thousand, and you see a Fourth is out already—nay, they tell me a Fifth will be wanted this week.

Lord Byron has finished a fourth Canto of 'Childe Harold.' I have just had a letter from him, and as I am not in a mood to amuse you myself, I shall transcribe for you some lines he has sent me, which I think you'll like. They are thus introduced in his letter:—

"Do you remember that damn'd supper of Rancliffe's which ought to have been a dinner?—'Ah Master Shallow, we have heard the chimes at midnight.' But

My Boat is on the shore,
And my Bark is on the sea,
But before I go, Tom Moore,
Here's a double health to thee!

Here's a sigh to those who love me,
And a smile to those who hate,
And, whatever sky's above me,
Here's a heart for every fate.

Though the ocean roar around me,
Yet it still shall bear me on;
Though a desert should surround me,
It hath springs that may be won.

Wer't the last drop in the well,
As I gasp'd upon the brink,
Ere my fainting spirit fell,
'Tis to thee that I would drink.

With that water as this wine
The libation I would pour
Should be peace with thine and mine,
And a health to thee, Tom Moore."

I have never heard a word from Jeffrey about either my first manuscript or the other, and until I see what he does with 'Lalla Rookh,' I do not like to write to him. The continuation of the article in the *Edinburgh Magazine* is most splendid and laudatory.—Love to all around you from Yours and theirs ever THOMAS MOORE.

IV.

In November, 1817, Moore removed to a cottage at Sloperton, Wiltshire, in order to be near Lord Lansdowne. Very soon after his arrival there (the letter is not dated) the poet wrote to Joseph Strutt, describing his change of abode, and pleading it as a reason for not accepting a cordial invitation to visit them in Derbyshire. The most remarkable part of this letter is the postscript, which reveals a striking incident, hitherto unknown, illustrative of the poet's supreme contempt for the Prince Regent :—

Sloperton Cottage, Devizes, Wilts.

MY DEAR SIR,—Your letter did not reach me so soon as a thing so very welcome ought, from Mr. Powers' having waited for the opportunity of a parcel he was sending me. If you had but put on it (what our friend Sir J. Stevenson writes on every letter he sends by the post) "this with speed," it would have been somewhat a more happy use of the injunction than his is. I have so often had occasion to thank you, my dear Sir, for kindnesses, that it puzzles even a poet's vocabulary to vary the phrases of gratitude—but, indeed, and in honest prose I do thank you for the cordiality with which you sympathize in our very severe loss and the earnestness with which you offer us such an agreeable diversion to our thoughts as a visit to friends so very dear to us would be—but you see our fate is decided for the present. We have got a little thatched cottage within two miles of Lord Lansdowne (who has been very friendly in his exertions to bring us into his neighbourhood) for which we pay 40 pounds a year furnished, and as yet, it promises to be the most comfortable dwelling we have had. I dare say we shall find it dreary enough through the winter, but then we must only console ourselves with thinking how pleasant it will be in the summer and that "cras melior erit" which cheats us on for ever, and luckily cheats us. It will be some time though before either of us enjoys any thing as we used to do. It is the first visit death has paid among those very dear to me, and it has left a desolate feeling behind it and a want of confidence in the blessings that still remain, which is very dreary indeed.

I have heard nothing from Jeffery, but I understand 'Lalla Rookh' is to be the leading article in the next number—as the bolt therefore is shot, I feel myself free to write to him, and shall in the course of a few days—when I shall not forget to reclaim the precious MS. which he so unwarrantably withholds from me.

Though your dear Caroline is so well, I wish she would take it into her head that Bath or the neighbourhood of it would make her still better, as I then might have some chance of receiving you for a day or two under my thatch. How I long to see her "strong babe of Paradise"!

Love to all from Bessy and
Yours very faithfully,
THOMAS MOORE.

I must tell you a little triumph I have had. Wilkie & Murray are about to publish an Edition of Sheridan's Works complete, and they applied to me to write a poem on his Life and Graces to be prefixed, at the same time, sending me the first proof-sheet as a specimen of the typography. This proof-sheet was no less than a Dedication from the Publishers to the Prince Regent, in pursuance, as they expressed thereto, of Sheridan's own wish. I instantly said I could have nothing to do with the undertaking, as such a Life as I should write of Sheridan could not possibly be placed beside a Dedication to the P. R.—in consequence of which, after a little deliberation, they sacrificed his R. H. to me, and I am to write the Essay, for which they give me 500*l.* about 3*l.* a page. This (I mean about the dedication) is *entre nous*.

V. AND VI.

The fifth and sixth of his extant letters to Mr. Strutt were written in the following year just after his triumphant reception at Dublin. Denon, mentioned in the fifth letter, would be Baron Dominique Vincent Denon, the French artist (1747-1825), who accompanied Bonaparte to Egypt. Joseph Strutt had an exceptionally fine collection of pictures and drawings.

Sloperton, Devizes, June 18th, 1818.

MY DEAR SIR,—Just returned, full of honours (of the best kind, because won by independance) from that land of kindness and patriotism, poor Ireland. You cannot conceive anything much more enthusiastic than my reception there—and they were even planning, when I came away, a deputation to invite me to stand for the City of Dublin—but I have not time now to tell you more than that I was not forgetful of you and yours in the midst of all my intoxicating glories. I procured for you a most cordial letter to Denon from Lady Morgan and you shall have it as soon as the portmanteau that contains it reaches me—but (by one of those travelling accidents that happens oftener to me than any one else) my portmanteau has been carried off to town by one of my fellow-passengers in the medley instead of his own, which remains in my hands as my only pledge or hope for the recovery of the other. Luckily, both our names are, on brass plates, upon our respective portmanteaus, and I should hope, in a day or two, I may have some account of my leather vagabond. It contains, I am sorry to say, a MS. copy of Mrs. H. which her friends begged me to look over, in order to decide for them the propriety of publishing it.

Pray, let me hear from you immediately how soon you think of setting off, and, with warmest remembrances to the dear girls and Miss Lee, believe me
Ever faithfully yours,
THOMAS MOORE.

I have just heard that my Portmanteau is safe.

Sloperton, Devizes, Wednesday, June 24, 1818.

MY DEAR SIR,—In reply to your very kind letter (whose cordiality was as welcome to me as any of my Irish glories) I have but just time to inclose Lady Morgan's letter—you will see whatever weight my name may have is thrown in too, and I wish most heartily it may be the means of procuring you some amusement.

I have just received a newspaper from Ireland, with a Poem to me in it, which you ought to see, full of the warmest, saddest and deepest Irish feeling—but I have not time to copy it out.—Yours ever faithfully, THOMAS MOORE.

Bessy is not very well, but joins me vigorously in love and kind wishes to you all.

VII.

As early as 1803 Tom Moore received the modest appointment of Admiralty Registrar at Bermuda, where he resided for some months; but finding the work uncongenial, he left, but was allowed to appoint a deputy. Just at the height of his fame and success, Moore incurred the serious liability of 6,000*l.* to the Admiralty through the defalcation of his deputy at Bermuda. In 1819 he took refuge from arrest in Paris, whence he accompanied Lord John Russell on a tour to Italy. Eventually he was relieved from debt and exile by Lord Lansdowne, but, with his honourable independence, insisted on discharging the whole of his indebtedness so soon as he had earned the amount from his publishers. The following letter from Samuel Rogers to Joseph Strutt speaks for itself on this matter :—

Ampthill, September 17th, 1819.

DEAR SIR.—Mr. Moore is, I believe now liable to be called upon for about 4,000*l.* Another 1,000*l.* will, I believe, complete the sum for which he can be made liable. It is indeed a terrible misfortune but his spirits are not in the least dejected by it, and he is now at Paris on his way to Italy. Whether he will ever listen to the scheme of a subscription, which I think is very unlikely—it is certainly very undesirable to start such an idea at present, before a compromise is concluded with his Creditors. They have already risen in their demands, in consequence of the genial feeling expressed in his favour. But your kindness will not be lost upon him, whatever be the result. He often mentions you and your family and in the manner in which you would like best to be remembered—and I will take care that he shall not lose the pleasure which such a testimony from such a quarter will give him.

Mrs. Moore with her two children is living at a cottage near Devizes.

Believe me, my dear Sir, when I say, that I shall always think with pleasure of our early acquaintance and feel happy in any opportunity of renewing it.
Yours very sincerely,
SAMUEL ROGERS.

[Franked by G. W. Russell.]

J. CHARLES COX.

THOMAS CREEVEY, M.P.

Inner Temple, E.C.

SIR ROBERT EDGCUMBE is not quite accurate in one or two small matters connected with the trial of The King *v.* Creevey. This case is well known to lawyers. Mr. Creevey was tried in 1813, at the spring assizes for the County Palatine of Lancaster, before Mr. Justice Le Blanc for a libel against Robert Kirkpatrick. The defendant was found guilty. On May 7th, 1813, Mr. Brougham moved in the Court of King's Bench for a new trial on the ground of a misdirection of that learned judge, before Lord Ellenborough, Mr. Justice Grose, Mr. Justice Bayley, and Mr. Justice Le Blanc. The Court decided that

"a member of the House of Commons may be convicted upon an indictment for a libel in publishing in a newspaper the report of a speech delivered by him in that House, if it contain libellous matter, although the publication be a correct report of such speech, and be made in consequence of an incorrect publication having appeared in that and other newspapers."

In the same term Mr. Creevey was brought up for judgment, when he made an affidavit explaining his conduct, and Mr. Justice Grose, as the senior Puisne Judge, passed the sentence of the Court, which was, as stated, the imposition of a fine of 100*l.* I cannot find any account of the trial at the assizes, but the motion for the new trial will be found in Maule and Selwyn's 'Reports,' vol. i. p. 273, and the case is referred to in all the text-books on the law of libel. The *Times* of May 8th and 21st, 1813, contains reports of the proceedings in the Court of King's Bench.

Mr. Creevey afterwards in a long speech brought his case, as a question of "Privilege," before the House of Commons, but he made no motion. See the *Times*, June 26th, 1813. Mr. Creevey was certainly more than a "voluble gossip," for he took a considerable part in the proceedings of the House. In Sir Robert Edgcumbe's note "Fitzpatrick" should be Kirkpatrick, and "Ossulton" should be Ossulston. HARRY B. POLAND.

Sandye Place.

SIR HERBERT MAXWELL misinterprets my letter. I made no suggestion that we wanted more of Thomas Creevey's writings; I did not complain that Sir Herbert Maxwell had omitted to describe the political libel action; nor did I question the skill with which the editor of 'The Creevey Papers' handled the materials he had at his disposal. My complaint was, and is, that in the introduction to 'The Creevey Papers' Sir Herbert Maxwell has given us no sketch of the political efforts and standing of Thomas Creevey. Two or three out of the ten pages comprising the "introduction" might well have been devoted to giving those who have not the felicity of being a century old some clear and definite understanding as to how Thomas Creevey came to occupy a most influential position in the Whig party in his day. The impression I gathered from the existing "introduction" was, that Sir Herbert Maxwell had not inquired as to the doings of Thomas Creevey the politician, and was only interested in him as a man of letters. As Sir Herbert Maxwell disclaims this position, and says he has perused a number of Thomas Creevey's speeches, I am forced to the conclusion that Sir Herbert Maxwell is not in sympathy with Thomas Creevey in his political action, and is therefore unable to estimate at its true value the useful pioneer work Creevey did in the field of politics.

As I do not wish to take up "two-and-a-half columns," or, if Sir Herbert Maxwell really insists upon it, "two columns and a half," I now conclude.

ROBERT EDGCUMBE.

THE SPRING PUBLISHING SEASON.

THE CAMBRIDGE UNIVERSITY PRESS

announce The Cambridge Modern History: Vol. VIII. The French Revolution,—The Digest of Justinian, translated by C. H. Monro, Vol. I.,—The Poems of Catullus, with English translation by F. W. Cornish,—Herodotus, Book IV., edited by E. S. Shuckburgh,—in the "Cambridge English Classics": The English Works of Ascham, edited by W. Aldis Wright; and The Poems of Crashaw, edited by A. R. Waller,—in the Cambridge type: Sidney's Defense of Poesie,—Baltimore Lectures on Molecular Dynamics, and the Wave Theory of Light, by Lord Kelvin,—Radio-Activity, by E. Rutherford,—Mechanics, by John Cox,—A Treatise on Alternating-Current Theory, by A. Russell,—Blood Immunity and Blood Relationship, by G. H. F. Nuttall,—Reports of the Anthropological Expedition to Torres Straits, edited by A. C. Haddon, Vol. V.,—in the "Cambridge Biological Series": The Natural History of some Common Animals, by C. H. Latter; A Systematic Account of the Seed-Plants, by A. B. Rendle, Vol. I.; The Origin and Influence of the Thoroughbred Horse, by W. Ridgeway; The Morphology of Plants, by J. C. Willis; and A Treatise on the British Freshwater Algæ, by G. S. West,—Worke for Cvtlers; or, a Merry Dialogve betweene Sword, Rapier, and Dagger, with introduction and notes by A. F. Sieveking,—Théophile Gautier's Voyage en Italie, with introduction and notes by De V. Payen-Payne,—and Desiderius Erasmus on the Aim and Method of Education, by W. H. Woodward.

THE CLARENDON PRESS

have the following books in preparation:—Theology, Church History, and Philology: An Italian Version of the lost Apocryphal Gospel of Barnabas, with Arabic glosses, edited by Canon Ragg,—The Old-Armenian Euchologion, translated and edited by F. C. Conybeare,—The Coptic Version of the New Testament, in the Northern Dialect, with introduction, critical apparatus, and English translation, Vols. III. and IV.,—Samaritan Liturgies, edited by A. Cowley,—An Ethiopic Text of the Book of Enoch, edited by R. H. Charles,—Eusebii Chronicorum Liber, reproduced in collotype, with introduction by J. K. Fotheringham and C. H. Turner,—Collations of Cicero, by A. C. Clark,—Tacitus, Annals, XIII.-XVI., abridged from Furneaux's edition by H. Pitman,—in the "Oxford Classical Texts": Euripidis Tragœdiæ, Tom. II., ed. G. G. A. Murray; Plauti Comœdiæ, Vol. II., ed. W. M. Lindsay; Ciceronis Orationes in Catilinam, &c., ed. A. C. Clark; Corneli Nepotis Vitæ, ed. E. O. Winstedt; and Catulli Carmina, ed. R. Ellis,—A Hebrew and English Lexicon of the Old Testament, based on Gesenius, edited by Francis Brown, S. R. Driver, and C. A. Briggs, Part XII.,—The Vedânta-Sûtras, with Râmânuja's Śrîbhâshya, translated by G. Thibaut,—and Cantonese Love-Songs, Chinese text, edited, with English translation and notes, by Cecil Clementi. General Literature and Modern Languages: A collotype facsimile of those portions of Shakspeare which found no place in the First Folio, viz. Pericles, Venus and Adonis, Lucrece, Sonnets, and The Passionate Pilgrim, as five separate volumes, in real vellum and in paper boards, and as a single volume, in rough calf and in paper boards,—The Complete Works of Ben Jonson, edited by C. H. Herford and Percy Simpson,—Remains of Samuel Butler, edited by Miss E. J. Morley, 2 vols.,—Johnson's Lives of the Poets, edited by G. B. Hill,—The Letters of Horace Walpole, edited by Mrs. Paget Toynbee, Vols. V.-X., in three editions,—The Dream of the Rood, edited by A. S. Cook,—More's Utopia, edited by J. C. Collins,—Elizabethan Critical Essays (1570-1603), edited by G. G. Smith, 2 vols.,—Indian Housekeeping Hints, by Mrs. A. C. Wilson,—A New English Dictionary: further portions of Vol. VI. (M), by Dr. Bradley, Vol. VII. (P), by Dr. Murray, and Vol. VIII. (R), by Mr. Craigie. In Law, History, and Science: Poste's Gaius, fourth edition, by E. A. Whittuck,—Leading Cases on Torts, by F. R. Y. Radcliffe and J. C. Miles,—Cáin Adamnáin (Lex Adamnani), edited by K. Meyer,—The Policraticus of John of Salisbury, edited by C. C. J. Webb, 2 vols.,—Industrial Organization in the Sixteenth and Seventeenth Centuries, by G. Unwin,—The Domesday Boroughs, by A. Ballard,—De Tocqueville's L'Ancien Régime, edited by J. W. Headlam,—Documents relating to the French Revolution (May, 1789, to September, 1791), edited by L. G. W. Legg, 2 vols.,—Selected Drawings from Old Masters, Part II., chosen and described by S. Colvin,—The Oxford History of Music: Vol. VI. The Romantic Period, by E. Dannreuther,—Suess's Das Antlitz der Erde, translated by Dr. H. Sollas, and edited by Prof. W. J. Sollas,—Index Kewensis Plantarum Phanerogamarum, Supplementum Secundum, 4to,—and Goebel's Organography of Plants, translated by I. B. Balfour, Vol. II.

Mr. Frowde will also publish shortly: Keltic Researches, by E. W. B. Nicholson,—Queen Elizabeth and the Levant Company, by the Rev. H. G. Rosedale,—A History of the Daubeny Laboratory, by R. T. Günther,—Colloquial Egyptian Arabic Grammar, by W. H. Lyall,—The Life of our Lord and Saviour Jesus Christ, for Children, by Mrs. P. Chapman,—and A Register of the Members of St. Mary Magdalen College, Oxford, from the Foundation of the College: New Series, Vol. IV., by W. D. Macray.

COLERIDGE'S "BROTHER" IN WORDSWORTH'S 'CASTLE OF INDOLENCE' STANZAS.

Cornell University, U.S.A.

THE interpretation of the 'Stanzas written in my Pocket Copy of Thomson's Castle of Indolence' (1802) has proved, if not an "unsolved riddle," at least a "vexed question" to students of Wordsworth. No contribution, however slight, to our knowledge of what Mr. Hutchinson calls the poet's "purposely enigmatic" lines should be unwelcome.

Mr. Hutchinson, writing about another matter, says:—

"In the 'Simpliciad' (1808), a satire on the Lake poets.....Wordsworth and Coleridge are rallied on their proneness to fraternize with beast and bird:—

> Poets with brother donkey in the dell
> Of mild equality who fain would dwell;
> With brother lark or brother robin fly,
> And flutter with half-brother butterfly."

This jingle seems to have moved Wordsworth to cancel in a later version of his 'Redbreast and Butterfly' a line where he had claimed brotherly relationship with an insect.

Would any one have suspected Wordsworth, on his part, of secretly "rallying" Coleridge on "fraternizing" with a donkey? The first two lines of the 'Simpliciad' recall, patently, Coleridge's address 'To a Young Ass, its Mother being Tethered near It' (1794). "Innocent foal!" cries the Pantisocrat, "I hail thee Brother!"

> And fain would take thee with me, in the Dell
> Of Peace and mild Equality to dwell.

Once there, continues the poet,

> How thou wouldst toss thy heels in gamesome play,
> And frisk about, as lamb or kitten gay!

Coleridge terms the donkey a brother. Has his "playfully exaggerating" poet friend, as Mr. Hutchinson might put it, a little more than taken him at his word? On the testimony of all, Mr. E. H. C. included, the beginning of stanza vi. of Wordsworth's addendum to the 'Castle of Indolence' has unmistakable reference to Coleridge:—

> Noisy he was, and gamesome as a boy;
> His limbs would toss about him with delight.

Wordsworth has for many years been posing in the public fancy as a person rather devoid of conscious humour. Is his reminiscence here subconscious? Or is he covertly, "enigmatically," smiling? For want of one or two annotated editions of Wordsworth, I can state only my impression that no one has previously pointed out this parallel. Yet I cannot think the parallel entirely accidental.

L. Cooper.

SALE.

Messrs. Sotheby, Wilkinson & Hodge sold on March 3rd and four following days the library of the late Sir Thos. Dawson Brodie, of Idvies, which included the following important books: Bewick's Quadrupeds, Birds, and Fables, 5 vols., imperial paper (Dawson Turner's copy), 1805-20, 18*l.* 10*s.* Blome's Gentleman's Recreations, 1686, 13*l.* 5*s.* Boccaccio's Decameron in English, 1620-25, 29*l.* Ogilby's Entertainment of Charles II. in his Passage through London, 1662, 18*l.* 10*s.* Hypnerotomachia Poliphili, Aldus, 1499, 81*l.* Coryat's Crudities, 1611, 16*l.* Defoe's Robinson Crusoe and Serious Reflexions thereon, first edition, 3 vols., 1719-20, 176*l.* Dorat, Les Baisers, richly bound by Riviere, 1770, 26*l.* Holland's Herwologia Anglicana, 1620, 18*l.* Kay's Edinburgh Portraits, 1784, &c., 13*l.* Killigrew's Comedies and Tragedies, first edition, 1664, 21*l.* John Knox's Appellation, 1558, 10*l.* 15*s.* Knox's Liturgy, 1594, 14*l.* 10*s.* Chas. Lamb and Chas. Lloyd, Blank Verse, 1798, 13*l.* Le Vayer de Boutigny, Tarsis et Zélie, fine paper, plates by Eisen, 3 vols., with arms of the Comtesse de Provence, 1774, 23*l.* 10*s.* Longus, Daphnis et Chloé, plates by Philippe d'Orléans, 1718, 12*l.* 5*s.* Portraits (12) à la Plume des Femmes et Danseurs de la Cour de Louis XIV., Sæc. XVII., 17*l.* Ruskin's Modern Painters, 5 vols., 1846-60, 12*l.* 15*s.* Sandford's Coronation of King James II., finely bound in red morocco by S. Mearne, 1687, 28*l.* Sir W. Scott, two Autograph Letters to Bernard Barton, 1830, 12*l.* 15*s.* Scottish Arms, by R. R. Stodart, printed upon vellum, 2 vols., 1881, 12*l.* 15*s.* Shakspeare, First Folio (imperfect), 1623, 465*l.* Somerville, The Chase, bound by Scott of Edinburgh, 1767, 10*l.* 12*s.* 6*d.* Earl of Sterline's Monarchicke Tragedies, &c., 1604-7, 19*l.* 15*s.* Virgil, translated by Gavin Douglas, 1553, 35*l.* 10*s.* Westmacott's English Spy, Cruikshank and Rowlandson's plates, 2 vols., 1825-6, 20*l.*

Literary Gossip.

A new novel entitled 'The Gage of Red and White,' by Graham Hope, the author of 'A Cardinal and his Conscience,' &c., will be published by Messrs. Smith, Elder & Co. on Tuesday next. Many of the characters of 'A Cardinal and his Conscience' appear in the new story, but in an earlier reign and at a different stage in their development. Francis, the great Duke of Guise, is the hero, and the story turns on his love for Jeanne d'Albret, the heiress of Navarre and future mother of Henri IV. The intrigue by which this marriage is frustrated, and the bride won by Anthony of Bourbon, supplies the main interest; but there is much fighting in the wars between King and Emperor, and Coligny is presented in a light somewhat novel to English readers.

Mr. Fisher Unwin has arranged to publish a book on 'Commercial Travelling: its Features Past and Present,' by Mr. Herbert Warren, author of a work on 'Commercial Knowledge,' and brother of the President of Magdalen, Oxford. In his book Mr. Warren endeavours to correct popular misconceptions of the commercial traveller's calling by the statement of actual facts. It contains much practical information, derived both from the author's long business career and the direct communications of other experts. Commercial travelling on the Continent and in the colonies, as well as in England, is considered.

Dr. J. Holland Rose is editing for the Royal Historical Society a selection from the diplomatic dispatches relating to the 'Third Coalition,' 1805–6, from the Courts of Berlin, Vienna, and St. Petersburg, which may be expected to throw considerable light upon the difficult relations of England with her continental allies.

Messrs. Blackie & Son have in preparation a new romance by Miss Heddle, 'The Town's Verdict.' The scene is laid three quarters of a century ago in St. Andrews, which Miss Heddle knows intimately.

Emeritus Professor Butcher, who resigned the Greek Chair in Edinburgh University at the close of last session, was last Saturday presented by the students with an address as "an acknowledgment of the unpayable debt they owed him, and as a token of their gratitude, esteem, and affection." The address was appropriately enclosed in a gold and ivory casket, the form of which was suggested by a Greek coffer recently discovered in the excavations at Crete.

More's 'Utopia,' edited with introduction and notes by Mr. Churton Collins, is about to be issued from the Oxford University

Press. The editor's object has been to encourage and assist the study of a work which, it is suggested, deserves to take a far more prominent place than it has hitherto held in advanced education. The new edition is intended both for junior students and for those who are concerned chiefly with the relation of the 'Utopia' to philosophy and history.

An appointment to the Clark Lectureship in English Literature at Trinity College, Cambridge, will shortly be made, and candidates are requested to apply to the Master of the College not later than April 21st. The lecturer will be appointed for one year from October next, has to deliver twelve lectures, and will receive 200*l.*

To *Chambers's Journal* for April Mr. Archibald S. Hurd contributes a paper on 'The Fighting Power of Modern Warships.' Mr. E. J. Prior discusses the 'Criminal Alien' as he appears in the law courts and out of them. Capt. A. H. Baldwin describes in a 'Visit to Thibet' what he saw some years ago, and Mr. T. P. Anderson what the intelligent visitor may see at Pompeii to-day. Miss Betham-Edwards has a paper on 'The Country Doctor in France'; and in 'My Weapons' Mr. Reginald Wyon gives a brief account of some trophies he has collected during his experiences as a war correspondent. Mr. T. H. S. Escott, in a paper entitled 'Mr. Speaker, Strangers, Sir,' discusses some of the more famous continental visitors to the House of Commons.

At the Royal Institution two lectures on 'Shakespeare as Contemporaries Knew Him,' by Mr. Sidney Lee, are to be delivered on the afternoons of March 17th and 24th.

The Jubilee Dinner of the Correctors of the Press, at which Viscount Goschen will preside on Saturday, the 19th inst., promises to be a great success. The army will be particularly well represented, the military guests including Major-General Sir Edwin Collen, Col. Jarrett, Col. Earl Church, Lieut.-Col. A. W. A. Pollock, and Major Martin Hume. Sir W. H. Russell, who is in his eighty-fourth year, has promised to attend if the weather is favourable. Naval affairs will be represented by Sir John Colomb, finance by Sir Vincent Caillard, and law by Sir John Macdonell and Prof. Goudy. Other well-known gentlemen expected include Sir John Jenkins, Sir William Lee-Warner, Mr. Ian Malcolm, M.P., Mr. Max Beerbohm, Mr. Hugh Chisholm, Mr. W. L. Courtney, Dr. Garnett, Prof. Gollancz, Mr. W. A. S. Hewins, Mr. Sidney Lee, Prof. A. F. Pollard, Mr. Pett Ridge, Dr. Waldstein, and Mr. J. S. Wood, while there will be a large show of London editors.

An important sale of Jacobite relics opens in Edinburgh to-day (Saturday), and will be continued on Monday. The collection belonged to the Steuarts of Dalguise (now extinct through the death of the last male representative), who were descended from Sir John Stewart of Cardny, natural son of Robert II. Two of the most interesting relics are Mary Stuart's harp and the Lamont harp. It was the romantic story of the first that suggested to Hogg the theme of 'The Queen's Wake.' Among the Jacobite relics are Prince Charlie's sword and a lock of his hair. There are also a large number of historically important letters to Lord and Lady Nairne in 1715, as well as a portrait painted by Raeburn. The latter will be sold separately on March 19th.

We congratulate Mr. C. J. Longman upon the result of his urgent appeal, made two years ago, to booksellers' assistants to become members of the Booksellers' Provident Institution. At the annual meeting last Thursday it was stated that 121 new members had joined, including 41 from Messrs. Macmillan. The effect of the increased membership has been to raise the subscriptions for the current year from 223*l.* to 1,039*l.* 1,160*l.* has been paid out for temporary and permanent assistance. The entire assets amount to 32,893*l.*, and the expenses of management are most moderate. Such facts as these should induce every assistant in the trade to become a member. The accounts for last year do not include the gift of 500*l.* from the treasurer, Mr. William Ellerby Green.

The French Société des Bibliophiles is preparing a study of the illuminated MSS. of Augustine's 'De Civitate Dei.' They are very anxious to discover the possessor of the MS. of this work which was sold on May 23rd, 1889, by Messrs. Sotheby, at the Hamilton sale. Information should be sent to Comte A. de Laborde, 5, Avenue du Trocadéro, Paris.

The fact is worth noting, if only by way of example, that the Committee of the Edinburgh Public Library have sanctioned the purchase of the reproduction of the unique 'Breviarium Grimini' in the library of St. Mark's, Venice. The reproduction has been made by Mr. A. W. Sijthoff, of Leyden, and the British publishers are Messrs. Ellis & Elvey. The price of the Breviary is 120*l.*

One of the results of the friendly feeling between France and England is a new monthly review, entitled *L'Entente Cordiale*, of which the first number has just appeared, with portraits of the King and M. Loubet on the cover. The intention is a good deal better than the performance, and in these days sixpence is rather much to demand for a paper. This first issue is described as a birthday number, so perhaps it will improve with age, and endeavour to provide its readers with something a little more novel than stale speeches and paragraphs from the daily papers. The supplementary plate is not at all bad.

Recent Parliamentary Papers include Return showing with regard to each Parliamentary Constituency the total Number of Electors, &c. (3*d.*); Statutes made by the Governing Bodies of Magdalene College, Cambridge, St. John's College, Oxford, and Oriel College, Oxford (½*d.* each); and Code of Regulations for Day Schools, Scotland (3½*d.*).

SCIENCE

FUNDAMENTAL CONCEPTIONS OF PHYSICS.

Baltimore Lectures on Molecular Dynamics and the Wave Theory of Light. By Lord Kelvin. (Clay & Sons.)

A Chemical Conception of the Æther. By Prof. D. Mendeleeff. Translated by George Kamensky. (Longmans & Co.)

The study of physics during the middle of the nineteenth century was dominated by two theories of fundamental importance—the molecular constitution of matter and the vibrational nature of light.

The first of these, starting with the vague speculations of the Greek sages, developed scientifically by Dalton and Avogadro, had been almost perfected after the middle of the nineteenth century by the work of Clausius and Maxwell. The wave theory of light was slower in its growth. It was first conceived by Huyghens, but the opposing weight of Newton's authority prevented its general acceptance until Fresnel, McCullagh, Green, and others found in it inspiration for some of the most admirable work in the history of science.

Its advance had been hindered by its association with the hypothesis of the æther, a great stumbling-block to the earlier physicists. Universal media had, indeed, been called in to account for most of the imperfectly comprehended phenomena of nature, until space had been filled many times over with æthers; but great difficulty was found in attributing to them properties which would enable them to fulfil adequately and simultaneously the various functions for which they were designed. If light consisted of mechanical transverse vibrations, the medium which transmitted it must be of the nature of an elastic solid. But if the æther were solid, how could the planets move through it without appreciable resistance? If, again, the passage of such masses had no influence on it, how was it possible to account for the undoubted alteration in the properties of the æther for transmitting light consequent on the presence of matter? It is this question which was attacked by Sir William Thomson, as he then was, in his lectures before the Johns Hopkins University at Baltimore in 1884, an account of which, after a passage through the press occupying some twenty years, has at length appeared in the volume before us. The problem is here treated with the wealth of imagination and the power of mathematical analysis which are always to be found in the works of Lord Kelvin. Many of the apparent inconsistencies are removed by ingenious modifications, and many new facts are brought within the scope of explanation by the "elastic solid" theory. In these lectures, in fact, it reaches its highest development.

But meanwhile new ideas, of a very different origin, have been gaining ground. Faraday began in the thirties to remodel the science of electricity. He had rejected as unthinkable the doctrine of "action at a distance," which had been the foundation of the treatment of the study by the mathematicians; and he had shown that all electrical phenomena could be explained by mechanical forces in an all-pervading medium. But he was no mathematician, and his work was not complete till it was taken in hand by Clerk Maxwell. In 1873 Clerk Maxwell's great treatise appeared, in which the modern science of electricity was founded and, incidentally, a new theory of light advanced. It was proved that electric waves could exist, periodic variations in time and space, not of motion, but of electric force, which would have many of the properties of light waves, and which would be propagated with the same velocity through empty space. But the

treatment of the subject, as in many other works of great originality and importance, was obscure, and the "electromagnetic" theory of light was not at once universally accepted. Among others, Sir William Thomson suspended judgment. It was not till 1887, when Hertz proved experimentally the existence of these electric waves, that Maxwell's ideas were forced upon the scientific world. It is interesting to note that in these lectures before us now the conditions of Hertz's experiments were directly considered, but a lack of appreciation of Maxwell's work prevented their result from being foreseen.

Since that time many discoveries have been made which can only be explained on this theory, and though our knowledge is by no means complete, the crude notion that vibrating molecules set in motion the surrounding æther can no longer afford an adequate representation of the facts. Though much, therefore, of what was said in 1884 has lost its immediate importance, enough, it is hoped, has been said to prove the great historical interest of these Baltimore Lectures. In several appendixes Lord Kelvin has considered the more recent development on both sides of his main subject, as well as several other topics which bear more remotely on the question at issue. Many of the views put forward in the original lectures and in the appendixes will meet with considerable criticism from other authorities on physics; but all who can appreciate the mathematical treatment will find many inspiring suggestions.

The physical nature of the æther, which is required as much by the new as by the older theory, is still a subject of keen discussion. Several mechanical models representing its properties have been devised, but none of them is completely satisfactory. Much confusion has been caused by the attempt to explain the æther, the basis of matter, in terms of matter itself. The question often propounded, Is æther matter? is primarily one of verbal definition only; but the affirmative reply often made is liable to lead to the unfounded conclusion that, because the æther possesses some of the properties of matter, such as inertia, it must therefore possess others, such as gravitational weight.

Of this fallacy Prof. Mendeleeff's pamphlet provides an example. It may seem unwise to be unduly dogmatic with regard to the views of so distinguished a philosopher, and one, moreover, who has made one of the few successful predictions in the history of science; but we cannot think that the views expressed here will commend themselves to many serious physicists. Starting with the assumption that the æther is a fluid subject to gravitation, Prof. Mendeleeff concludes that it is a light gas, a member of the argon group of elements, and, with the aid of his "Periodic Law," he calculates that its atomic weight lies between $9{\cdot}6\times10^{-7}$ and $5{\cdot}3\times10^{-7}$.

It may be well to point out, among other objections to this view, that a gas having no rigidity cannot propagate transverse vibrations, such as those of which the author imagines light to consist, and that consequently the æther postulated by his hypothesis would not allow the transmission of light.

SOCIETIES.

British Academy.—*Feb.* 24.—Mr. J. Bryce in the chair. — Prof. Rhys Davids read a paper on 'Oriental Studies in England and Abroad.' The paper tabulated and discussed the financial support afforded to these studies in the British Isles; and then tabulated and discussed the similar figures in the principal countries on the Continent, both in respect of university teaching and of technical schools. As regards university teaching Germany was far ahead of all other countries. It had fifty-one chairs and twenty-four assistant professorships, besides twenty-six lecturers paid only by fees. England was at the bottom of the list, with only six chairs and thirteen readerships. As regards the technical schools, giving training for merchants and civilians seeking employment in the East, there were lavishly equipped schools in the principal European capitals, details of which were given in the paper. In the British Isles the corresponding facilities were comparatively insignificant. It was practically hopeless that this scandalous state of things could be remedied so long as the present system (or rather want of system) followed here with regard to all the higher teaching was still adhered to. Owing to special circumstances, pointed out in the paper, it was considered unnecessary in England for Government to do anything for the organization of the higher teaching. This was left to private local corporations, competing one against the other for fees and for students, crying out one against the other for money, compelled to consider always the question of finance. The neglect of Oriental studies did not stand alone. It was only one instance of a larger question, of neglected organization, of the consequent overlapping, of inevitable muddle, of continual waste. It was nobody's business to know all the facts, and the very able and loyal services of the numerous boards scattered throughout the country were directed, by the necessities of the case, rather to the needs of a particular institution than to the solution of national questions. Meanwhile the main support of Oriental studies was the entrancing interest of the studies themselves. That interest was not philological so much as historical. The philology was an indispensable means to the end, but not the end itself. Oriental study meant the decipherment of half a dozen ancient literatures, each of them full of historical evidence. It was the study of the origins of all the great religions, and the history, through the centuries, of most. It was the study of three at least of the most interesting and original systems of philosophic thought. It was the study of the political movements, the literary achievements, the social and economic conditions among the majority of the human race from the beginnings of history down to to-day. The mine was practically unworked. The nuggets lay on the surface, and the neglect of governments and seats of learning could only retard the day when the value of Oriental study should be adequately recognized.

Geological.—*Feb.* 19.—*Annual Meeting.*—Sir Archibald Geikie, V.P., in the chair.—The Reports of the Council and of the Library and Museum Committee for 1903 were read. The balance-sheet for that year showed receipts 3,003*l.* 0*s.* 9*d.* (including a balance of 61*l.* 7*s.* 8*d.* brought from the previous year), and an expenditure of 2,810*l.* 13*s.* 10*d.* Reference was made to the progress of Mr. C. Davies Sherborn's manuscript Card-Catalogue of the Library; and it was stated that Mr. Sherborn had also undertaken to continue during the current year the preparation of the catalogue-slips for the International Catalogue of Scientific Literature.—The Reports having been received, the Chairman handed the Wollaston Medal, awarded to Prof. Albert Heim, of Zürich, to Mr. J. J. H. Teall; the Murchison Medal to Prof. G. A. Lebour; the Lyell Medal, awarded to Prof. Alfred Gabriel Nathorst, of Stockholm, to Baron C. de Bildt; the balance of the Wollaston Donation Fund, awarded to Miss E. M. Reader Wood, to Dr. J. E. Marr; the balance of the Murchison Geological Fund to Dr. Arthur Hutchinson; a moiety of the balance of the Lyell Geological Fund to Prof. S. H. Reynolds; the other moiety of the balance of the Lyell Geological Fund, awarded to Dr. C. A. Matley, to Prof. W. W. Watts; and the proceeds of the Barlow-Jameson Fund, awarded to Mr. H. J. Llewellyn Beadnell, to Major C. E. Beadnell.—The Chairman then read his anniversary address, giving first of all obituary notices of several Fellows deceased since the last annual meeting.—The following were elected Council and officers for the ensuing year:—*Council:* Lord Avebury, Dr. F. A. Bather, Prof. T. G. Bonney, Mr. W. T. Blanford, Sir J. Evans, Prof. E. J. Garwood, Sir A. Geikie, Prof. T. T. Groom, Mr. A. Harker, Mr. R. S. Herries, Prof. J. W. Judd, Mr. P. F. Kendall, Mr. P. Lake, Prof. C. Lapworth, Mr. Bedford McNeill, Dr. J. E. Marr, Prof. H. A. Miers, Mr. H. W. Monckton, Mr. E. T. Newton, Mr. G. T. Prior, Prof. W. W. Watts, the Rev. H. H. Winwood, and Mr. H. B. Woodward. Officers: *President*, Dr. J. E. Marr; *Vice-Presidents*, Prof. T. G. Bonney, Sir A. Geikie, Mr. E. T. Newton, and Mr. H. B. Woodward; *Secretaries*, Mr. R. S. Herries and Prof. W. W. Watts; *Foreign Secretary*, Sir J. Evans; *Treasurer*, Mr. W. T. Blanford.

Feb. 24.—Dr. J. E. Marr, President, in the chair.—At a special general meeting, held before the ordinary meeting, certain alterations in the bylaws were agreed to.—Dr. Arthur Hutchinson was elected a Fellow.—The President read the following resolution of the Council, which had been forwarded to Mrs. McMahon: "That the Council desire to place on record their regret at the death of General C. A. McMahon, F.R.S., who for so many years was one of their colleagues, and took so active an interest in the affairs of the Society; and the Council further wish to express their sincere sympathy with Mrs. McMahon and the family in their bereavement."—The following communications were read: 'Eocene and Later Formations surrounding the Dardanelles,' by Lieut.-Col. T. English,—and 'The Derby Earthquakes of March 24th and May 3rd, 1903,' by Dr. C. Davison.

Society of Antiquaries.—*March* 3.—Mr. W. Gowland, V.P., in the chair.—This being an evening appointed for the election of Fellows, no papers were read. The following gentlemen were elected Fellows: the Earl of Altamont, the Rev. H. G. Rosedale, D.D., and Messrs. W. H. Bell, T. Ashby, sen., A. L. Radford, and J. F. Curwen.

Linnean.—*March* 3.—Prof. S. H. Vines, President, in the chair. — Dr. G. H. Fowler, Mr. J. Hornell, and the Rev. H. T. Spufford were elected.—Mr. L. A. Boodle exhibited photographic lantern-slides demonstrating the formation of secondary wood in certain regions of the stem of *Psilotum triquetrum*.—A discussion followed, in which Dr. D. H. Scott, Mr. C. B. Clarke, and the President joined.—Mr. Clarke then gave an account of his paper entitled 'List of the Carices of Malaya.' After defining his meaning of the term Malaya, the author explained that he had been obliged to confine his remarks to the material existing at Kew, with certain additional specimens lent by Dr. Zahlbruckner, of Vienna, who had kindly sent over some of the types of Zollinger's collections. The British Museum Herbarium could not be utilized, owing to the impracticability of comparing the specimens belonging to the two institutions. In all, fifty-four species were enumerated, of which thirty-six, including eleven characterized as new, belong to the subgenus Caricandra, a natural group essentially tropical, and difficult to diagnose as to species; all possessing a trifid style, with a terminal spike male in the upper portion and female at the base.—The President pointed out that incidentally this systematic paper threw light on some of the interesting problems of plant-distribution; and the author, in a few concluding remarks, observed that species of Mapania from the north-east of Brazil were not only closely allied to species on the west coast of Africa, but some of them were actually intermediate in character.—Dr. J. G. de Man's paper on 'Some Species of the Genus Palæmon, Fabr., from Tahiti, Shanghai, New Guinea, and West Africa,' was explained by the Rev. T. R. R. Stebbing. The species discussed were distributed by the author over three subgenera. Relative measurements and minute details of various specimens were illustrated by excellent drawings, to show the amount of variation possible among examples undoubtedly belonging to a single species, and on the other hand to offer materials for deciding whether forms from two or more widely separated localities should be accepted as specifically identical. The difficulties of the investigation may be in part understood from the fact that in two instances the names of the species examined were left indeterminate. Incidentally Dr. de Man called attention to a remarkable character, previously unknown, in *P. asperulus*, in which he has observed that some segments of the abdomen are peculiarly carinate.—Specimens of a Palæmon, sp., from Ningpo, brought home by Mr. F. S. Saunders, were exhibited by the Zoological Secretary in illustration of the foregoing paper.

Zoological.—*March* 1.—Dr. A. Günther, V.P., in the chair.—The following motion, of which notice was given at the meeting held on February 16th, was put to the meeting and declared to be lost by a very large majority: "That it is desirable to alter the hour of the meetings for scientific business from 8.30 P.M. to 5 P.M."—Dr. Günther exhibited and made remarks upon some specimens of hybrids between Reeves's pheasant (*Phasianus reevesi*), male, and the silver pheasant (*Euplocamus nycthemerus*), female.—Mr. Oldfield Thomas exhibited and made remarks upon the skull of a buffalo which had been obtained by Col. Delmé-Radcliffe

in South-West Uganda. The horns differed in certain respects from those of *Bubalus caffer*, and Mr. Thomas considered the specimen to represent a distinct local race and entitled to sub-specific rank.—Mr. Thomas also exhibited a specimen of a fruit-bat from Fernando Po, which he described as a new species of the genus Scotonycteris.—Mr. J. G. Millais exhibited a series of skins illustrating the life-history of the grey seal (*Halichœrus grypus*), and made remarks upon its geographical distribution.—Mr. J. ffolliott Darling exhibited photographs of, and made remarks upon, a very large specimen of the woolly monkey (*Lagothrix humboldti*) which he had observed in Southern California.—Dr. Walter Kidd exhibited a drawing of, and read a note on, the arrangement of the hair on the nasal region of the parti-coloured bear (*Æluropus melanoleucus*).—Mr. R. E. Holding exhibited and made remarks upon a double head of a lamb and the skull of a Spanish four-horned ram fractured in fighting.—Mr. E. R. Sykes read a fourth instalment of Sir Charles Eliot's paper entitled 'On some Nudibranchs from Zanzibar and East Africa.' It contained an account of twenty-two species of Doridid æ Cryptobranchiatæ, of which eight were described as new.—A communication from Mr. R. T. Leiper contained a detailed account of the Turbellarian *Avagina incola*, which had recently been described by the author, and a note on the classification of the Proporidæ.—Dr. Einar Lönnberg contributed a paper on two specimens of hybrid grouse between *Lyrurus tetrix*, male, and *Lagopus lagopus*, female.

Philological.—*March* 4.—Prof. Gollancz in the chair.—Mr. R. J. Whitwell read a paper on the word "Hammercloth," giving extracts showing that the cloth was first attached to the hames of the horse's collar, and was then transferred to the coachman's box. In both cases it was ornamented with the owner's badge or arms, and, as a hame-cloth, is figured as No. 9 on plate xx. of 'Vetusta Monumenta,' vol. vi.—Prof. Gollancz read the following papers: (*a*) on the word 'Cornbote,' showing that it meant the payment or revenge for a wrong deed or abusive term: if you sow bad seed you will grow bad corn; curses come home to roost; (*b*) on 'Ragnel,' a name for the Devil. It is a misreading of Raguel in the apocryphal book of Enoch, existing only in Ethiopic, and discovered by Bruce in the eighteenth century. The third archangel is Raguel, the good angel of vengeance, who goes with Michael. After A.D. 800 Raguel was struck out of the Litany, in which he was prayed to before, and became a bad angel, the devil in charge of vengeance. "Crosraguel" in Scotland must have been named before 800, when Raguel was a good angel. The Bible form is "Reuel" in Exodus. (*c*) 'Shrimp': the dragon was "schrude all over the schrympe with shinkande pointes" ('Morte Arthur'), and this is explained by "tachesede taile with tonges sharpe" ('Morte Arthur'), showing that the "shrimp" was the indented or spiked back or crest of the tail. Malory could not make it out, and said the dragon's tail was "full of tatters," in the poem "al to-tatered."—Mr. Dickson-Brown read a paper on the A.-S. 'Neorxnawang,' Paradise, which Dr. H. Bradley explains as the plain of the palace of the dead, "neo-rohane-waggo," Gothic and pre-Christian. Mr. Brown suggested "ne-orceasena-wang," A.-S., the plain of the seat of the dead or blessed, as it was probably a post-Christian word.—Prof. Gollancz read further papers: (*d*) on the place-name 'Swaldye' in Glamorgan in the 'Morte Arthur,' which is simply "Swansye"; (*e*) "a lyt," as if "a little"; but it is an adverb. "God may not dryȝe to draw allyt" in 'Cleanness': it is parallel to "adreȝ," back, and means "slightly"; "on lyt," "on lyte" in 'Sir Gawain'; (*f*) "pathairs" ("like to a canon's burst") in 'Arden of Faversham' is "petar, petard," explosion; (*g*) "a fence of trouble is not thick and still," should be a "fonce"=L. *fontes*, which is quite common; "fons doloris," a fount of trouble, is not always muddy. Prof. Gollancz then read some restored verses of a rare fifteenth-century poem, first printed by Fry, "Mistrust thee not for thy misdeed," which is an answer to "Jhesu, mercy for my mysdede!" in Dr. Furnivall's edition of 'Political, Religious, and Love Poems,' E.E.T. Soc., 1866.

Institution of Civil Engineers.—*March* 8.—Sir W. H. White, President, in the chair.—The paper read was 'The Erection of Iron Bridges,' by Mr. R. S. Scholefield.

Royal Institution.—*March* 7.—Sir James Crichton-Browne, Treasurer and V.P., in the chair.—Miss L. A. Black, Mr. H. T. Davidge, Mr. H. F. Dickens, Mr. F. S. Eve, Mr. F. L. M. Forster, Miss C. E. M. Gibbons, Mr. T. G. Hull, Mr. V. B. Lewes, Mrs. Gerard Leigh, the Hon. Mary Portman, Mr. H. R. Prendergast, Mr. W. N. Shaw, Mr. J. Sorley, Dr. R. H. Scanes Spicer, the Hon. Sir Joseph Walton, and Mr. E. Wormald were elected Members.

Society of Arts.—*March* 7.—Mr. Bertram Blount commenced a course of three Cantor Lectures on 'Recent Advances in Electro-Chemistry.'

March 9.—Sir Frederick Bridge in the chair.—A paper on 'Mechanical Piano-Players' was read by Mr. J. W. Coward, and was followed by a discussion. A demonstration of the action of the instruments was given, both single, and accompanied by a violin and by a singer.

Society of Engineers.—*March* 7.—Mr. D. B. Butler, President, in the chair.—A paper was read on 'Some Recent Works of Water Supply at Penzance,' by Mr. Frank Latham.

MEETINGS NEXT WEEK.

Mon. Society of Arts, 8.—'Recent Advances in Electro-Chemistry,' Lecture II., Mr. B. Blount. (Cantor Lectures.)
Tues. Society of Arts, 4½.—'Recent Developments in Devonshire Lace-making,' Mr. A. S. Cole.
— Royal Institution, 5.—'The Doctrine of Heaven and Hell in Ancient Egypt,' Lecture I., Dr. E. A. Wallis Budge.
— Colonial Institute, 8.—'Notes on some Canadian Problems,' Mr. J. G. Colmer.
— Institution of Civil Engineers, 8.—'The Barrage across the Nile at Asyut,' Mr. G. H. Stephens; 'The Use of Cement Grout at the Delta Barrage,' Sir R. H. Brown.
— Zoological, 8½. Contributions to the Anatomy of the Lacertilia: 1. On the Venous System in certain Lizards,' Mr. F. E. Beddard; 'Note on the Skull and Markings of the Quagga,' Mr. R. Lydekker; 'Additions to the List of Rhopalocera of Dominica,' Mr. P. I. Lathy.
Wed. Chemical, 5½.—Mercuric Nitrite and its Decomposition by Heat,' Mr. P. C. Ray; 'The Nature of a Solution of Iodine in Aqueous Potassium Iodide,' Messrs. C. H. Burgess and D. L. Chapman; and three other Papers.
— Meteorological, 7½.—'Water Vapour,' Mr. R. H. Curtis.
— British Archæological Association, 8.—'Notes on Whitehall and the Thames,' Mr. A. Oliver; and a Paper by Mr. C. Lynam.
— Entomological, 8.
— Folk-lore, 8.—'The Development of the Prayer out of the Spell,' Mr. R. R. Marett; 'On Toda Prayer,' Dr. W. H. R. Rivers.
— Microscopical, 8.—'A Note on some New Methods of measuring the Magnifying Power of the Microscope and of Lenses Generally,' Prof. A. E. Wright.
— Society of Arts, 8.—'Artificial and other Building Stones,' Mr. L. F. Ford.
Thurs. Royal, 4½.
— Royal Institution, 5.—'Shakspeare as Contemporaries Knew Him,' Lecture I., Mr. Sidney Lee.
— Historical, 5.—'The Holy Nun of Kent,' Mr. A. Denton Cheney.
— Linnean, 8.—'The Bryozoa from Franz Josef Land,' Mr. A. W. Waters; 'Natural-Colour Photographs of Living Insects and Flowers,' Mr. F. Enock.
— Society of Antiquaries, 8½.
Fri. Institution of Mechanical Engineers, 8.—'Compound Locomotives in France,' M. E. Sauvage.
— Royal Institution, 9.—'The Foundations of a National Drama,' Mr. H. A. Jones.
Sat. Royal Institution, 3.—'The Life and Work of Stokes,' Lecture V., Lord Rayleigh.

Science Gossip.

The establishment of an institute for biological research was the subject of a number of communications to the Royal Society of Edinburgh at its meeting on Monday. It was stated that an arrangement of the kind would cost about 1,000*l*. a year.

The death is announced of M. Fernand André Fouqué, the oldest member of the geological section of the French Académie des Sciences, in his seventy-sixth year, on Monday last. M. Fouqué studied at the École Normale Supérieure, and was professor at the Collège de France and at the École des Hautes-Études, and had been a member of the Institute since 1881. He was an indefatigable traveller, and his researches and discoveries have contributed greatly to the progress of geology. He was an authority on volcanic eruptions, his first book, 'Les Émanations Volatiles des Volcans,' appearing in 1867; in 1869 and 1879 he published other works on the subject. He contributed articles to the *Revue des Deux Mondes* and to the *Revue Scientifique*. He was born at Mortain (Manche) on June 21st, 1828.

The annular eclipse of the sun on the 17th inst. will not be visible in any part of Europe. The central line passes from the east coast of Africa a little to the north of Madagascar, across the Indian Ocean and the Malay Peninsula, to Siam and the Philippine Islands. At Madras the sun will be somewhat more than half eclipsed at half-past ten o'clock in the morning; at Hong Kong the greatest phase will amount to 0·83 of the sun's diameter at $2^h\ 36^m$ in the afternoon. The planet Mercury will be at superior conjunction with the sun on the 26th inst. Venus will be near the moon on the mornings of the 14th and 15th, their conjunction taking place on the afternoon of the former day. Mars will be in conjunction with the moon (then a very small crescent) on the evening of the 15th. Jupiter will be in conjunction with the sun on the 27th. The sun will be vertical over the equator, entering the sign—not the constellation, as the 'Nautical Almanac' is now careful to point out—Aries about one o'clock on the morning of the 21st, the day of the vernal equinox.

Of the two small planets announced in our 'Science Gossip' of January 30th as having been discovered by Herr Dugan at the Königstuhl Observatory, Heidelberg, on the 11th of that month, one turns out to be identical with No. 505, detected in 1902. Herr Ebell, in publishing (*Ast. Nach.*, No. 3933) the elements of the other, points out the great similarity in the orbits of these two planets; throughout this month and next their apparent places are very close to each other, near the boundary of the constellations Gemini and Auriga.

Prof. R. G. Aitken has published in No. 50 of the *Bulletins* of the Lick Observatory a sixth list of new double stars discovered by him there. It contains 216 new pairs, not one of which is in Prof. Burnham's General Catalogue. Sixty-one of these were detected with the 12-inch refractor, and the remainder with the 36-inch. Half this list of doubles consists of stars within 1″ of each other, and in about 30 per cent. the components are less than 0″·50 apart.

We have received the first number of vol. xxxiii. of the *Memorie della Società degli Spettroscopisti Italiani*. Father Fényi contributes a paper on the magnetic disturbance of October 31st, 1903, and Signor Boccardi continues his catalogue of the places of reference stars at the Catania Observatory. A letter is printed from Prof. Hale, suggesting co-operation in solar research on some system.

FINE ARTS

The Armoury of Windsor Castle: European Section. By Guy Francis Laking. (Bradbury, Agnew & Co.)

This noble volume, by the Keeper of the King's Armoury, is the first of a series of works projected by the King to illustrate various sections of the magnificent collections of works of art stored at Windsor Castle.

Little is known of the early history of the arms and armour now gathered at Windsor. George III. had a small collection of ancient weapons, which was kept at Augusta Lodge, Windsor, a house that stood on the site now occupied by the royal mews. These weapons were removed in 1822 to Carlton House, where they formed part of the museum of objects collected by the Prince Regent. Just twenty years later the Prince Consort, "ever ahead of his time as regards appreciation of Art," restored the collection to Windsor, and personally arranged it in deep glass cases, fitted in the passage termed the North Corridor, which leads from the Octagonal Dining-Room to the Grand Reception Room. Edward VII., soon after his accession, realized that this collection was almost a hidden treasure, for the space allotted to it was not sufficient for due classification or chronological arrangement. The armour is now admirably arranged in various cases, some of which are on the Grand Staircase, and others in the Grand Vestibule, the Grand Entrance Hall, and the Guard Chamber.

There is very little in the collection of really old or even mediæval date. Of

the former there are a bronze sword and a spear-head of the Celtic period, and a Roman bronze sword of the second or third century B.C.; to the last a worthless cruciform-shaped hilt of modern brass has been attached. A single cross-bow or arblaster of the sixteenth century might perhaps be included under the term "mediæval." A few of the thousand items described in this catalogue are of late sixteenth-century date, but so soon as the seventeenth century is reached they become exceedingly numerous. In short, the collection of arms of all kinds from the beginning of James I. down to the reign of William IV. is richly varied, and contains some superbly executed examples. Never before have so large a gathering of swords, sabres, rapiers, daggers, dirks, and hunting knives, or so many varieties of wheel-lock and flint-lock guns, rifles, and pistols, been so well and technically described or so admirably illustrated.

The process of careful examination to which everything has been submitted has naturally resulted here, as in the Tower, in the contradiction of certain common traditions. A cruciform-hilted sword of Spanish workmanship, with a blade of the sixteenth or seventeenth century, is etched and gilt at the hilt with the arms of Lopez de Zuniga, the famous warrior against the Moors of the early part of the thirteenth century, and the inscription "Marchio Rodericus de Bivar." Roderic of Bivar, the Cid Campeador, an almost mythical hero of Spanish history, flourished in the eleventh century. The Carlton House tradition was that this sword had really belonged to Lopez de Zuniga, but it is now proved to be several centuries later in date. The combination of both eleventh and thirteenth century heroes on the same weapon seems merely to denote memorial intentions on the part of the engraver; but there may have been swordsmiths in Spain as well as in England who were capable of deliberate forgery to add to the price of their weapons. In our own country, early in the seventeenth century, when there was a demand for historical blades, swords were turned out with such inscriptions as "Edwardus Princ. Anglie" (the Black Prince) or "Robertus Bruschius Scotorum Rex, 1310," several of which have found their way into collections.

The superb embossed Rondache, so long known as the "Cellini Shield," is still spoken of as being given by Henry VIII. to Francis I. on the Field of the Cloth of Gold. This circular steel shield, most exquisitely embossed with classical subjects in silver and gold, is really the work of some unknown French artist. If the story that associates it with the field of Ardres is true, Benvenuto Cellini was then only nineteen years of age, and working as an apprentice with a Florentine jeweller. Moreover, this shield is not an old Windsor resident; it formed no part of any Stuart or even Hanoverian collection, but was acquired, as Mr. Laking is confident, on the Continent by the Prince Consort in the second quarter of the nineteenth century.

Among the more splendid suits of armour assigned to specific persons, the suit that was made for Sir Christopher Hatton bears the premier place. It was made for Elizabeth's favourite in 1585 by the armourer Jacob Topf, and was afterwards worn by the King's Champion at the coronation of George I. The way in which this suit, after a long sojourn on the Continent, was at last recovered and presented to Edward VII. by a committee of English gentlemen, who found much of the horse armour bought at another sale awaiting its arrival at Windsor, reads almost like a romance. This splendid set of war harness, for long periods distributed, is now again united in a permanent whole; it is placed in the centre of the Guard Chamber, and admirably arranged on a horse in the attitude of a knight throwing down the gauntlet in defiance.

Another gem of the collection is a complete suit of beautiful harness made for and used by Henry, Prince of Wales, early in the seventeenth century. Up to the time of Mr. Laking's investigations, this suit was always said and stated in guide-books to have belonged to David, King of Scotland, who was a prisoner at Windsor, and died in 1371. There is another smaller suit made for the same prince when a boy of fourteen; a tilting suit, traditionally said to have been used by Charles I.; and another which is supposed to have pertained to Prince Rupert.

Perhaps the most handsomely finished and beautifully designed piece in the collection is the processional partisan carried by the guard of Henri IV. of France. The head of the weapon and the steel cylinders that surround the mahogany shaft are richly ornamented with

> "a curious monogram of the letter H, the initial letter of Henry, containing two interlaced letters S (possibly in compliment to the favourite Gabrielle d'Estrées) incrusted in gold. Besides this monogram, also incrusted in gold and silver, are the figures of Mars and Minerva, trophies of classic arms, and branches of olive, laurel, and palm leaves."

All the exposed iron ground is russeted, to show off the various inlays of gold and silver to the best advantage. The haft is also inlaid with various beautiful designs in engraved and polished mother-of-pearl.

By far the finest actual weapon of the royal collection, both in design and workmanship, though Mr. Laking will not allow its attribution to Cellini, is a rapier that belonged to the patriot Hampden. Two other swords containing much beautiful and costly workmanship were those worn by Napoleon Bonaparte when First Consul, and by his brother Joseph when King of Naples.

It is rather strange to find certain things carefully chronicled and catalogued in this 'Windsor Castle Armoury' (which is for the most part a noble collection of historic pieces and works of art) that might be more appropriately placed with Madame Tussaud. For instance, a pair of plain ordinary flint-lock pistols are stored in one of the Castle cases, and have a large page of small type assigned to them because they were used in 1789 in a somewhat farcical duel on Wimbledon Common between the Duke of York and Col. Lenox, with the result that a "ball grazed His Royal Highness's curl." Or, again, in another case, an ordinary old bayonet obtains a position of honour because it was found in the loft over a stable where the "Cato Street Conspirators" were arrested on February 23rd, 1820. Mr. Laking surely need not have covered a page and a half with a threadbare account of this inconsiderable incident.

There are other historic relics which, however desirable in a royal collection, have little to do with armoury. One of these is the bullet that caused the death of Nelson at Trafalgar. Dr. Beatty, who extracted it from the wound, with a strange taste, always wore this bullet until the time of his death; he bequeathed it to William IV. Another is the silver-plated iron key of the fort of Vigo, delivered up to the fleet of Queen Anne when the Spanish silver fleet was captured in that fort. In the same category may be included a portion of the step on which Gordon was standing at Khartoum immediately before he was killed.

A German executioner's sword, *circa* 1720, might, with advantage, be transferred to the Tower. It was presented by Baron Lietgendorf, with the following explanatory note:—

> "This sword of justice belonged to the public executioner of Amberg, in Bavaria, and has spilt more human blood than, perhaps, any other sword in Europe, he having taken off the heads of 1,400 criminals with it, after which it becomes his property by right of office. Held by him in great honour, for having rid society of so much vice."

Since Mr. Laking is so thorough a master of the science and art of the armourer, as is proved by his able and terse descriptions, we grudge him the space that he has occasionally used to provide unnecessary information. Can he imagine that any one who purchases or consults this costly work will want a page about Prince Rupert, culled from the 'Imperial Dictionary of National Biography,' or a most meagre account of Sir Christopher Hatton, taken from the Catalogue of the Tudor Exhibition? Contrariwise, he allows names which may be strange to English readers—such as that of General Pichegru, to whom the National Assembly presented a pair of pistols—to pass without a word of explanation. We wish space could have been found for brief dissertations on the general characteristics and history of each class of weapon here catalogued.

Mr. Laking is a comparatively recent Fellow of the Society of Antiquaries. Had he been one of longer standing he would probably not have written about "an antiquarian."

It is scarcely possible to speak too highly of the admirably executed photographic plates; the delicacy of detail that they show will delight the connoisseur.

TWO BOOKS ON JAPANESE ART.

Japan: its History, Art, and Literature. Illustrated.—Vols. VII. and VIII. *Pictorial and Applied Art and Keramic Art.* By Capt. F. Brinkley. (T. C. & E. C. Jack.)

Colour Prints of Japan: an Appreciation and History. By E. F. Strange. (Siegle.)

These volumes will be hailed as a veritable godsend by the Japanese virtuoso, the collector of *tsubas*, *netsukes*, and *nurimono*, and the enthusiast in *kakemonos* and *nishikige* chromoxylographs. Capt. Brinkley for some thirty years has been himself a collector of almost everything that can be brought within the wide limits of Japanese

art, as well as an indefatigable student of the various *riū* (currents, *i.e.*, schools), and in the course of his long and almost continuous residence in the country has learnt their most esoteric secrets, which he now reveals to the West, with a trace of kindly amusement in the manner of his conveyance, at the æsthetic benightedness of a *namban* (southern barbarian) world. The necessity of real knowledge on these subjects is well exemplified in the strange errors into which the late Mr. J. L. Bowes fell with regard to *shippo* or *cloisonné*, which he regarded as an industry beginning in the sixteenth century and culminating in the middle of the nineteenth century. He divided these wares into three classes: Early, Middle, and Modern, and defended his views in an elaborately reasoned thesis called 'Notes on Shippo.' But Capt. Brinkley shows "there is not the slenderest ground for such a theory," and that none of the work so admired by Mr. Bowes was of an earlier date than 1837. The convinced collector, however, made light of all this, nor was his faith in the least shaken when the signatures to some of his specimens were claimed by living craftsmen who had actually executed them. It is worth while to advert to this sort of delusion, for it is of a kind common among collectors of Japanese *bric-à-brac*, *kakemonos*, *netsukes*, and the like, a very large proportion of which are not what they are supposed to be. Marks are an insufficient protection, as well as signatures; the only real tests are artistic quality and completeness of execution—both must be present — and the investigator must have no little experience combined with readiness to face disappointment.

Opinions on Japanese pictorial art differ widely. Prof. Chamberlain finds that it "stops at the small, the petty, the isolated, the vignette." An expert, Signor Fenollosa, on the other hand, talks of Motonobu as "scaling the heavens and battling with Titans." If Prof. Chamberlain is too contemptuous, Signor Fenollosa is simply absurd. No writer of old Japan, so far as we know, entertained any but the meanest opinion of Japanese art and artists; admiration, rarely expressed, was confined to Chinese pictures. The truth is that the Japanese artist, like the Chinese artist his master, never battled with the real difficulties of artistic creation; he shirked them in all sorts of ways, and was content to make decorative sketches of subjects more or less remotely drawn from nature or tradition, and invariably executed within narrow conventional limits. Western art is generally free portraiture—of a natural scene, of an event of more or less dramatic significance, historical, traditional, or ideal—and endeavours to awake in the spectator the emotions the scene or event itself ought, according to the impression of the artist, to arouse in him. The chief emotion a Japanese or Chinese pictorial work excites is an admiration often coupled with a peculiar pleasure, the art of enjoying which has to be acquired, and is akin to that of the connoisseur in old silver or Wedgwood ware, or even to that of the philatelist.

Japanese craftsmanship, as exemplified in ivory and wood statuettes and in metal work, is a different matter. The design is not often remarkable, though frequently delightful in a sort of unexpectedness hard to define; but the execution is often superb; if there can be genius in craftsmanship, it amounts not seldom to genius. If the story intended to be told is known, many a wooden or ivory *netsuke*, not bigger than a good-sized plum, may be studied for an hour without weariness, lingered over with a sort of ecstasy like that inspired by much of the work of the eighteenth century in Europe, by Tanagra figures, or by the productions of Dresden or Sèvres. Capt. Brinkley thinks that contemporaneous work in wood and ivory is, sometimes at least, equal to that of old Japan. Our experience is different. The clever execution is there, but the spirit is quite other, the touch heavier, the completeness somewhat less perfect.

It is not merely in the smaller metal work that the craftsman of old Japan was distinguished. In his wonderful bronze Buddhas and huge temple bells he attained extraordinary results with the simplest means. The great bell of Tōdaiji at Nara weighs forty-nine tons, and is said to have been cast in A.D. 732. Whenever it was cast, it may be taken for certain that it was nothing like so early as that. The great Peking bell is larger, weighing fifty-three tons, but the Tsar Kolokol at Moscow weighs still more. Of these Chinese and Japanese bells the tone is singularly pure and rich. The Buddhas—among which the Nara Daibutsu is the largest, being fifty-three feet in height—are not really so remarkable as the bells. They were cast in pieces, afterwards brazed together, but they are all of a purely conventional and entirely Indian type, maintained with singular accuracy from the earlier days of Buddhism in China to recent times in Japan.

Capt. Brinkley's seventh volume will repay careful study by all who are interested in Japanese art and craftsmanship; but we must reserve what little space is left for a few words on the keramic art of Japan, to the consideration of which the whole of the eighth volume is devoted. On this subject the author's authority is undisputed; it is not probable that any native connoisseur even possesses anything like the erudition or experience in it displayed in these pages. The volume is, indeed, a complete history and treatise on the subject, itself an extremely esoteric one, which can only be dealt with here in the most general and cursory manner. It is a moot point whether the faïences of Satsuma or the porcelains of Hizen are the finer. There are certain peculiarities in the *pâte* and glaze of Satsuma unequalled by any other Japanese ware; but the colouring and composition of Hizen decoration are, to our mind, bolder and more pleasing—Satsuma decoration, exquisite as it often is, displaying a certain triviality that limits admiration. But none of the porcelain of Japan is to be compared with the monochromes or the blue-and-white of China. In form, again, Chinese porcelain, like Chinese bronze, is greatly superior to anything that Japan has produced. It is indeed remarkable that while the Japanese artist shows such a command of line, he should have so little power over surface—his vases, bowls, &c., are never so graceful in moulding, curvature, and proportion as those of China, which in this particular are fully equal to the best Greek work.

The illustrations in these volumes are good, but not remarkable. They are by no means such as the text merits, and even requires. Among the most interesting are those exemplifying pictorial art. Those of sculptures show no advance beyond the conventional and the grotesque. In figure representation the Japanese artist produces nothing that is beautiful, terrible, or pathetic. Kwaikei's 'Dewa' (p. 176) is a good instance; it is intended to be terrible, but is merely curious. The process reproduction of Motonobu's 'Moonlight on Snow' is good, but the picture has no breadth. The landscape by Gaho, in the modern semi-Japanese style, shows care and observation, but is rather a photograph than a picture. A better idea of what a Japanese landscape really looks like may be gathered from scores of woodcuts in the *Yedo Meisho*.

Mr. Strange's little book on Japanese colour prints is an excellent introduction to their study, and a most useful guide to collectors, for whom it is doubtless intended. To the lay public Japanese pictorial art must ever be a mystery, and the fervour of its admirers a greater mystery. But both mysteries are well worth mastering, and some of Mr. Strange's reproductions may perhaps stimulate the study. The want of humanity in Japanese art, and the extent to which it shirked the difficulties of portraying nature, interfere with its utility to the Western artist; but its command of a symmetrical balance, its power of dealing with monochrome spaces, and its mastery—not equalled in European art—of line with its economy of means cannot be too carefully studied by those who wish to realize what can be done by simple devices within confined limits, as the modern poster-artist has learnt. Some of the reproductions in this volume are excellent, such as Hiroshige's 'Inland Sea,' a study of gnarled pines, waves, and sandy shore; Kiyonaga's 'Summer Evening in the Sumida,' and the high bridge at the end of the volume. But the colour prints are not so good; even the elaborate Hokusai ('View of Fuji') is less a picture than a decoration.

DR. A. S. MURRAY.

In Dr. A. S. Murray, who died last Saturday of pneumonia, following influenza, the British Museum has lost an able administrator; and those who frequented his department will miss his ever-ready kindness and vigorous personality, and his often caustic, but always suggestive comments upon matters of current archæological interest. He was not an old man, and might have looked forward to many more years of useful work.

He was born in 1841, and, after an education at Edinburgh High School and at Glasgow University, went on to Berlin to pursue his archæological studies; he thus had an admirable training before entering the British Museum in 1867 as Assistant in the Department of Greek and Roman Antiquities, under Sir Charles Newton. He succeeded to the office of Keeper of this department in 1886, and the years during which he held this post have been marked by the most drastic reforms in the matter of the arrangement and exhibition of the antiquities under his control. Vases, gems, bronzes, and terra-cottas have all been displayed to the best advantage, so as to be both visible to the student and attractive to the public. But it is above all in the sculpture galleries that the results of his activity may be seen. Here it was his object, wherever feasible, not only to place the sculptures from various Greek buildings where they could be seen with due artistic effect, but also to indicate their setting by partial restoration of their architectural framework, and so to make intelligible their relation to one another and to the whole. In a museum which contains the remains of such monuments as the temples at Ephesus, the Mausoleum, and the Nereid monument from Xanthus—not to speak of the Elgin marbles—the advantages of such an arrangement cannot easily be exaggerated. The Ephesian marbles offer, perhaps, the most brilliant examples of his skill in this direction; architectural members, the drum of the sculptured column, and the sculptured cornice of the early temple are most ingeniously pieced together, and in the case of the later temple Dr. Murray's careful study of the extant blocks has solved what was long a puzzle to architects, and shown the proper position of the sculptured drums, and of the blocks, with sculpture in high relief, on which they rested. The catalogues of the department, though written by his assistants, were prepared under his direction, and were revised by him throughout. They include the greater part of the sculptures and vases, the bronzes, gems, and terra-cottas; and they are supplemented by attractive volumes of photographic reproductions of the vases.

Dr. Murray published a number of learned papers, and was a contributor to our own columns. His best-known book is his 'History of Greek Sculpture' (1880), which has appeared in two editions. This is a work which no student of archæology can ignore, though it does not attempt to be very systematic, much less exhaustive; the keen power of observation

which it shows and its suggestive discussion of the sculptures that are treated in more detail, especially those in the British Museum, will long vindicate its authority. His 'Handbook of Greek Archæology' (1892) was a book of slighter calibre. His most recent publication, 'The Sculptures of the Parthenon' (1903), is again full of valuable observations and suggestions, and collects for the first time in a single volume adequate photographic reproductions of all the extant or recorded portions of the pediments, metopes, and frieze. The substance of this volume formed one of the courses of lectures which he was in the habit of giving to Royal Academy students; indeed, the conclusion of such a course was the last effort of his life. On students of archæology working in the British Museum he conferred a great boon by giving them permission to read in the departmental library, which under his administration has become an excellent one. His constant help, not only to archæologists, but also to artists, students, and others less qualified to appreciate his special gifts, earned him gratitude on every side; and his fearless and straightforward expressions of opinion, if they made him a few enemies, certainly won him many friends.

THE TOWNSHEND PICTURE SALE.

The dispersal on Saturday and Monday by Messrs. Christie, Manson & Woods of the important pictures by old masters and family portraits forming a portion of the Townshend heirlooms at Raynham Hall, Norfolk, proved one of the most interesting picture sales of its kind held for many years. It may be questioned, indeed, whether another such sale can be mentioned. There were 196 lots, mostly portraits of persons directly or indirectly connected or associated with the Townshend family. They range from heroes and public celebrities of the time of Henry VIII. down to within comparatively recent years: at Raynham they formed a gallery of noble proportions, and were in their proper setting in the ancestral home of one of our greatest families; in the saleroom they were a rather motley array of the good, the bad, and the indifferent. As regards the much-discussed whole-length Reynolds of Anne Montgomery, Viscountess Townshend, which was said to have been seen at Balls, Hertfordshire, some four years since, and which could not be found when sought for, in order to be sent to Christie's with the others, I have excellent authority for stating that it passed at the death of the Viscountess into the possession of a member of her own family, and that it is still in their keeping. The advertised offer, therefore, of 100*l.* for the discovery of the picture seems to have been so much wasted energy. A considerable number of the more important family and other portraits were purchased by Messrs. P. & D. Colnaghi & Co. for a relative of the Townshend family, and these presumably will be transferred to his residence in France.

The following list, in the order of sale, contains the principal lots which realized 100 guineas and upwards. Pastels, Early English: Anne Montgomery, second wife of the first Marquis Townshend, 28½ in. by 22 in., 110 gs.; a Sir Joshua Reynolds, the same lady, small whole-length, 33 in. by 30 in., 960 gs. Portraits by unknown artists: Aubrey de Vere, twentieth Earl of Oxford, 28 in. by 24½ in., 380 gs.; Oliver Oromwell, 83 in. by 51 in., 105 gs.; Lady Harrison of Balls, 21 in. by 18½ in., 105 gs.; a gentleman, dated 1573, 38 in. by 28 in., 400 gs.; Prince Rupert, 49 in. by 41 in., 100 gs.; Thomas, third Lord Fairfax, 29½ in. by 24 in., 105 gs.; Lettice Knollys, eldest daughter of Sir Francis Knollys, 44½ in. by 35 in., 360 gs.; Henry Howard, Earl of Surrey, K.G., the poet, dated 1545, 44 in. by 33 in., 120 gs.; Horatio, first Viscount Townshend, 49 in. by 39 in., 120 gs.; Charlotte Compton, Baroness Ferrers, 49 in. by 40 in., 315 gs.; and Horatio, Lord Vere, Baron of Tilbury, 94 in. by 57 in., 130 gs. Sir Thomas Gates, 130 gs.; Sir William Lovelace, 100 gs.; Sir Simon Harcourt, 250 gs.; Sir Henry Paiton, 190 gs.; Henry, Earl of Oxford, 145 gs.; and Sir John Burlacy (or Borlase), 140 gs.

Mather Brown, George, first Marquis Townshend, 29½ in. by 24 in., 100 gs. T. Gainsborough, Robert Adair, 29 in. by 24 in., 2,000 gs. Vanloo (not Hogarth, as catalogued), Audrey (or Ethelred) Harrison, of Balls, Viscountess Townshend, 30 in. by 25 in., 400 gs. W. Hogarth, James Quin, the actor, 720 gs. Two by J. Hoppner, Portrait of a Lady, 30 in. by 25 in., 1,350 gs.; and Charles James Fox, 22½ in. by 19½ in., 155 gs. T. Hudson, Hon. George, afterwards first Marquis Townshend, engraved by McArdell, 50 in. by 40 in., 120 gs. Three by C. Janssens, all 29 in. by 23½ in., Lady Vere (*née* Tracy), 320 gs.; Lady Moreton, 100 gs.; and Dorothy Percy, Countess of Leicester, 260 gs. Two by Angelica Kauffman, Anne Montgomery, Marchioness Townshend, with her eldest son, 23½ in. by 19½ in., engraved by Cheesman, 360 gs.; and a family group of the first Marquis Townshend and his family by his first wife, 57 in. by 74 in., 110 gs. Eleven by Sir Peter Lely, including Horatio, first Viscount Townshend, 94 in. by 57 in., 350 gs.; Mary Ashe, second wife of the last-named, 94 in. by 57 in., 620 gs.; Eleanor Gwyn, 49 in. by 39½ in., 520 gs.; portrait of a lady, 48 in. by 40 in., 240 gs.; Lady Romsey, 50 in. by 40 in., 120 gs.; portrait of a lady, 49 in. by 39½ in., 190 gs.; and another portrait of a lady, 48 in. by 39 in., 100 gs. Five by Sir G. Kneller, Frances Harrison (*née* Bray), 46½ in. by 43 in., 140 gs.; Charles, second Viscount Townshend, 93 in. by 57 in., 115 gs.; and Audrey (or Ethelred), wife of Charles, third Viscount Townshend, 49 in. by 40 in., 160 gs. N. Maes, portrait of a gentleman, 29 in. by 24 in., 140 gs. M. J. Mierevelt, Horace, Lord Vere of Tilbury, 26½ in. by 23 in., 480 gs. Six by Sir Joshua Reynolds, George, first Marquis Townshend, painted in 1779, whole length, engraved by C. Turner and Tomkins, 93 in. by 57 in., 2,100 gs.; another of the same, painted in 1759, engraved by S. W. Reynolds and V. Cousins, 35½ in. by 27 in., 800 gs.; Right Hon. Charles Townshend, whole length, painted in 1755, 94 in. by 58 in., engraved by R. H. Cromek (in part) and J. Dixon, 1,150 gs.; another of the same, 35 in. by 27 in., 820 gs.; George, Lord Ferrers, afterwards Earl of Leicester and second Marquis Townshend, whole length, engraved by C. Bestland (head only), 93 in. by 56½ in., 2,000 gs.; and Lord John Townshend, painted in 1788, 30 in. by 25 in., engraved by J. Jones, 1789, and by R. Josey, 880 gs. Romney, Georgiana Anne, wife of last-named, painted in 1792, 30 in. by 25 in., 3,150 gs. Rubens, Marie de Médicis, 49 in. by 40 in., 330 gs.; and Van Dyck, Sir Horatio Townshend, whole length, 93 in. by 57 in., 220 gs. These were all in the first day's sale.

The second day's sale included: Salvator Rosa, Belisarius, 100 in. by 73 in., engraved by Sir R. Strange, 260 gs.; and the following anonymous portraits: Barbara Villiers, Duchess of Cleveland, 29 in. by 24½ in., 125 gs.; portrait of a lady, since identified as Dorothy Wroughton, relict of Sir H. Umpton, and married in 1599 to Sir George Shirley, 44 in. by 39 in., 100 gs.; and a portrait of a young lady, whole length, 63 *in.* by 41 in., 155 gs. Of nine catalogued by Sir G. Kneller, only two reached three figures: James II., in armour, 49 in. by 39 in., 135 gs.; and portrait of a lady, oval, 29 in. by 24 in., 105 gs. Sir P. Lely, Anne Hyde, first wife of James II., 49 in. by 39 in., 240 gs. P. Mignard, Louis XV. when a boy, 19½ in. by 14 in., 105 gs.; and a companion pair of Van Dyck-like whole-length portraits, 61½ in. by 41½ in., catalogued as by D. Mytens, but much more probably by Suttermans, Charles II. when a boy, in armour, 460 gs.; and Henrietta, daughter of Charles I., 510 gs.

The two days' sale of 196 pictures realized 35,943*l.* 6*s.*; whilst the few lots of old furniture and early English silver brought the gross total up to 41,017*l.* 17*s.* 7*d.* W. R.

Fine-Art Gossip.

Mr. Menpes is showing to-day a series of water-colours of Venice at the Leicester Galleries, Leicester Square.

'The City of the Waters' is the title of an exhibition to which Misses Mary and Lydia Pringle invite us at the Modern Gallery Annexe. It will be open from next Monday until the 26th inst.

It is good news that the 'Lectures on Painting' delivered in January to the students of the Royal Academy by Mr. George Clausen, A.R.A., are to be published by Mr. Elliot Stock immediately. The volume will be illustrated by numerous reproductions of the pictures of great masters and sketches by the author.

For close on thirty years Edinburgh has had a second exhibition during the period of the Royal Scottish Academy's show, and this year again there has been opened in the French Gallery, Princes Street, an interesting show of 250 works by British and continental painters. Numerically the latter are the stronger, but there are some notable things among the home products, conspicuous among which is Millais's 'No,' familiar through many reproductions. The continental pictures are representative chiefly of the French, Dutch, and Italian schools. Bernard de Hoog is much in evidence. Others who may be studied from characteristic works are James and William Maris, B. J. Blommers, T. de Bock, J. H. Weissenbruch, E. Boudin, Corot, Israëls, and J. Scherrewitz.

Messrs. Christie will begin on March 22nd the sale of the first portion of the important collection of old French snuff-boxes, miniatures, bijouterie, and other objects of virtù formed by the late Mr. C. H. T. Hawkins, of 10, Portland Place. In its way the sale promises to be the most important of the season. Mr. Hawkins is said to have devoted about 10,000*l.* a year to purchasing this class of article. He was successful in obtaining not only many very beautiful snuff-boxes, but also several of great historic and general interest. One of them is a gold box presented by Louis XV. to the King of Naples, in form resembling a small casket; and another was presented by the Empress Catherine of Russia to Sir Joshua Reynolds, to whom she sent a holograph letter signed, which is printed in Northcote's 'Life' of the president, and is reprinted in Messrs. Christie's sale-catalogue.

MUSIC

THE WEEK.

Daly's Theatre.—'The Cingalee.'
St. James's Hall.—Broadwood Concert. Mr. John Dunn's Violin Recital. M. Rivarde's Violin Recital. Popular Concert.

In the Prelude to Goethe's 'Faust' the Manager, in answer to the Poet, who desires something which posterity shall inherit, declares that only by mass can the mass be touched; that

> Who offers much, brings something unto many,

and on these lines successful musical plays are made. So it was with 'A Country Girl,' and so is it with 'The Cingalee,' by James T. Tanner, with lyrics by Adrian Ross and Percy Greenbank, and music by Lionel Monckton, produced by Mr. George Edwardes at Daly's Theatre last Saturday.

There is much in the piece to please the eye, for it is admirably staged; there is much to amuse those who go to the theatre for mere recreation; and there is some very good music for those who would like to see the art represented more after true *opéra comique* style. The music is the part of the play which specially concerns us. For the songs Mr. Monckton provides pleasant melodies, while in the orchestral accompaniments he shows skill, taste, and restraint, eschewing the noisy and vulgar. The first act ends with ensemble music of considerable importance. This and the 'New Year's Chorus' in the second act proved that with fuller opportunity Mr. Monckton might display his talent to still better advantage. These two numbers are perhaps promises of what the future may bring forth. As regards the piece, the plot is not very exciting, neither is the *dénoûment* strong, yet after all it is only intended as a framework for the songs, the fun, and the dancing, of which there is full, at times almost too full measure. Mr. Hayden Coffin, as the planter Harry Vereker, was fitted with a good part, while Mr. Huntley Wright, as the Baboo lawyer, kept the house in continual laughter by his funny speeches and droll acting. Miss Sybil Arundale gave an unassuming, pleasing impersonation of Nanoya, the tea-girl; and Miss Isabel Jay and Miss Gracie Leigh, as Lady Patricia and Peggy, added to the success of the evening.

At the tenth and last of the second series of Broadwood Concerts at St. James's Hall last Thursday week, the chamber music was devoted to the Hungarian composers Smetana and Dvorák. The former was represented by his quartet 'Aus meinem Leben,' a composition of free workmanship, through which runs a vein of poetry; the other by a Quintet for two violins, two violas, and 'cello, Op. 97, which apparently was performed for the first time in London. It was written during the composer's stay in America, and the "negro" element is more or less prominent throughout the work. There is a certain freshness and ease about the music, but it has not lasting strength, and some of it is of a rather cheap order. Two extra concerts were announced by Messrs. Broadwood: one, with the Moscow Trio which created so favourable an impression last season, for last Thursday, and the second, with the excellent Kneisel Quartet from Boston, U.S.A., and Mrs. Carl Derenburg (Miss Ilona Eibenschütz), for March 29th.

There were two violin recitals at St. James's Hall yesterday week. The first, in the afternoon, was given by Mr. John Dunn, and his programme included Sir A. C. Mackenzie's 'Pibroch' Suite and the Tschaïkowsky and Beethoven Concertos. The performer has great command of the finger-board, as proved by his rendering of the finale of the Tschaïkowsky, but his tone was not full and rich enough for the Beethoven. He played the 'Pibroch' with great spirit, the composer conducting. The other two concertos were given under the direction of Mr. Hamish MacCunn.

In the evening M. Rivarde gave his second recital. In a Locatelli sonata he displayed excellent qualities, but his finest effort was in the Bach Chaconne. Technically it was admirable, and the conception of the music was thoroughly sound, and yet the performer seemed to be feeling the strength rather than the beauty of the music. A Wieniawski fantasia, by way of close, sounded weak after Bach.

The name of Mendelssohn is not often seen on the programmes of the Popular Concerts, so that the composer's Quartet in E minor, Op. 44, No. 2, last Saturday afternoon, was welcome. It is interesting and, if carefully considered, instructive to note the changes in public taste at these concerts since their foundation. Beethoven remains as great as ever, but the rage for Mendelssohn, then Schumann, and now for Brahms, almost seems to point to these composers as belonging to a transition period; they interest and satisfy, yet, apparently, only for a time. Brahms, as yet, is, however, too modern for us to form an opinion as to his power to resist the ravages of time. Miss Tora Hwass gave a careful rendering of Grieg's Ballade in G minor, Op. 24, but the playing lacked warmth; only a highly sympathetic performance of this piece can make it at all acceptable, for the music has not that touch of genius which lights up many of the short 'Lyrical Pieces.' Le Quatuor Lyrique (Mlles. Mary Garnier and Lully Proska and MM. Georges Mauguière and Paul Daraux) sang vocal quartets: the delightfully quaint "Quand mon mari," by Orlando di Lasso; the expressive "Ainsi que d'un bleu limpide," of Cui; also some by Brahms. Their voices do not form a perfect blend, yet they sing with great taste and expression, and were received with well-deserved warmth.

Musical Gossip.

Miss Otie Chew gave her violin recital at the Bechstein Hall on Wednesday evening, and had recovered from the nervousness which marred her playing at the last Philharmonic Concert. In Handel's Sonata in A her tone was good and her reading of the music clear, while in the Mendelssohn Concerto she displayed finger agility. Her technique, however, is not yet up to present-day standard; her intonation is not free from reproach; while her interpretations of Handel and Mendelssohn, though they showed pupil-like proficiency, lacked character and charm.

Miss Adela Verne gave her third recital at the Salle Erard on Wednesday afternoon, her programme being devoted to Chopin and Schumann. The former composer had, of course, to be included in the lady's ambitious scheme, but she might have chosen less hackneyed pieces than the Barcarolle and the B flat minor Sonata. Miss Verne has excellent technique, and plays with marked intelligence, but she is not at her best in Chopin, for whose music a special touch and special temperament are required. Miss Verne is more successful in interpreting music of serious, solid character.

The Dulwich Philharmonic Society gave a very creditable performance of Dr. Elgar's 'Dream of Gerontius' in the Crystal Palace Concert-Room last Saturday evening. Mr. Arthur Fagge, the conductor, had evidently taken great pains to obtain an accurate rendering of the choruses, and his singers showed intelligent appreciation of the fine and telling qualities of the music. At only one point was there any unsteadiness, and the results achieved by the choral forces, and also the band, were most satisfactory. Of the part of Gerontius a poor account was given by Mr. Herbert Grover, whose singing was undisciplined and lacking in fervour, while intonation was frequently at fault. Miss Alice Lakin sang with feeling and judgment the beautiful Angel music; and Mr. Arthur Winckworth delivered the baritone solos with dignity and effect.

A festival concert will be held at the Crystal Palace on June 11th to commemorate the fiftieth anniversary of its opening. Madame Albani, Miss Agnes Nicholls, and Mr. Ben Davies have already been engaged. The London contingents of the Handel Festival choir and orchestra will take part in the concert.

The opera season commences at Covent Garden on May 2nd and concludes on July 25th. The 'Ring' will not be given, but 'Tannhäuser,' 'Tristan,' and 'Die Meistersinger' are to be given without cuts. These will be performed under the direction of Dr. Richter, who will also conduct 'Don Juan' and 'Le Nozze di Figaro.' The only novelty in prospect is Offenbach's 'Contes d'Hoffmann,' which will, we believe, be the first appearance of that composer's name on a Covent Garden Opera bill. Among the artists announced are Mesdames Melba, Calvé, Kirkby Lunn, and Schumann-Heink, also MM. Caruso, van Dyck, Kraus, van Rooy, Plançon, and Renaud. Dr. Richter, Signor Mancinelli, and Herr Löhse will share the duties of conductorship.

Fräulein Marie Wieck, the half-sister of Clara Schumann, has been recently performing works by Schumann at Prague and Dresden, and by her fine performances has created great enthusiasm. She is between seventy and eighty years of age. She played Schumann's Concerto at the Crystal Palace forty years ago, and is said to have been the first to bring that work to a hearing in England.

Franz von Veczey, the young Hungarian violinist, of whom Dr. Joachim has spoken most enthusiastically, will make his first appearance in London on May 2nd.

On the occasion of the 275th anniversary of the foundation of the Musikkollegium at Winterthur three festival concerts are to be held under the direction of Dr. Ernst Radecke. To-morrow morning the Frankfort "Heermann" Quartet will perform quartets by Mozart, Beethoven, and Schubert; and in the afternoon, in the Stadtkirche, will be performed a Bach Cantata, the first part of Haydn's 'Creation,' and the 'Choral' Symphony. On the evening of the next day in the municipal hall there will be a programme devoted to Wagner, Schumann, Brahms, Strauss, and Wolf.

Johann Strauss, the great waltz composer, was born at Vienna on March 11th, 1804, and the centenary of that event was celebrated by affixing a marble memorial tablet to the house (Kumpfgasse, 11) in which he died, September 25th, 1849.

At the Kurhaus, Hamburg, a concert was given on February 24th under the direction of Capellmeister Iwan Schulz, when the programme, entirely devoted to English composers, included Sullivan's 'In Memoriam' Overture, Dr. Cowen's 'Scandinavian' Symphony, Mr. Arthur Hervey's two tone-pictures, 'On the Heights' and 'On the March,' and three dances from Mr. E. German's 'Nell Gwyn.'

The alterations at the Opera-House, Berlin, ordered by the Emperor for the greater safety of the public, have been completed, and 'Die Meistersinger' was performed there on March 1st.

According to the Roman paper *Cronache Musicali*, Maestro Puccini has decided not to allow his 'Madame Butterfly' to be performed at Rome or elsewhere until it has been thoroughly revised.

PERFORMANCES NEXT WEEK.

Sun.	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League, 7, Queen's Hall.
Mon.	Popular Concert, 8, St James's Hall.
—	Elgar Festival, 8.30, Covent Garden Theatre.
Tues.	Elgar Festival, 8.30, Covent Garden Theatre.
Wed.	Westminster Orchestral Society, 8, Kensington Town Hall.
—	Wessely's String Quartet, 8.30, Bechstein Hall.
—	Elgar Festival, 8.30, Covent Garden Theatre.
Thurs.	Miss Sunderland and Mr. Thistleton's Concert, 3, Brinsmead Gallery.
—	Mr. Howard-Jones, 3, Bechstein Hall.
—	MM. H. Fryer and H. Neumann's Pianoforte and Violin Recital, 8, Æolian Hall.
—	Irish Festival Concert, 8, Albert Hall.
—	Annual Irish Ballad Concert, 8, St. James's Hall.
—	Alma Mater Choir, 8.30, Bechstein Hall.
Fri.	Ballad Concert, 3, Bechstein Hall.
Sat.	Popular Concert, 3, St. James's Hall.
—	Chappell's Ballad Concert, 3, Queen's Hall.
—	Mozart Society Concert, 3, Portman Rooms.
—	Lady Hallé and Mr. Plunket Greene's Concert, 3.30, Crystal Palace.
—	Miss Adela Verne's Historical Recital, 3.30, Salle Erard.

DRAMA

Dramatic Gossip.

When we announced, two or three weeks ago, that Mr. Robert Taber was leaving England, not to return, we were in possession of intelligence, which we naturally did not publish, that his death was imminent. The end has come even more quickly than was anticipated, having taken place at Saranac, in the Adirondacks, on the 9th inst., in the actor's thirty-ninth year. One of the most refined and intelligent of modern artists, and possessor of the rarely accorded gift of personal charm, Mr. Taber was a pupil of the American School of Dramatic Art. His first success in this country was at the Lyceum as Prince Alexis in 'Peter the Great.' With Sir Henry Irving he played Macduff in a revival of 'Macbeth.' In 'Bonnie Dundee,' which he gave at the Adelphi, he did little good. At His Majesty's he was admirable as Orsino in 'Twelfth Night,' and was Cassius in 'Julius Cæsar,' his latest performance being as the juvenile hero of 'The Gordian Knot' of Mr. Claude Lowther. In 'The Mummy and the Humming-Bird,' in 'The Eternal City,' and in 'Quo Vadis?' he was also excellent. His premature death leaves our stage appreciably the poorer.

It is an almost, if not quite, unprecedented experience that a play of English genesis should be produced by a German company before it has in its original shape been seen in London. Such a fate has, however, befallen 'Lady Tetley's Divorce.' Under the title 'Lady Tetley's Scheidung,' which we gave somewhat incorrectly last week, following the playbills, it was acted on Monday at the Royalty Theatre. Originally produced at the Princess's Theatre, Bristol, on August 26th, 1901, the work, which is by Mr. and Mrs. W. F. Downing, failed, apparently, to answer the expectations of Mrs. Patrick Campbell, by whom it was given. It is an extravagant piece, resting on the not very conceivable supposition that a chaste and worthy wife can, by a combination of malice and circumstance, be divorced for adultery. Granted this difficult point, the action may pass, and the means by which the innocence of the heroine is at length established, and she is reunited to her husband, after the co-respondent has expiated by death the forgery of which he has been guilty, is fairly sympathetic. We are not greatly moved, however, by the lady's ultimate reconciliation to her husband, who is scarce worthy of her trouble, and feel disposed to complain, like St. Peter in 'The Vision of Judgment,' that it seems the custom

to overthrow
Whatever has been wisely done below.

Miss Margaret Halstan's benign and gracious style was suited to Lady Tetley. Herr Walter Horst was her husband, Herr Ziegler her son, and Herr Max Behrend the co-respondent.

In reviving at the Imperial Theatre 'A Marriage of Convenience,' Mr. Sydney Grundy's rendering of 'Un Mariage sous Louis XV.' by Dumas the elder, Mr. Lewis Waller clings to the period that proved propitious to him in 'Monsieur Beaucaire.' No epoch is less suited to English tastes and potentialities than that of Louis Quinze, the inherent coarseness of which can only be disguised behind a species of elegance and distinction which is rarely accorded to English actors. As the Comte de Candale, however, Mr. Waller avoids the errors of self-assertion by which his predecessor Mr. Terriss destroyed the motive of the play. Miss Grace Lane played brightly as the Comtesse, but Miss Sarah Brooke failed to convey the idea of the *intrigante* Marthon. Mr. Sydney Valentine was, however, robust as Le Commandeur, who is converted into the General, and Mr. Herbert Ross was Jasmin.

'When a Man Marries,' a four-act comedy by Mr. Murray Carson and Miss Norah Keith, has been given for a solitary occasion at Wyndham's Theatre, with a cast including Mr. Carson, Mr. W. T. Lovell, and Miss Esmé Beringer. It holds out small promise of enduring vitality. The hero is a nobleman, with a strong fancy for the kilt as an object of ordinary wear.

'The Sadducee and the Sinner' is the title of a four-act play, by Mr. Cyril Hallward, which has been given at the Theatre Royal, Manchester, with a company including many London actors.

'Romeo and Juliet' has been withdrawn from the Court Theatre, at which the next Shakspearean production will be 'The Two Gentlemen of Verona.' The management may perhaps perceive that its chance of success consists in reproducing seldom-seen works rather than in challenging comparisons with well-remembered performances.

The first venture of Mr. Otho Stuart and Mr. Oscar Asche, who have obtained possession of a West-End theatre, will consist in the performance of 'The Prayer of the Sword,' by Mr. James Bernard Fagan.

The Stage Society's production of Browning's 'A Soul's Tragedy' will take place at the Court Theatre. In order to provide seats for the greatly increased membership of the Society the committee has found it necessary to announce an afternoon performance of the play on Tuesday next in addition to that already fixed for the day before.

Miss Ethel Barrymore will reappear early in May, playing in the 'Cynthia' of Mr. H. H. Davies, which is being in part rewritten for her.

The Comedy Theatre will shortly pass once more under the direction of Mr. Fred Terry and Miss Julia Neilson, who will reopen it with one of their novelties recently produced in the country.

The production at the St. James's Theatre of 'Love's Carnival,' the promised adaptation by Mr. Rudolph Bleichmann of the 'Rosenmontag' of Otto Erich Hartleben, is fixed for the 17th inst. Mr. Alexander will reappear as Lieut. Hans Rudorff, and Miss Lilian Braithwaite as Else Reimann, parts they took at the original performance of the piece in Edinburgh in November last.

Signora Duse has definitely resigned the part she was to have played in the new piece of D'Annunzio, and announces her intention of appearing in Rome in plays by Maurice Donnay, Ibsen, and Pinero.

'La Main Passe' is the title of a four-act farce by M. Georges Feydeau, given on the 1st inst. at the Nouveautés by a company headed by MM. Noblet and Germain. It is of what a few years ago would have been regarded as unparalleled freedom, and incurs the condemnation passed on Mrs. Behn that Aphra "puts her characters to bed."

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LITERATURE

Ireland in the New Century. By Sir Horace Plunkett. (Murray.)

IT is not easy to give an adequate account of this volume, which is rather the work of a remarkable man than a remarkable book. The author is no man of letters, as he would be the first to confess. But he is far more —enthusiast, patriot, reformer, and, above all, gentleman. In the controversial topics touched upon in his survey of Irish life there is not a word of contempt, of bitterness, of reproach for those who have thwarted, so far as they could, the great aims of his life, or who have withheld from him the reward he desires—that of maintaining his views against criticism in the House of Commons. His hands, however, are now so full, and his work so important, that most Irishmen would grudge him to the House, where so much time is wasted in vain and idle talk. His pre-eminence among his countrymen is now undisputed in matters of economic reform. The utterances of such a man on his own subject are above style; we must not cavil at repetitions, or vaguenesses, or an excess of generalities, which make the book tedious to study, for if it were easier and smoother reading it would not express the man. We will make it our task to disentangle the leading ideas, and put them briefly before our readers.

The second part of the book need not detain us long, as it is the practical side, presenting in detail the working out of Sir Horace's ideas in the Agricultural Department, of which he is the vice-president and working chief. In presenting these details he gives ample recognition and praise to his subordinates, with a single exception. The name of the late Mr. Coyne, commonly considered the ablest man on his staff, is never mentioned. Among the politicians who helped by legislation to inaugurate his movement he gives the highest commendation as a constructive statesman to Mr. Gerald Balfour. The great revolution by which the latter established democratic county and urban councils all over Ireland is regarded by Sir H. Plunkett as an almost unqualified success. We need hardly say that there is a large body of opinion very divergent from this sanguine view both of the statesman and of his work. We hear also constant complaints of the working of the Agricultural Department, especially as regards the efficiency of the office, which may be the mere result of the novelty and vastness of the work, but may also arise from a faulty choice of officials, for the enthusiastic chief may not be a good judge of the business qualities of his clerks or of the organization of their duties. The careful observer who travels about the country does not yet see many traces of improvement in farming. The potatoes are, indeed, "sprayed," and so saved from disease; there are many beehives standing about; but the houses are still slovenly, and the fields and fences full of noxious weeds. We wonder if Sir Horace ever pulled up a thistle on his own land. He is far more engrossed in rooting out the moral thistles, the tares the enemy has sown, in the rich soil of Irish character. For this is the subject of the first or theoretical part of the book. He here tells us a hundred times that the real Irish problem is not about the land or the creed or the learning of the people, it is all a question of *character*. Either through natural defects, enhanced by evil conditions, or through evil conditions, which have promoted these defects, the Irish people, it is certain, have lost that strength of character and persistence of will which is necessary to the success of any nation. That the climate is not at fault is proved by the brilliant success of the English and Scottish settlers in the poorest and worst parts of the island. The result is that the Irish have become lazy and thriftless, always attributing their failures to external causes, always seeking after some outside remedy for their ills. The real fault lies in themselves, and he who would solve the Irish question must solve it by altering the character of the people.

If ever there were a huge problem to undertake, it is this. Can the Ethiopian change his skin, or the leopard his spots? And yet Sir Horace is very sanguine that he is bringing about this change by using co-operative associations for economic purposes. By means of local combination, for example, a great trade in cream and butter has been created, and other industries seem likely to follow suit. Even co-operative banks, or credit associations where loans are made on the credit of the collective members, have performed "the apparent miracle of giving solvency to a community composed almost entirely of insolvent individuals." It is hard for an independent critic who has known Ireland as long as Sir Horace Plunkett to accept his accounts of these wonders without some misgiving. And this misgiving is increased when the author ascribes his successes to the utilizing of the "associative instinct" which he thinks a strong feature of the Irish character. He goes still further, and attributes it to the old tribal habits of the natives, which prevent them from developing individual strength, but promote co-operative enterprise.

That the habit of working voluntary associations among themselves will improve the Irish character we do not doubt, and hence we hold our author's policy in the highest esteem. But to derive a modern business instinct of the most democratic kind from the old tribal feeling appears to us a grave blunder in psychology. What the tribal instinct in Ireland has naturally produced is boycotting, not to speak of strikes which have ruined many an imported industry. For the clan instinct consists in unreasoning devotion to hereditary customs, especially in abject submission to the chief, however bad, and also in rigid exclusion of all beyond the clan. The modern instinct of co-operation is democratic, regarding all members as equal, and ready to include all who will join, without distinction of class or creed. What we fear is that the apparently successful associations of the new school are only co-operative in name, and really created and worked by one leading spirit. Like the constitution of Athens under Pericles, they are λόγῳ μὲν, a democracy, ἔργῳ δὲ, a disguised monarchy. Sir Horace tells us with satisfaction of the great number of parish priests who have joined these organizations. From our experience of Ireland we doubt if there be any worse sign of their future. Wherever the parish priest comes in among country people of his own creed, he will and must dominate. As soon as we learn that he has freely joined associations of Protestants for economic purposes, we shall acknowledge that the new order of things has indeed begun.

Our author writes many instructive pages on the fatal habit among the people of following leaders in everything, and never trusting to their own judgment. He discusses it under the heads of politics, religion, and education, and shows how in every case these leaders have misled their followers, and, what is worse, unfitted them for guiding themselves. The poor people are hardly to blame; in their old days of serfdom they were bound to follow such a man as Daniel O'Connell, as it was their only chance of obtaining liberty. But so it continued up to the days of Parnell, who was notoriously no democratic leader, but an uncrowned king who brooked no rival. Sir Horace thinks the one fruitful and hopeful moment in recent Irish politics was the very moment commonly regarded as the collapse of the Nationalist party, when Parnell fell, and all the rest began to quarrel about his successor. The only hope of the party he considers to be emancipation from the one-man idea. Possibly he is right. But we venture to suggest that it is easier to find one man of high character and thorough honesty than to find many, and that the only hope for Home Rule in Ireland is to satisfy the thrifty classes, which are mostly Protestant, that they would be honestly governed by Irishmen. If ever the day comes that they are persuaded of this, every one in the country will embrace Home Rule.

We pass to the second sort of leaders that

the Irish people had the misfortune to secure — the Roman Catholic priesthood. Here again there was a time when the persecuted natives found in the priest or friar their only protector and comforter, and the people are not to blame for their confidence in the spokesmen of an infallible Church which saves its votaries all the trouble of independent thinking. But how disastrous this alliance of the people and their priests has proved economically is patent without many arguments. From Spenser's day to our own, moral teaching in the proper sense has been neglected by this Church. For a long time not even chastity was inculcated. It is so now, though by no means so thoroughly as appears in the books of superficial observers. But what about drunkenness? Our author says very temperately that he does not think the priests have done their duty very thoroughly here. He professes not to know the reason. Outspoken Catholics could have told him that as the publicans are the largest subscribers in every parish, so they contribute a great number of their sons to the priesthood—hence what hostile critics would call an unholy alliance between the clergy and this lucrative trade.

But had he said such a thing there would have been even a greater storm raised against him than that we have witnessed in Irish clerical organs ever since his book appeared. For the one weak point about the Church of Rome in Ireland is this: it will tolerate no criticism. Even the mildest suggestion that there are possibly flaws in the rulers or the working of that Church is denounced as an open attack upon all religion, and as a blasphemous libel upon the consecrated order that is authorized to express God's will to men. Does this extreme sensitiveness arise from mere intolerance, or from the consciousness of a weak cause? or is it because the mild and temperate remarks of Sir Horace Plunkett have a suspicious likeness in substance to the trenchant attacks of Mr. McCarthy and Mr. Filson Young?

In any case we cannot but feel that nothing will save our great economic reformer from an open breach with the Roman Catholic Church. Modern economics will not live under spiritual despotism. Bishop Henry (of Down) has already appealed from the protection of Sir Horace Plunkett to the protection of the Holy St. Patrick, the true apostle of Ireland. So far, then, we fear the reformer has put his new wine into old bottles.

Turning to education, we agree with him that the failure of Trinity College to attract more than a section of the nation has caused the rest to drift about with no better guidance than that of an ignorant or obscurantist clergy. But let it be remembered that when Ireland obtained a sound secular system of primary education, the clergy on both sides attacked it till it has become denominational; it is, therefore, likewise probable that no concessions on the part of the ascendant party in Trinity College would ever have satisfied the Roman party, who insist on the absolute control of their colleges. At all events, the concessions of the great Protestant college have been both tardy and stingy, and it is deeply to be regretted that, at least after 1873, when the remaining religious tests were abolished, some larger offers were not promptly made so as to bring Catholics who had honestly won fellowships within early reach of places on the Governing Board of the College. It is also a doleful truth that in the whole organization of the teaching of practical science, the Agricultural Board has obtained no help from Trinity College. If this "aloofness and isolation" of the great university of the land be not broken down, and changed into sympathy and brotherhood with all the honest intellectual aspirations of the country, the death knell of Trinity College will soon toll.

On the whole, we regret that so enthusiastic and influential a worker, who was gaining great and general recognition in Ireland, should have been tempted to set down his theories in a book, and consequently in such a form as to invite hostile criticism from all sorts and conditions of men. The many faults of his style may be thrown out to stop the wolves; but will even the substance be saved when he is pursued by the relentless enmity of those who have long governed Ireland for their own sordid ends. and who will strive to govern it still?

Robert Browning. By Edward Dowden. (Dent & Co.)

The combination of these names—Browning and Dowden—excites hopes not entirely satisfied by this volume in the "Temple Biographies." It would seem to be now possible in some degree to estimate from the standards of literature the permanent element in the work of one of the most voluminous poets of the Victorian era. There is so much that is dead already, so much that is destined for a speedy mortality, that an even exposition of successive writings is of very doubtful interest and value. This biographical and critical study has been compiled rather than written. Prof. Dowden acknowledges that he has woven into the narrative former essays and reviews written on the appearance of the poems. The record of the life itself is thus interrupted at intervals by the throwing in of weighty but superfluous matter, in which almost every obscure poem of every volume is briefly analyzed or described. There is an absence of briskness and buoyancy about the whole biography, there is no sense of youth and vigour and a large horizon, as there was in Mr. Chesterton's volume; lacking these, the book lacks something of the energy and vitality which should speak from every page in the life of one who was before everything active.

The sources for the life itself are, indeed, astonishingly scanty. A career sufficiently varied, with one illuminating romantic episode, and sixteen years of exultant happiness, left at the end, outside the various volumes of poetry, a meagre record of impressions. After the great loss, when, as Mr. Henry James has admirably put it, the key of the garden door was turned, and henceforth the place of happiness left silent and alone, the free, pleasant society life that remained yields little for the biographer. Prof. Dowden describes here the regular routine of Browning's later years: hospitality, given and taken, was incessant; "during three successive weeks he dined out without the omission of a day." The poet became famous as a brilliant talker, and to many who only knew him in these later years the very idea of Browning as a religious teacher seemed entirely incongruous with all their memories. Yet not even so much of Browning's conversation and criticism have been preserved as we have of Tennyson's. There is little appreciation of contemporaries, or verdicts on past literatures or present politics; even less revelation of thought, changing or secure, concerning the great things of human existence. With all the too facile outpourings of the longer, drearier poems, Browning will remain—like another equally voluminous, Gladstone, according to Mr. Morley—"at heart a solitary man."

The poems Prof. Dowden essays to expound rather than to criticize. 'Pauline,' written before Browning was twenty-one, was condemned by the author himself in a later time. It is "a poem from which Browning ought not to have desired to detach his mature self," says this latest critic. "Rarely does a poem by a writer so young deserve better to be read for its own sake." 'Paracelsus' he finds "extraordinary" in its "combination of thought with passion, and not less in its expression of a certain premature worldly wisdom." This verdict may be readily endorsed when it is remembered that the poem was written before Browning had attained his twenty-third year. It gives an impression "of the affluence of youth." But "it is all too much of a Mazeppa ride; there are times when we pray for a good quarter of an hour of comfortable dulness, or at least of wholesome bovine placidity." 'Sordello' is treated at length. "This time," said Browning to Westland Marston, "the public should not accuse him, at any rate, of being unintelligible"—as piteous a protest as those pathetic letters of Carlyle to Jeffrey, protesting that he was trying his hardest to write simple and sober English. But 'Sordello' has dropped from the universe of poetry, and most of the plays have followed it. Not till we reach the 'Bells and Pomegranates' of the forties do we attain anything incontestably immortal. Italy and the transfigured years after marriage gave the richest harvest: 'Christmas Eve and Easter Day,' the greatness of which Prof. Dowden justly recognizes; above all, the 'Men and Women,' the supreme flower of the poet's genius. After the desolation of Browning's great loss the production is as copious in quantity as poor in quality. He writes on half mechanically, as if for the sake of writing, with a fluency and absence of restraint which become ever more melancholy. Three or four speeches from 'The Ring and the Book,' something of 'La Saisiaz,' and the later 'Dramatic Idylls,' perhaps an extract or two from 'Asolando,' represent alone the permanent elements of this tremendous output.

The strictly biographical portions of Prof. Dowden's life are the chapters most worth reading. He joins in the general outcry against Elizabeth Barrett's father, and pictures the house in Wimpole Street as a kind of abode of twilight peopled by strange shapes and terrors. Some quaint financial details are emphasized. Thanks to an uncle's affection, Mrs. Browning had

some four hundred a year, "capable of considerable increase by re-investment of the principal." In Italy this seems to have amply sufficed: "Debts there were none to vex the spirits of these prudent children of genius. If a poet could not pay his butcher's and baker's bill, Browning's sympathies were all with the baker and the butcher." "He could not sleep," wrote his wife, "if an unpaid bill dragged itself by any chance into another week." And elsewhere: "Being descended from the blood of all the Puritans, and educated by the strictest of dissenters, he has a sort of horror about the dreadful fact of owing five shillings a day."

Prof. Dowden does not throw much new light on one or two vexed questions of Browning's career. Mr. Chesterton found in the descent from the blood of all the Puritans the secret of a repugnance, violently expressed, towards the outlawed and defiant breakings of the secure traditions of conduct and exploration—the reaction as much from George Sand and her comrades as from Home and his associates. Here the condemnation of the first is shown rather as the impulse of a chance incident: the famous scene with the "ragged red diluted with the low theatrical," when Browning declared that had any one else so behaved he would have walked out of the room. And in the case of spiritualists, Prof. Dowden finds Browning's opposition less fear of unknown and possibly unclean or malignant forces than conviction of gross fraud and disgust at human credulity. "The vain, sleek, vulgar, emasculated, neurotic type of creature, who became the petted idol of the dim-lighted room, was loathsome in his eyes."

No life ever carried with it so completely the elements of high romance; no life was ever rounded to a more perfect whole. There are the early years of expectation in surroundings whose very names are dreary: Camberwell, Hatcham Rise, Wimpole Street — the "long unlovely street" of 'In Memoriam.' Then the meaning of life is suddenly disclosed, and the scene changes to Italy; from the suburban fog into an atmosphere where the yellow sunlight and transparent sky seem to create a new contentment and triumph. And after these years of paradise are over comes the return to the grey world of London—with life, however, charged with memories, always manfully borne, and a longing, passing towards the end into a confident expectancy, for reunion and revelation beyond the grave. If there is one key-note to all Browning's manifold activities, it is the note of aspiration and great endeavour. Roland at the Dark Tower and a host of other strenuous figures protest against

The unlit lamp and the ungirt loin.

And the writer, in life and literature all of a piece, stands in a century of doubt and hesitation as one who, having greatly dared and being greatly rewarded, remains henceforth confident in life and its purposes.

Through the Lands of the Serb. By Mary E. Durham. (Arnold.)

It is a mistake for a hardened reviewer to allow himself enthusiasms, and he would deserve to be ridiculed if he were to declare at the commencement of a notice of Miss Durham's book that it is about the best book of travels ever written. It may be safe, however, to refer the reader to the volume, and to whet his appetite by means of quotation from it.

There once was a lady who made what for the times was an adventurous journey, and who during the remainder of her career was known in London society as "the unprotected female." Miss Durham appears to be a typical British, or indeed Cockney, unprotected female, who has made a far more remarkable journey for a lone woman, or a woman accompanied only by an equally unprotected younger lady; and she writes of it with a delightful ease, which is to our mind at least equal to that of Kinglake in his first remarkable book. The little writing in Miss Durham's volume that is absolutely serious or political is thoroughly good; but there is far too little of it.

In spite of her title, the first 137 pages deal with Montenegro and Albania, and it is only after these that she comes to Servia, the Hungarian frontier, and the Turkish frontier in "Old Servia." In her account of Servia she has three pages upon the royal murder, and these are excellent, first in their statement of the facts, and afterwards in their explanation of our difference of view. The King had no friends:—

"Through all the land I did not hear one good word spoken of him. That he was more fool than knave was the best said of him. For him there was nothing but contempt. What was said of Draga by an exasperated people it is impossible to repeat. The hatred of her was deep and bitter.....There was no possible doubt as to who would be the successor.....That the King must go, and that at no distant date, seemed certain. That his fate would be so terrible, I had no idea. Nor would it have been so, I believe, but for his headstrong obstinacy.....Alexander had none of his father's redeeming points.....The people viewed with growing dismay the elevation of [the "relatives" of the Queen].....Many of those who shuddered at their awful end said, 'Since it is done, it is well done.' More than this, very many hailed it as a holy and righteous act, a cleansing of the temple, a purification, a casting out of abominations; nor could I make any of those who were of this opinion see it from any other point of view. The King and Queen, they held, had sinned against the laws of God and man, and were justly executed. 'They could have been tried,' I said. 'They could not. One or other of the Powers would have intervened, to further its own plans.' This is probably true. 'They could have been expelled,' I said. 'We have tried that too often,' was the grim reply; 'with an expelled monarch in an enemy's land, there is no peace.....The Court was no better than a house of ill-fame, and the Servians who tolerated it were a scandal to Europe.' And this they honestly believed."

When we begin to give specimens of Miss Durham's lighter style we know not where to stop. She met, after her first journey, a Roman Catholic Albanian who had been a Turkish irregular and who had settled in London, and compared the relative advantages of our metropolis and of Turkish Albania:—

"London; it big bad place. Five million peoples in London. My God, what a lot of criminals! In my country no man starve. He knock at door. 'What you want?' 'I hungry.' 'Olright, you come in.' He give him bread, he give him wine. In London you say, 'You git 'long, or I call a p'leece.'"

At Scutari of Albania, properly called Skodra, Miss Durham describes the scene and incidentally explains our zany:—

"It is the dress of the men on the early Greek vases; of the Dacians on Trajan's column; of the captive Gauls in the Louvre; the dress, in short, of all the 'barbarians,' the 'braccati' of the Romans.....They have learned to shave their heads and to wear a white fez, and with this modification we at once recognise them as our old friend Pierrot, whose history points to the fact that he really did come from the Near East. Venice had all the Dalmatian coast and part of Albania. Venice was the home of masques and pantomimes, and among the existing prints of the pantomime characters is one 'Zanne' in the familiar 'Pierrot' dress. What more likely than that the fool of the piece should be represented as a boor from a conquered province?.....Zanne came to England, and figures among the sketches for one of Ben Jonson's masques."

The Mohammedans wear the fustanella: "Forty metres of material go to this colossal and ridiculous garment."

In Servia Miss Durham's chief troubles lay in the multitude of proposals of marriage which she received from all classes of the community. She had been aided by a policeman, who afterwards thus addressed her:—

"'I, Mademoiselle, am unmarried. I detest these Servian women. They are bad, Mademoiselle, they are unfaithful! I would not take one on any account, and I cannot afford to go back to my own country for a wife. But you, Mademoiselle, you are half Montenegrin; you have the heart of a lion; you know my country; you have seen my Prince; you speak my language! Unfortunately, Mademoiselle, I must remain in this street,'—here I mentally offered thanks to the powers that had rooted him to this spot,—'but on Sunday afternoon I shall be free. I shall come to take you out to Topchider. We shall have something to eat; soon we shall become good friends; soon we will be married. I am a very good man, Mademoiselle,' here he smote his chest. 'The British Consul can learn all about me from my captain. *You* can teach English in Belgrade, and *we* shall soon be very rich. But,' he added very seriously, 'you are staying at the Grand Hotel, a most expensive place! You must not stay there. I shall tell you of a much cheaper one, and on Sunday we will go out together!' He paused, rather for want of breath, I fancy, than for a reply, the favourable nature of which he took for granted. I seized the opportunity. 'Thank you very much,' I said, 'but I am leaving Belgrade tomorrow, and I have no time.' 'Oh, but why, Mademoiselle? You have only been here a week, and it is a so charming town! Restes, je te prie, jusqu'à Dimanche, jusqu'à Dimanche!' 'Impossible!' I cried; 'adieu, adieu!'"

Miss Durham undoubtedly astonished the natives:—

"Shabatz opined that I was 'emancipated,' but thought that now England had a King instead of a Queen, the liberty of women would probably be curtailed."

Soon she had trouble with an officers' mess at the inn where, in a garrison town, she stayed:—

"I had been annoyed by one of the officers; which one was it? I did not know, as they all looked alike to me, and a whole lot of them were having coffee at the other end of the room; so I said, 'It was a tall ugly one, very ignorant and very young; I will say no more about it, because he knew no better.' The money-changer grinned, and I felt sure that the remark would be repeated. Then he said, indicating the uniformed group, 'It is very unfor-

tunate that it should have occurred, for these gentlemen wish to speak to you, and they have asked me about you.' 'Why?' said I. He grinned again. 'You do not understand them,' he said. 'It is true they are very ignorant, but they are perfectly honest. You need not be afraid. Ils ne désirent pas vous dire des choses sales, *seulement* ils désirent vous marier! It is such a chance as has scarcely ever occurred. And Someone-avich has an English wife! She is *very* happy. What shall I tell them?' 'Tell them I have no money,' said I. 'That is no use,' said he; 'what you call not rich, they call wealth. Perhaps what you spent coming here even would be enough for a "dot."' 'That is spent,' I remarked. 'But you have some to return with.' 'Oh, tell them I don't want to marry them,' I said, rather vexed, for the man stuck so fast to the point that I began to think he had been promised a percentage on the deal. He laughed. 'Oh, that is no use; ces Messieurs are so handsome they believe that you would think differently if you would only speak to them.' I tried again. 'Well, tell them that my money cannot come out of England.' 'Oh,' he replied, 'ces Messieurs don't mind where they live; they will leave the Servian army and live in England—or America. Perhaps Mademoiselle lives with her father and mother? They wouldn't mind that at all.' The idea of 'them'—for it seemed 'they' had to be taken wholesale—arriving at my suburban residence was too much for me."

Other Servians had had success in similar matrimonial adventures. A nameless gentleman is known as the man

"who-married-an-English-wife. 'She is so happy,' he added rapturously, 'and he is now just like an Englishman!'

"'What does he do?' I asked.

"'Do? He does not do anything. He sits in Idepark like an Englishman.'

"'She must be an American,' I said firmly; 'Englishwomen are not rich enough for that.'"

When she began to travel in rural districts Miss Durham seems to have been frequently invited to stay in monasteries. She was given an escort:—

"He stood up straight, a lithe slim young thing, saluted with great style, and told me that he was a 'pandur' (gendarme), had been sent over from Rashka to take care of me and to escort me.....Impelled largely, I confess, by a wicked desire to have such a very good-looking fellow at my beck and call, I was inquiring the means of arriving at Rashka, when the pandur said suddenly, in an awestruck whisper, 'Gospoditza, here is the Archimandrite!' and there was the Archimandrite himself advancing slowly down the path towards us. A very beautiful old man, with a kindly, benevolent face, tall and stately in his black robes and high velvet hat. His long grey hair flowed over his shoulders, and he fingered a string of amber beads as he came along. The pandur bared his head, dropped on one knee reverently and kissed the hand extended to him, and I wondered miserably whether it would be foolish or polite to follow his example. The Archimandrite relieved me at once by shaking hands with me and welcoming me to Studenitza."

Her host in the course of talk with her remarked:—

"'Your Church is not unlike our own.' Feeling quite unequal to discussing theology in Servian, I did not rise to this remark. 'At any rate,' he said cheerfully, 'we both dislike the Pope.'"

A conversation on the frontier is well related:—

"'Hast thou a father?'

"'No.'

"'Did the Turks kill him?'

"'No.' This caused surprise.

"'Hast thou brothers?'

"'Yes.'

"'Glory be to God! How many Turks have they killed?' for my male relatives were always credited with a martial ardour which they are far from possessing. The news that they had killed none caused disappointment."

There is hardly a point at which we can offer any but favourable criticism on Miss Durham's admirable book, our extracts from which will, we hope, tempt many to read it. She has probably not travelled in the Russian Empire, for she describes as peculiarly Servian the mode of bringing water for washing, pouring it over the hands, and waiting while you dash it in your face, which is in fact universal in the less advanced parts of Russia from the Polish German frontier to Kamschatka.

Le Roman Social en Angleterre (1830–1850). Par Louis Cazamian. (Paris, Société Nouvelle de Librairie et d'Édition.)

It has long been recognized that there was sympathy of a sort between the writing of stories and the making of history, and that the English novel between 1830 and 1850 ranked among the great shaping forces or determining influences of the time. Considering that the novel actually did so much to determine and to solve the problem how England was to issue, by cataclysm or by rebirth, from a most perilous crisis, we think it odd that no native writer of mark has yet essayed a comprehensive study of this critical period on M. Cazamian's lines. But the omission is not altogether to be deplored; for it has left open to M. Cazamian the opportunity of a subject with a certain epic character of its own, which he has handled in a large, systematic, concrete, yet also intellectual and illuminating way.

M. Cazamian's theme may be stated as the relation of the English novel of 1830–1850 to that movement of the national conscience which he calls the Idealist and Interventionist Reaction. It is unnecessary to say that the word "reaction" scarcely anywhere in this book bears the English political sense, but has always the connotation given it by the thing reacted from. What that thing was we begin to see in the first chapter, which, with the title of 'L'Avénement de l'Individualisme,' shows how,

"aux environs de 1830, la réussite parallèle de deux grands mouvements, l'un économique, l'autre intellectuel, accroît d'une part le pouvoir et les appétits de l'individu, et d'autre part fonde en droit ce pouvoir et ces appétits. La révolution industrielle et la philosophie utilitaire convergent vers l'exaltation du moi social."

In this chapter the beginnings of modern industry, the growth of the factory system between 1800 and 1820, the consequent shifting of the mass of the population from country to town, are very briefly handled, and we are brought rapidly into the presence of the national result. A new race of workers, for the first time a regimented and rightless proletariat, like the toilers of Egypt; a new race of masters, for the first time proud to be merchants and nothing more; a new conception of civilization and progress, which hypostatized the idea of mere Production, Production at competitive rates, but evermore and at all costs Production; finally, a prevailing system of philosophy which had as little tolerance for imagination or sentiment as it had for folly or "prejudice" of any kind, and an official economic theory which recognized no other principle or motive in the dealings of men than that of a universal selfishness—enlightened or not—seeking its own wherever it could find it: these were, in the third decade of the century, the factors and the expressions of a new kind of Englishman. He had his forefathers in the contemporaries of Chaucer, in the subjects of brutal Henry and great Elizabeth, in the men of gallantry and moral passion and power who fought in the Civil War or made the Revolution; yet we may say that from the long past he inherited little save the mental formalism and the moral aridity which were the negative issues of eighteenth-century enlightenment. What was remarkable about him was his absolute and almost exclusive respect for logic among the faculties of a human soul; his absolute, if less exclusive, respect for figures among the many data which logic may take cognizance of. We have a symbol of this equally in the counting-house economics of Ricardo, in the familiar formula of Benthamism, and in the practical assumption that the greatest good consisted in the production of a greater and greater number of things, at whatever cost in the quality of human life for the time being. It was a view about which Carlyle presently had much to say; and after Carlyle, Ruskin; and after Ruskin, Matthew Arnold.

But before the voice of any of these was heard the new Englishman had made great way and done a notable work. He had not only risen to supreme political power in 1832, usurping the old-time privileges of the class above and exploiting in an unexampled manner the energy and lives of all beneath, but he had done something more curious still. He had effectively made himself the type and expression, for his historical moment, of the national character, the national cast of mind, and that so completely that even his opponents paid him the homage of imitation, if not of discipleship. For the new practical man might have a materialistic and barren ideal of the aim of practice; but he believed in that with his whole mind, and was conscientiously engaged in the daily pursuit of its ends. The rationalist philosophers, again, the utilitarian moralists, the official economists of the mercantile school—who were to him, collectively, in place of a spiritual hierarchy, a kind of priestly class in secular things—might have a cut-and-dried psychology, an unimaginative view of conduct, or a conception of human motive which left out two-thirds of life; but all of these were thinkers in their way, they made a systematic attempt at a reasoning contemplation of the world, they recognized the need, and they believed in the dignity, of the intellectual functioning of man amid the chaos of things—and they were, for a long time, the only considerable body of men in England who recognized or represented anything of the sort. Thus the new practical man had, in a degree seldom vouchsafed to his order, the advantage of being in line with the speculative thought of his moment; nor was there

much to choose, in the matter of mental complexity or moral richness, between the unimpassioned calculating mood in which he went about his own business and the mathematical trend of soul maintained by the seers whose theories were in such astonishing preordained harmony with what he found it most convenient to be and do every day of his life. Himself the issue of certain facts, certain changes in the economic order, he yet had on his side, and, as it were, for his interpreter, whatever there was of generally recognized intellectual authority in England then. And from this it followed that, though not all men were practical men, nor cared for the practical man's aims, yet, in a sense, most men of the educated classes in England thought with the practical man's mind. In other words, the outstanding fact of this time was the supremacy of what M. Cazamian calls "the concrete and positive" habit of mind and type of character. This was generic, and diffused equally throughout an infinity of merely specific variations. The controversial Churchman, for instance, might hate the Freethinker, but they were lucid rationalists both, the one from the school of Paley, the other from the school of Paine. The utilitarian philosophers, again, were but a quintessential section of a fairly homogeneous community, and they only gave precision and an appearance of intellectual structure to a prevailing and axiomatic view of life. We may say that in so far as, being a section, they stood for certain political tenets and tendencies, they awoke a casual enmity; but in so far as they expressed a "Weltanschauung," they really had no opponents. Every intelligent Englishman was a utilitarian—a more common Francis Place, or a less redoubtable James Mill—"sans le savoir." A despotism of the logical habit and the common-sense view, the dry light of precise intelligence falling over the whole field of thought, nipping the young buds of expansive feeling, sterilizing the very ground and capacity of emotion—this is the predominant element, which pervades the mental atmosphere of that time. In quarters which even M. Cazamian has not explored its presence might be verified; everywhere the same character of relative lucidity, everywhere the same human bleakness. But it is M. Cazamian's merit that he has verified it, sufficiently and for the first time; that he has shown that the history of England during a momentous period is to be interpreted, in the main, as the history of a psychological rhythm, concerning the first stage of which—the stage we have tried to characterize—the last word to be said is this, that towards 1830 "le besoin d'émotion paraît absent de l'âme anglaise." Emotion, be it understood, as an accepted element of the normal thinking mind, and as having legitimate application beyond the sphere of one's personal and domestic regards.

We have stated this part of M. Cazamian's argument at seemingly disproportionate length, but not inadvisedly; for with this every page of the book has really to do. His subject is not so much the social novel—the novel on the famed "Condition-of-England Question"—as the history of a transformation of the national soul which the social novel helped to express and to produce—a transformation of ideals and practice, coming into existence at many points simultaneously, but always by way of reaction and protest. The term "transformation" is to some extent faulty, indicating the external aspects of change, and saying nothing as to the nature and source of the emerging phenomenon. But its source was as old as the history of England; its nature nothing less than "la réapparition d'une moitié de l'âme anglaise." The concrete-positive type was, after all, but an alternative English mood, but one of the poles—intensely emphasized—of the character of Englishmen as seen in history and expressed in literature. The imaginative and emotional element has never been so out of date and repute as at this period. It had been argued under, or been syllogized to sleep; but it awoke from that slumber with the fuller energy, and set itself to the task of a mighty undoing. It is the story of this awakening that is M. Cazamian's real theme—the story of the revolt of the men of sensibility, temperament, and imagination against the aridities of rationalism, and, more particularly, against the brutal and banal spirit of Gradgrind in the social and industrial world which all of them—Carlyle not less than Newman, and Disraeli not less than Dickens—felt to be the natural fruits of that tree of withered and withering knowledge. It is a great and expansive theme, and M. Cazamian has treated it with a combination of qualities not often to be met with even in French historical writings. His third chapter is itself a treatise and a sufficient masterpiece. Under the title of 'La Réaction Idéaliste et Interventionniste' he describes, with full illustration and sympathy, the many beginnings of the change we have spoken of and the characteristics of the men—a minority issuing from all classes and belonging to all parties—in whom the spirit of that change manifested itself, and through whom it worked upon the average minds of the nation. At this point, p. 210 of a large octavo volume, our author first disengages his special literary topic from the wider historical theme, and in some admirable and exhaustive chapters devoted to Dickens, Disraeli, Mrs. Gaskell, and Kingsley, shows how the social novel interpreted and urged the questions of the time; still more, how it signalized and also tended to make widely general that awakening of the disused functions, of fervour and sensibility and sympathy, of which the idealist and interventionist reaction was at once the expression and the result. That reaction, affecting the worlds of thought and practice, virtually put a new soul into the nation, and certainly supplied it with a new set of moral postulates and axioms. For the pervading note of social sympathy in literature, and the presence of a fermenting idealistic element in thought—these, not less than philanthropic enterprise and factory legislation, went to "mark the difference between 1831 and 1861." But shall we therefore say that the economic and political movement was entirely due to the psychological one? M. Cazamian, who is nothing if not reasonable, has his touch of mystery, and will hardly allow an explanation that seems "trop simpliste." Each movement is explicable as "une recherche d'équilibre entre des excès contraires," but each must be referred ultimately not to the other, but to the total constitution of the nation as a living organism. They acted and reacted upon one another powerfully, indeed; but they coincided in time and harmonized in their tendencies because they expressed "une seule réalité centrale, l'activité de la race et son existence même":—

"C'est la fortune de l'Angleterre; lorsque les besoins de son développement matériel réclament une expansion illimitée du génie pratique, elle trouve abondamment en elle les ressources nécessaires pour soutenir un essor prodigieux de l'invention concrète et de la production industrielle. Lorsque ses besoins profonds veulent un adoucissement des égoïsmes déchainés, elle trouve encore chez tous ses fils, et surtout chez une élite, les trésors de l'émotion altruiste, de l'imagination sympathique et du sentiment moral. Sincère et spontanée dans les deux cas, elle semble obéir à la destinée qu'elle porte en elle.....La réaction [psychologique] que nous avons étudiée nous fait assister à un pareil phénomène. Avec elle, c'est donc en somme l'utilitarisme qui triomphe; mais un utilitarisme supérieur, élargi, dans lequel la morale et l'esthétique et la religion sont rentrées; l'utilitarisme de l'instinct et de la vie, et non celui de la pensée abstraite..... L'intuition obscure de la race, qui se plie à toutes les conditions du réel, a aperçu les dangers de l'égoïsme systématisé; a deviné dans les émotions religieuses, esthétiques, altruistes, un élément nécessaire de la santé et du progrès. Ce qui triomphe, par la défaite de l'intellectualisme social, c'est cette énergie aveugle grâce à laquelle l'Angleterre concilie chaque jour, dans son action plus et mieux que dans sa conscience, la recherche profondément sincère des fins morales et la poursuite obstinée des réalisations matérielles."

It is a long quotation, but if it takes up the space which our own words of praise should have occupied, it may have rendered them less necessary, by disposing readers to sympathize with our opinion that M. Cazamian's book will take rank among the most notable contributions which the French intellect has made to the interpretation of things English, beginning from Taine. It is connected with another great French name, for it is the third "fascicule" of the "Bibliothèque de la Fondation Thiers."

NEW NOVELS.

La Vie Amoureuse de François Barbazanges By Marcelle Tinayre. (Paris, Calmann-Lévy.)

Some weeks ago, in reviewing another book, we mentioned at some little length the new work of Madame Tinayre, of which the readers of *La Revue de Paris* had then just completed the perusal, and to which we pay to-day the unusual compliment of priority of place over novels of our own land. In volume form it more than maintains the reputation which it established when appearing in three parts, or rather, we should perhaps say, which it won on the appearance of the marvellous third part. It may be remembered that our criticism was to the effect that the first two parts appeared to be a delicate and beautiful resuscitation of an epoch, reminding us, though the date was far earlier, of 'Esmond,' but that the third part was a sudden revelation of a story of passion, consistent with and developed from the two earlier parts, in the

manner in which a thunderstorm which has been rising through a summer day finally breaks over our heads.

After so unprecedented a victory as was won by 'La Maison du Péché,' the fifth book of the young author whose first four had passed without more than polite attention, there was some reason to fear repetition, at least to the extent to which George Sand exploited her first great success. The novel before us is amazingly different from 'La Maison du Péché,' and we think it greater still. Whether it will interest so wide a public is another matter. We much doubt it; the fact being that, apart from fame and fashion, it is, we think, too good for the great public, who may in their hearts, whatever they say with their lips, dismiss it as "historical" and dealing with an uninteresting periwig period. The date is forty years later than that of Scarron's 'Roman Comique,' which has been carefully read by the author, and is quoted; but anything more different from the treatment of the period by Scarron and by Madame Tinayre cannot be conceived. Both, however, are true to different kinds of life, and the romantic nature of the third part—though some may declare it to suggest 1830, rather than the last years of the seventeenth century—may be based on more or less well-founded legends current from that period in out-of-the-way parts of France.

Madame Tinayre's hero was born just after "Les Grands Jours" described by Fléchier, and the tragedy of her last pages passes in a district which the great trials at Clermont touched. It may be contended even by admirers, and still more by any who dislike Madame Tinayre's work, if there be such, that her people are not real characters of flesh and blood. No doubt the last part is sketched in moonlight, and is fanciful as the most fairy-like parts of Meredith. There is no more certainty for the reader than in the treatment of the Endymion story by Keats. But the personages until we reach the tragedy are real enough, and even in the tragic scenes the characters are all people of "Les Grands Jours" or of the time, except the hero and heroine themselves, who are fantastically dealt with here, in order, we think, to render the catastrophe more bearable to the modern reader than it otherwise could have been.

To criticize Madame Tinayre's style is to undertake a dangerous task indeed, but the first passage of the later or fantastic part is marred by a double use of italics, and by the altogether unusual form for her of "inconnu bonheur."

Unto Each Man his Own. By Samuel Gordon. (Heinemann.)

Without much attempt at excellence of literary form, this story winds its way from the polysyllabic utterances of the hero at its outset to the "reverential reverie" and "prayerful peroration" at its close. In spite, however, of defects in style, the book is worth reading, for it is apparently a faithful presentation of a side of social life little understood by the majority of English people. The West-End and the East-End Jew stand forth in strong contrast throughout its pages. A brilliant young author, Abraham Clausenstein — renamed Arthur Clauston by the rich and dilettante Jew who makes a lion of him—falls in love with a Christian girl, and marries her. He takes her to his home at Bethnal Green, where, under the care of his Yiddish-speaking old mother Chaya Rachel, the young wife strives to assimilate her nature to the Judaism she has embraced. She fails; and in her failure lies the tragedy of the story. The powerlessness of even love and intellectual kinship to fuse the lives of earnest Christian and earnest Jew is ably depicted by an author who knows his subject well. But the way in which Ellen Clauston escapes from her impossible position, by feigning an elopement with a clergyman, is unconvincing. As a matter of fact we cannot bring ourselves to care very much what happens to her or to the other personages of the novel. What we do care about is the conflict of spiritual ideals and of racial aspirations. Mr. Gordon has made these deeply interesting, and therefore, with all its faults, the book is powerful.

The Royal Quaker. By Mrs. Bertram Tanqueray. (Methuen & Co.)

For one of the Stuart race to become a member of the Society of Friends appears so much out of harmony with the fitness of things that the most audacious novelist would hardly invent the anomaly. Yet the story which forms the basis of this romance is true. Jane Stuart, a natural daughter of James, Duke of York (James II.), and Marie Van der Stein, spent the greater part of her long life in association with the Quakers, and her grave, marked by a rowan tree, can be seen in the Society's burying-ground at Wisbech. Mrs. Tanqueray is to be congratulated on her choice of a subject, and on the industry with which she has blended fact and fiction. As a gay, thoughtless girl at the Court of grave Princess Elizabeth of the Palatinate, Jane Stuart suddenly comes under the influence of William Penn and under the more potent spell of his companion, a young Quaker named Michael Burrough. Her story is henceforward a record of the conflict of love and religious impressions on the one hand, with inherited instincts on the other. The "criss-crossing of levity and sobriety" perplexes the more direct and simple nature of her lover, who, for his part, is distracted between the warnings of his rigidly trained conscience and the appeal of passion. Such elements should make a fine romance. Unfortunately the general effect is weakened by what we can only describe as a dissipation of energy. There is no gradual working up to a climax, for climaxes are constantly occurring. Jane and her lover are perpetually exchanging vows of allegiance, and as perpetually "harking back." Hairbreadth escapes, in which Michael starts up to rescue Jane in the nick of time, are too frequent, and are related without much definiteness as to time and place, so that the reader grows bewildered, and finally impatient. Greater reserve and concentration would have improved a book that already possesses considerable merit.

Strong Mac. By S. R. Crockett. (Ward, Lock & Co.)

Mr. Crockett's readers will find themselves once again among the moors of Galloway. To those who know and love the moorland there is no sameness in descriptions which recall the varied impression of the seasons. Even those who do not will find sufficient tragic interest in the incidents of the present story. It opens with a battle royal in the school of which "Strong Mac," or Roy M'Culloch, is the champion and hero, and the rout of the school bully, afterwards, as the rising farmer and landlord, the oppressor of the countryside. This "horse-faced" specimen of the dourest kind of Lowland Scot is a vivid, if unpleasant picture. As Mr. Crockett calls him an Anglo-Saxon he should not have given him the Celtic surname of Ewan. One of Ewan's agents in his plots against the peace of the lovers, Crobb M'Robb, is portrayed as a dark "Pict," and the tenor of his silent treacheries is sensationally gruesome. In all Mr. Crockett's gallery of wastrel boys, poor "Daid the Deil," the son of this blood-stained savage, will hold a foremost place. On the whole, the book has many of the author's best characteristics. Perhaps in the Presbyterial examination we have a little too much of the "merriment of parsons" which Dr. Johnson deprecated, and we would certainly warn off all to whom things Scottish are an offence.

Myra of the Pines. By Herman Vielé. (Fisher Unwin.)

Wonderful are the ways of women, and not the least of women novelists. Aspersions on their lack of humour seem actually to have spurred them to acquire it, though the mere idea of "acquired humour" sounds like a contradiction in terms. Half a dozen and more stories which have lately appeared containing a sense of humour might easily be cited. 'Myra of the Pines' has it. The treatment of Myra, her journalistic mother, her astrological father, and the agent for the Pine Wood Estate Company (who in emergencies helps in his strenuous way to cook and serve a dinner) will furnish amusement for those willing to be amused and pleased. The father and mother are, though an amazing enough pair, not beyond belief. The daughter's love affairs are prettily and lightly drawn. The pig-people who inhabit the forest, and feed their *protégés* in ways one would rather not consider, make a somewhat sinister background to the funny yet half-idyllic surroundings of the family who have migrated from New York to these solitudes. The remarks of Mrs. Dale, the mother of the nice girl Myra, are not easily quoted, because they depend on the speaker's own idiosyncrasies and her tones of voice and manner. These the author rather cleverly suggests. A fire in the pine forests is made vivid and awful, but the spirits of tragedy, pathos, and gloom are, whenever they threaten oppression, scattered by some whimsical incident or trick of speech. Yet the story of Myra is too human to be counted a mere extravaganza.

A Master Hand. By Richard Dallas. (Putnam.)

'A Master Hand' has every appearance of being a very good detective story, yet an attempt is made to gain for it two incompatible kinds of "credit," those at once of fact and fiction. To begin with, the Mr.

Richard Dallas of the title-page, who writes the story, is apparently also the Mr. Richard Dallas (frequently referred to as Dick) who tells the tale in the first person, and was very much in the whole business. There is further an introduction which is concerned with securing additional verisimilitude, and might well have been omitted. We hope that Mr. Dallas is the author and contriver, not merely the veracious chronicler, of this history of crime and clue, for the story is as good of its kind as any we want to meet. It differs from our own well-known detective literature in not being ostensibly addressed to the intelligences which search for little discs in the crevices of the kerbstones. The mystery to be solved is not inhumanly mysterious, but just mysterious enough, the author not having sacrificed what we may call mental body and substance to the making of a brute puzzle. Consequently there is a degree of moral atmosphere, and the characters are knowable and likely, individual without being emphatic. There is a capital trial scene; and if the murderer does not turn out to be the man we had our eye upon from the first, we cannot accuse the author of having tricked us unfairly. The book seems to have had an instant success in America, and can be recommended to the more educated class of railway readers here.

Les Maritimes. By Olivier Seylor. (Paris, Félix Juven.)

In an interesting note by Mr. Arnold White, prefixed to a translation which we reviewed last week, there is a reference to this novel, which induced us to purchase it, as it had not been sent to us for review. 'Les Maritimes' thoroughly deserves the notice which it received from Mr. Arnold White, and is infinitely superior to the German book to which his preface was attached. It is a novel of Toulon and the French Mediterranean fleet, lacking beginning, or end, or plot; modelled, in fact, on the new French novel of the days that have succeeded Barrès, from whose influence Madame Tinayre mercifully remains free. But 'Les Maritimes' is what we are promised in M. Paul Adam's preface it shall be: a study of manners and customs in the style of Stendhal; and it contains a marvellously minute photograph of the seamy sides of French naval life, with one scene near the end which is frankly revolting. Whether any human creature can be found to read straight through without skipping so closely printed a work on a single theme we doubt, having found ourselves wholly unable to stick to the text through the over 350 pages of small and crowded print. We recommend the book, however, to all naval officers, to all who are curious about the French fleet and even about France, and to students of the newest developments of French literature.

SPORTS AND PASTIMES.

English Sport, edited by Alfred E. T. Watson (Macmillan), is the title given to a collection of articles which originally appeared in the *Badminton Magazine* under the general heading 'Masters of their Arts.' The field covered is extensive, including hunting, shooting, racing, fishing, cricket, polo, motoring, rowing, falconry, skating, steeplechasing, football, golf, and billiards; each subject being undertaken by a writer with special experience. Necessarily the treatment is descriptive rather than instructive, but being brief and up-to-date should please sportsmen. There are sixteen coloured illustrations, of which fifteen are of the usual sort, whilst one, 'Woodcock Shooting,' from Turner's well-known water-colour, is unusually fine. There are some sensible remarks in the article on 'Fishing,' by the Marquess of Granby, on the water question as regards England. He invites attention to the drain caused by the supplies taken for great towns, and the consequent impoverishment of tracts of country which are deprived of the water essential for the health and well-being of their inhabitants. In a few instances revision and proof-correcting leave something to be desired. On p. 329, in Lord Walsingham's article, line 14, "more" is substituted apparently for *most*. An unfortunate addition to the opening sentence of Major Broadfoot's article on billiards, whereby 'English Sport' is introduced (p. 346), makes it unintelligible; the title was 'Masters of their Arts.' P. 349, line 25, "if not still now" should read *till now*; p. 355, line 24, "amateur stakes" should be *amateur status*. These are, however, trifles. The type is excellent, and the binding attractive.

The Care of Animals. By Nelson S. Mayo. (New York, the Macmillan Company.)—This volume cannot be considered a wholly successful addition to the "Rural Science Series." It contains a great deal of useful information, but its matter has not been wisely selected for any clear purpose which the book is likely to serve. For example, if the book is intended as a guide to veterinary surgeons, it is far too elementary to be of much use, containing, as it does, scores of passages like the following:

"A horse should never be allowed to get the advantage of a driver, or to get from under his control."

"In handling, harnessing, or dressing a horse, the work should be done from the left, or 'nigh' side of the animal."

"When a dog has a tendency to run away.....a strong cord attached to the collar is of great help in controlling him."

"The first essential in breaking a dog for any purpose is to teach him to mind."

"In those animals in which the beauty and interest lie largely in the coat, extra care and precaution must be taken to keep it in prime condition."

After reading these commonplaces we wonder what the ordinary intelligent man is supposed to know. On the other hand, if the book is designed to supply instruction for such as would be their own veterinary surgeons, or are obliged to rely a good deal upon their own skill and invention in emergencies, it is difficult to see what good end could be served by passages like the following:—

"In order to diagnose suspected cases of rabies, inoculations of the cranial cavities of rabbits can be made with some of the spinal marrow from the suspected case. If the rabbit contracts rabies, the diagnosis is positive."

Also, the chapters on castration, spaying, and dystokia are of a sort not calculated to serve any practical purpose. They describe operations every detail of which is thoroughly familiar to veterinary surgeons; but they do not contain sufficient instruction to qualify an untrained person to act safely in that capacity.

The author's hints do not always make for kindliness, or even for ordinary humanity:—

"One of the surest ways to spoil a dog is to club him or punish him severely for some error which he may not understand, and then allow him to go free."

The deduction is that one may well "club" a dog for an error that he does understand, provided that one does not let the poor creature free afterwards. Again, the owner of a bitch, should he desire not to breed from her, is recommended to isolate the animal when in season "in a barn, loft, or cellar." Now it is difficult to imagine any cleanly person keeping a dog in a loft, and it is impossible to imagine any ordinarily humane person confining a dog in a cellar. Simple diseases of animals are well and wisely treated, the index is good, and the prescriptions are useful.

The Sporting Dog. By Joseph A. Graham. (New York, the Macmillan Company.)—This handsomely bound volume is issued as a part of the American "Sportsman's Library," which is edited by Mr. Caspar Whitney. A good deal as to its tone and nature may be gathered from its pleasant dedicatory preface:—

"To the Makers of this Book. On a Virginia day, the winter of 1863, a human mite peeped through a fence of chestnut rails at the concord of a red-hot Confederate land-owner and a Federal officer over an old white setter and a bevy of quail.....Every year since, the pupil has been under the tuition of men who know sporting dogs. Amateurs, professionals, scientists, market-hunters, dog-thieves, financiers, jurists, loafers, and clubmen; Bluenoses, Tarheels, Hoosiers, Canadians, Britishers, Germans, Populists, and Squawmen.....for the unfailing indulgence with which they have diminished his ignorance he tenders acknowledgment."

"America is not England." That is the first sentence in the book proper, and a truth that will certainly not be contested by any one who reads further. The reader who understands sporting dogs, on the bench, in field trials, and at their work, will find much that is interesting and new. For over the water circumstances and conditions are widely different from ours:—

"In England, the land-owner has most of the sporting dogs. In America nine out of ten pedigreed shooting dogs are bred and owned by lawyers, merchants, and other townsmen who shoot by sufferance or invitation on the lands of other people. Breeding, even shooting, is an amusement and an incident. It is lightly picked up, lightly pursued, lightly forgotten. So the British are better breeders. .....They are far and away the best in the world. Horses, cattle, sheep, chickens, pigeons—what you will, the British breed better than others if they take it up at all. Not that they know any science of breeding concealed from the rest of the world. They love the land, and they love out-door sport. With this.....they have the.....gift of shrewd common sense, and an insistence on good form and approved standards which is more British than Yankee.....Americans are clear as to what they ask a dog to do, but neglectful of any ten commandments or thirty-nine articles bearing on how he looks. And as such they are indifferent breeders—at least of dogs."

One certainly gathers so much from the perusal of this brightly written book, in the course of which there are dogs described as winning at field trials and on the bench which would be ordered out of an English show ring, and laughed at, at a field trial, not at all upon their performances, which appear to be excellent, but on account of their remoteness from our fixed standards of type, in form, colour, and the like. The pictures in this book are excellent, and the particulars printed below each make them very useful.

SHORT STORIES.

A Bush Honeymoon. By Laura M. Palmer Archer. (Fisher Unwin.)—This is a collection of some three-and-thirty short stories of bush life in Australia, called by the title of the second, and perhaps least important of them. In a 'Foreword' Rolf Boldrewood says that in giving his

"name as a guarantee for the truthful presentment of these 'Tales of the Never-Never Country,' otherwise character sketches of Australian life, I have been actuated chiefly by artistic and literary sympathy."

It is a pale and ambiguous remark, but one gathers later that he cordially recommends the book to English readers. And he is right, despite the fact that the "literary and

artistic" side of this book is not notable. The whole of these stories have the important merit of reality. The reviewer knows the life here depicted—the squatter's, the jackaroo's, the boundary-rider's, the bullock-driver's, the cockatoo farmer's, and the rest—as well as he knows Piccadilly, and in this volume he has found no note of unreality. There is no humbug about the book, and there is more fidelity in it to the detail of pastoral life in Australia than in most of the more picturesque works of the writer of the 'Foreword' quoted above. The fault of the collection is in its craftsmanship. If the writer had carefully winnowed her three-and-thirty stories, and rejected, say, half of them, rewriting the remaining half at least once or twice, the result would have been considerably more valuable from the literary standpoint. She appears to have a photographic eye, and a wonderfully keen ear for dialect. But she lacks altogether the gift of selection, and thus her book is like a collection of ill-assorted views. There is a glossary of Australian expressions which is good; but the author has an irritating habit of italicizing every word of slang, or of a sort not absolutely familiar in English conversation.

Chinkie's Flat. By Louis Becke. (Fisher Unwin.)—In the newspaper advertisements this book is described as an exciting story of Australian mining life. It is really a collection of nine stories, the first and longest of which gives its title to the volume, and is a narrative of mining life in North Queensland. The other stories deal with the South Seas in Mr. Becke's familiar style. Regarded from the literary standpoint, the author's work is simply exasperating, revealing as it does a very rich fund of material, handled with reckless carelessness and disregard for the rules of grammar and for the elements of literary construction. The reviewer has known many people of both sexes, of every station referred to in 'Chinkie's Flat,' in New South Wales, Victoria, Queensland, and New Zealand; but he never met one whose conversation remotely reminded him of the exaggerated talk displayed here. And the author does not sin from ignorance, either, but, one must assume, from carelessness. The whole thing suggests the usefulness of a collaboration between Mr. Becke and a good writer who lacked material.

OUR LIBRARY TABLE.

Mr. John Murray publishes *The War in South Africa*, which is a translation by Col. Waters of a fragment prepared in the historical section of the Great General Staff at Berlin, dealing with some of the most important points in the first part of the war. There is nothing in this volume later than Paardeberg. We do not ourselves think that the Prussian Staff history of our war is a good one, but its interest is certainly sufficient to justify the translation and to produce a proper sale. The first point which we note for consideration is the statement that our rifle, and still more our carbine, were inferior in flatness of trajectory to the Boer rifle. The picking out of this fact by the Prussians helps the cause of those who object to our new rifle now in process of manufacture, as this is of carbine length, and has a trajectory even less flat than that of its predecessor. A general remark, which affects a large portion of the work, is that the Prussians are perhaps too complimentary to the fighting of our infantry. They lay the whole blame of "Mournful Monday" on Sir George White. Even the surrender of the Gloucesters is excused, and it is stated that the men fought for ten hours, and that the Boers had a numerical superiority the extent of which will never be known; both of these statements being highly doubtful, to say the least. On the other hand, the conduct of the Highland Brigade at Maggersfontein is not justified by the German writer, who says, "The Gordon Highlanders alone were not panic-stricken." As regards Nitral's Nek also, a German officer who accompanied the Boer attack states that many of our men "were utterly unnerved," and says that he expressed his astonishment to our officers "at the moral condition of their troops." On the whole, however, the tendency is to attack our generals rather than our privates, with the conclusion, which is universal on the Continent,

> "that the pessimistic views, which were expressed after the Boer War, with respect to the difficulty of attacking troops armed with modern firearms have been very considerably exaggerated."

The headquarters staff is blamed for the loss of the great convoy at Waterval Drift; but almost the heaviest blame in the volume is reserved for Lord Kitchener. It is pointed out that his position as Chief of the Staff, taking command when he pleased of "all units down to and including battalions," was strange, and produced a strong feeling of resentment among the divisional generals, while the nature of Lord Kitchener's operations at Paardeberg was not such as to justify him in his exceptional action. After this Lord Roberts himself is blamed in the following words:—

> "With the fruitless, yet by no means especially costly attacks at Paardeberg, there began to spread a nervousness of suffering loss.....while one substantial reason for the long duration of the war was, undoubtedly, the timorous avoidance of striking any crushing blow at the Boers. The action of the Commander-in-Chief in prohibiting any further attacks at Paardeberg was also in no way justified by the military situation."

To this passage is added a foot-note:—

> "During the later course of the war, orders to attack, issued by Lord Roberts, are said to have often contained the words: 'If this be possible without heavy loss.'"

We have not noticed any downright mistakes. Sir Ian Hamilton is curiously described as having been a subaltern at Majuba, which is true, and having subsequently commanded the School of Musketry, which is also true; but a long and distinguished career lay between these two personal dates, and in the intermediate period Sir Ian Hamilton had held two great appointments in India, one of which gave him control of musketry instruction in that country. As musketry is the subject of the note, it will be seen that the information is either not complete or is given in confused fashion. On the whole, we think we have made good our contention that the volume is not creditable to the Prussian Staff, though full of interest to ourselves.

Mr. H. J. Whigham, whose admirable book on 'The Persian Problem,' based on his letters to the *Morning Post*, was reviewed by us with high praise, now publishes through Messrs. Isbister & Co. *Manchuria and Korea*, a volume which events have rendered out of date. The author, for example, states that "the inevitable war.....is destined to end in smoke, since the Japanese have already lost their great opportunity." "The conclusion is that, as far as Manchuria is concerned, Russia is even now more or less invulnerable." These are not isolated passages, for the whole doctrine of the book is that Russia's position at Port Arthur and at Dalny is sound and lasting.

Messrs. Chatto & Windus have sent us a translation by F. Rothwell of one of Ohnet's novels, under the title *The Money-Maker*, which should have been 'The Company Promoter,' that being the meaning of the French title. The translation is readable, but we do not quite understand on what principle such translations are constructed. They are presumably intended for those who do not understand French; but difficult French expressions are always to be found in them, and generally without the slightest reason, as they are perfectly translatable. We find in the volume before us, for example, a "glabrous face"; a "clinic"; "Utopist" for *Utopian*; "mount" for *get into* a carriage; to "abdicate" opinions, for *abandon*. Of course a young man is described as a "blonde." The word "bombshell" is used for a harmless firework; and "whatever" takes the place of *what*.

Mr. Mark Sykes, who was, we believe, in South Africa with the militia, wrote some time ago an amusing little skit under the title *Tactics and Military Training* (Bickers & Son). The volume is of a size and is got up in a cover which makes it resemble the little official or semi-official handbooks of the British Army, and, while the contents are chiefly amusing to officers who have been through the mill, they are not without attraction to the general public. It is pleasant, for example, to find "unit" defined as "any number of troops exceeding one," and to be told, under the heading 'General Platitudes,' "The exceptional case of troops meeting when both hostile forces are stationary is, I regret to say, omitted in the Drill Book." The musical forms for delivering the words of command are also delightful, as is the contrast between the "words to be delivered" in drilling in a squad, and the "method of delivery" by the sergeant.

The latest additions to Mr. Grant Richards's remarkable series of "The World's Classics" are Buckle's *History of Civilization*, Vol. III., and *Aylwin*. The inclusion of the latter is an interesting experiment. Mr. Watts-Dunton supplies a few lines of new preface, explaining that the book is both a love story and the expression of a creed which is summed up in The Renascence of Wonder, and discussed, we may recall, in a brilliant article by the author in the last volume of 'Chambers's Cyclopædia of English Literature.' This reprint contains also the preface to the twenty-second edition of 1904, and the introduction to the Snowdon Edition of 1901. They will give the reader some idea of the persons and places of the story, which is already gathering round it the accretions of comment and interest which distinguish classics.

Studies in Jocular Literature, by W. Carew Hazlitt (Elliot Stock), has appeared in a popular edition. It is an entertaining book in a series which has given us many good things, "The Booklover's Library."

Mr. Fisher Unwin is fully justified in calling attention to the cheapness of his new complete popular edition of the *Life and Times of Savonarola*, by Prof. Villari. The book, which is admirably rendered by Linda Villari, is, we are glad to see, in its fourteenth thousand, and affords a most interesting as well as authoritative survey of Savonarola's career, and the varied interpretations which have been put on his doctrines, some making him a Protestant before his time, others a reviver of the Middle Ages who had no practical virtues because he was an idealist.

Schiller's Wilhelm Tell. Translated by Albert G. Latham. (Dent & Co.)—Germany's greatest dramatist deserved to be represented in the attractive "Temple" series, and we therefore welcome this meritorious rendering of one of his finest plays—some would say the very finest. There are few of the greater poets on the translation of whom one could embark with less fear of coming to absolute shipwreck than Schiller, whose stately and elevated diction can be passably suggested by almost any one with the literary knack, and who appeals to the reader even when his subtler touches are not reproduced. Mr. Latham's version of 'Wilhelm Tell' is for the most part spirited and vigorous, and in a few passages

reaches a high level of excellence; he introduces a number of Shakspearean reminiscences with good effect, the more so as Shakspeare's influence was powerful over Schiller during the composition of this play. Sometimes he is unduly archaic, and he is rather too fond of docking the smaller parts of speech in Browning's manner. There is also a certain lack of ease in his handling of the blank verse, which frequently indulges in unnecessary inversions, and at times we come upon painful infelicities of expression, as for example:—

> How well the cow her neckband seems,

or

> The Queen of Hungary, the stern Agnes, comes,
> .....her father's royal blood
> On all his murderers' kith and kin to wreak.

Such renderings argue a somewhat deficient sense of style, but the translation as a whole can be read with enjoyment and satisfaction. The value of the work is considerably increased by the appendixes, which consist of a history of the Swiss Confederacy, a number of interesting extracts from Tschudi's admirable chronicles—they show how closely Schiller followed his main authority—a brief discussion of the Tell myth, and some account of the origin of the play itself.

How to Write Verse. By G. J. H. Northcroft. ('Great Thoughts' Office.)—Poetry comes not by observation of rules, however excellent, and the better half of Mr. Northcroft's twofold purpose is not expressed in his title — to assist, namely, the average reader of good verse to a fuller understanding of its technical qualities. It must be admitted that, even among the usually well-informed, there is widespread ignorance regarding English prosody. Treatises on the subject are few, and those in no sense popular, often differing, also, greatly in their views of the fundamental principles of English versification. Mr. Northcroft's opening chapters, of a general character, might have been curtailed with advantage. When he grapples with details, he proves, for the most part, a trustworthy guide. That he is also cursory is not, we suppose, his fault, except in so far as he might have apportioned better the limited space at his disposal. The present reviewer agrees with him in holding the ultimate basis of our verse to be neither syllables nor quantity, nor even accent, but periods or time-spaces, made up partly of syllables which may be either long or short, either accented or unaccented, and partly of pauses. A clear account follows of metre, rhyme, blank verse, varieties of stanza, and the classic divisions of poetry. More space might well have been given to the sonnet, and less to the rondeau and the ballade. The chapter on licences and graces is so hurried as to be practically useless, *e.g.*, "enallage" is explained by two lines and a couple of examples. The quotations are excellently chosen, but are sometimes not correctly given.

An interesting addition to sixpenny literature is Mr. Percy Gardner's *Historic View of the New Testament* (Black). The writer is, as we said in reviewing the original edition of his book, "a real scholar and thinker."

Rules for Compositors and Readers at the University Press, Oxford, by Horace Hart (Frowde), is a booklet which has had a large private circulation, this, the fifteenth edition, revised and enlarged, being the first for publication. Though it embodies some conventions which might be disputed, it is excellently sensible, and represents the verdict of scholars who have a right to speak in their several sections. The notes as to "a" or "an" and the possessive case of proper names seem to us so vague and arbitrary as to be of little value. Dr. Murray would write "Moses' law" because Moses in this case is ancient, but "Moses's score," where Moses is a modern Australian, which seems foolish.

M. Augustin Challamel, of Paris, publishes in French a translation of Mr. E. D. Morel's recent work on West Africa, with additional notes by the author. The rendering is by the head of the African section in the French Colonial Office, which, in view of the opinions of Mr. Morel—his fierce attack, for example, on the Congo State, specially referred to in the translator's introduction—is an interesting and, indeed, a remarkable fact. The title is *Problèmes de l'Ouest Africain.*

We have on our table *Descriptive Catalogue of the Hebrew MSS. of the Montefiore Library,* compiled by H. Hirschfeld (Macmillan),—*The Ancient Editions of Plautus,* by W. M. Lindsay (Parker),—*Cæsar's Gallic War,* Books IV. and V., edited by J. Marshall (Dent),—*A Junior French Grammar,* edited by L. A. Sornet and M. J. Acatos (Methuen),—*Browning for Beginners,* by Rev. T. Rain (Sonnenschein),—*Calculating Tables and Collection of Frequently Used Numerals,* by Dr. H. Zimmermann, translated by L. Descroix (Asher),—*The Administration of the American Revolutionary Army,* by L. C. Hatch (Longmans),—*Memory,* by Datas (Gale & Polden),—*Rank Good Luck,* by T. L. Nigelo (J. Blackwood),—*The Book of the Face* (Drane),—*Essay of Dramatic Poesie,* by John Dryden, edited by W. H. Hudson (Dent),—*Garden Mosaics,* by A. Simson (Duckworth),—*White Star,* by C. D. Friel (Everett),—*The Game of Love,* by W. Fuller (Drane),—*Foam and Mist,* by N. B. Warde (Simpkin),—*April Twilights,* Poems by W. S. Cather (Brown & Langham),—*Historical Account of Dob Lane Chapel, Failsworth, and its Schools,* by A. Gordon (Manchester, Rawson),—*Letters from the Beloved City to S. B. from Philip* (Longmans),—*Joseph and the Land of Egypt,* by Prof. A. H. Sayce (Dent),—*The Bible from the Standpoint of the Higher Criticism: the Old Testament,* by R. Balmforth (Sonnenschein),—and *The Place of Christianity among the Religions of the World,* by J. E. Carpenter (P. Green). Among New Editions we have *Palæstra Logica,* rewritten and edited by W. H. Forbes and Dennis Hird (Simpkin),—and *Gerald the Welshman,* by H. Owen (Nutt).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Brastow (L. O.), Representative Modern Preachers, 6/6 net.
Bull (P.), The Missioner's Handbook, 12mo, 3/6 net.
Century Bible: Kings I. and II., edited by Prof. Skinner, 12mo, 2/6 net.
Chadwick (G. A.), Pilate's Gift, and other Sermons, 3/6
Ensor (G.), Bishop Ryle and Genesis, cr. 8vo, 2/6 net.
Gordon (S. D.), Quiet Talks on Power, half-leather, 5/ net.
Jesus Life of by O. Holtzmann, translated by J. T. Bealby and M. A. Canney, roy. 8vo, 15/ net.
Sacred Books of the East: Vol. 48, The Vedanta-Sutras, with the Commentary by Ramanuga, translated by G. Thibaut, Part 3, 8vo, 25/
Ward (B. A.), The Teaching of the Catechism Illustrated, 16mo, 2/6 net.

Fine Art and Archæology.

Baldry (A. L.), Picture Titles for Painters and Photographers, cr. 8vo, 3/6 net.
Jackson (F. H.), Mural Painting, cr. 8vo, 5/ net.
Lebrun (Madame V.), Memoirs, translated by L. Strachey, roy. 8vo, 12/
Phil May Folio of Caricature Drawings and Sketches, with a Biography, folio, 21/ net.
Turner, by F. Tyrrell-Gill, 16mo, 2/6 net.

Poetry and the Drama.

Moore (T. S.), The Gazelles, and other Poems, 4to, sewed, 1/ net.
Ogilvie (W. H.), Hearts of Gold, and other Verses, 4/6 net.
Praise of Shakespeare, compiled by C. E. Hughes, 8vo, 3/6 net.
Rossetti (D. G.), The House of Life, illustrated by P. A. Traquair, 4to, vellum, 31/6 net.
Taylor (R. A.), Poems, cr. 8vo, 5/ net.

Political Economy.

Hamilton (J. H.), Savings and Savings Institutions, 10/

History and Biography.

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Borgia (Lucretia), by Gregorovius, translated by J. L. Garner, 8vo, 10/6 net.
Clifford (J.), by C. T. Bateman, 8vo, 6/
Dutt (R.), India in the Victorian Age, 8vo, 10/6
Pearce (E. H.), The Sons of the Clergy, 1655-1904, 5/ net.
Reich (E.), Foundations of Modern Europe, 8vo, 5/ net.
Temple (Archbishop), Early Associations of, by F. J. Snell, cr. 8vo, 6/ net.
Tweedie (Mrs. A.), Behind the Footlights, 8vo, 18/ net.
Walpole (Sir S.), The History of Twenty-five Years, 2 vols. roy. 8vo, 24/ net.
War in South Africa, by the General Staff, Berlin, Translation by Col. W. H. H. Waters, R.A., 8vo, 15/ net.

Geography and Travel.

'Daily Mail' Military Map of Korea, folded, 3/3 net.
Ellaby (C. G.), Rome, 12mo, 3/
Philips' Mercantile Marine Atlas, folio, 63/ net.
Robins (E.), The Magnetic North, cr. 8vo, 6/
Whigham (H. J.), Manchuria and Korea, roy. 8vo, 7/6

Sports and Pastimes.

An Angler's Year, by C. S. Patterson, cr. 8vo, 2/6
Hanbury (D. T.), Sport and Travel in the Northland of Canada, roy. 8vo, 16/ net.
Motoring Annual, 1904, roy. 8vo, 5/ net.

Philology.

Bradley (H.), The Making of English, cr. 8vo, 4/6
Edgren (H.), An Italian and English Dictionary, 8vo, 15/
Longman's Latin Course, Part 2, cr. 8vo, 2/6

Science.

Fletcher (W.), English and American Steam Carriages and Traction Engines, roy. 8vo, 15/ net.
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Schneider (N. H.), A Manual on the Care and Handling of Electric Plant, 12mo, leather, 3/6 net.
Taylor (J. E.), Geological Studies, cr. 8vo, 3/6

General Literature.

Andom (R.), The Cruise of the "Mock Turtle," cr. 8vo, 3/6
Chesney (W.), The Tragedy of the Great Emerald, cr. 8vo, 6/
Crockford's Clerical Directory for 1904, imp. 8vo, 20/
Davis (A. H.), Our New Selection, 8vo, 6/ net.
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FOREIGN.

Theology.

Castets (F.), Bourdaloue, Vol. 2, 6fr.

Fine Art and Archæology.

Liger (F.), La Cénomanie Romaine, 20fr.
Masson (F.), Les Quadrilles à la Cour de Napoléon I., 15fr.
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T. G. LAW.

We regret to announce the death of Dr. Law, the Librarian of the Signet Library, Edinburgh, which occurred, after a long and painful illness, last Saturday, at his residence, Woodlands, near Duddingston. Thomas Graves Law was the third son of the Hon. and Rev. William Towry Law, Chancellor of the Diocese of Bath and Wells, a younger brother of the Earl of Ellenborough, Governor-General of India, by his wife the Hon. Augusta Graves, daughter of the second Baron Graves. He was born December 4th, 1836. His father, originally in the Grenadier Guards, left the Church of England, and on being received into the Church of Rome brought up his sons in that communion. The eldest son became a Jesuit priest, and Mr. T. G. Law, after being at Winchester and Stonyhurst, became, with a brilliant reputation for scholarship, a priest also. At one time chaplain to the Duke of Norfolk, he later was in charge of the library belonging to the Oratorian Fathers

at Brompton. He studied and wrote much, and led an active literary life. Amongst other work, he arranged the collection of MSS. of the sixteenth and seventeenth centuries then in the possession of Cardinal Manning. Selections from these and other MSS. were edited under the title of the 'Douay Diaries,' as the first of a series of "Records of English Catholics under the Penal Laws," a subject which, with that of the policy of the Catholics in late Tudor and early Stuart times, became Mr. Law's special study, and which he has done much to elucidate.

In 1865 he published an 'Index to the Harmonies of the Four Gospels'; he also wrote a preface to Challoner's 'Martyrs to the Catholic Faith,' 'A Calendar of the English Martyrs of the Sixteenth and Seventeenth Centuries' (1876), and an 'Introductory Dissertation on the Latin Vulgate' (1877), and during this period he added so largely to the Oratory Library that it was described as "practically a child of his own creation."

In 1878 Mr. Law left the Church of Rome, and in the following year was appointed Librarian of the Signet Library in Edinburgh, a position which afforded him the utmost gratification. He at once took the place of his distinguished predecessor, David Laing, gave the Society of Writers to the Signet perfect satisfaction, and became identified after his arrival in Scotland with the growing movement to promote the study of Scottish history.

In 1886, when Lord Rosebery, Bishop Dowden, and others interested in the publication of valuable historical records founded the Scottish History Society for that purpose, Mr. Law was made the first honorary secretary. This position entailed much labour, for he acted as general editor of the various volumes issued as well. Only those who knew Mr. Law in this capacity were able fully to realize his scholarship, wide learning, and infinite patience in research. He was also a member of Council of the Scottish Text Society, for which he edited 'Catholic Tractates of the Fifteenth Century' and the 'New Testament in Scots,' an important work which he did not live to see completed. He was also President for a time of the Edinburgh Bibliographical Society and Vice-President of the Library Association, and a corresponding member of many English and foreign learned societies, where his knowledge was held in high esteem.

After his arrival in Edinburgh he published 'Jesuits and Seculars in the Reign of Queen Elizabeth' (1889) and 'The Archpriest Controversy' (Camden Society). He also edited Craig's 'Shorte Summe of the Whole Catechism,' Vaux's 'Catechism' (Chetham Society), and 'Scots Catholic Documents, 1596–98' (Scottish History Society), and contributed many articles to the 'Dictionary of National Biography' and our own columns, besides other reviewing. It must not be forgotten also that he edited the 'Catechism of Archbishop Hamilton' (Clarendon Press), to which his friend Mr. Gladstone contributed a preface, and that a chapter on Mary Stuart written by him for the 'Cambridge Modern History' is still unpublished.

In 1898 the degree of LL.D. was conferred on Mr. Law by the University of Edinburgh in recognition of his "learned labours and indefatigable industry," and this industry continued to be at the disposal of all inquirers into history.

In 1900 his health began to fail; but, although suffering severely, he was always at his post. During the last year of his life, though in continual pain, he was able to do much valuable work, and on November 28th, 1903, was present at the annual meeting of the Scottish History Society, where the President, Lord Rosebery, presented him with a silver bowl and two hundred guineas from members of the Society in recognition of the work he had done as honorary secretary. Since then, his illness increasing, Dr. Law has been mainly an invalid, but among his latest efforts was a fascinating article on 'Lislebourg and Petit Leith' in the first number of the new *Scottish Historical Review* last October, which showed no diminution of the scholarship and vigour characteristic of all his writings.

Dr. Law's learning, geniality, and kindliness will make him greatly missed by his many friends in the Edinburgh literary world and elsewhere. He is survived by a widow, one son, and five daughters.

CAMBRIDGE NOTES.

Appropinquante fine termini, I write to record a few events which, with the exception of the royal visit, have not been particularly sensational. The Lent Term is seldom exciting, and in this case the weather has not given us any very stimulating sensations. The air is here not only charged with moisture, but also with reform; and cherished institutions are threatened. Not being able to enjoy much fresh air, people have shown a tendency to meet and conspire together, and dark tales are told of secret meetings, the details of which, however, are pretty well known, and plots to destroy the collegiate system. Nevertheless, "unconscious of their doom the little victims play," and the undergraduate goes on enjoying his sports and social pleasures oblivious of the designs of a certain party among the "dons" to make his successors into types of ultra-Teutonic strenuousness. A scientific luminary, whose social graces are only equalled by his devotion to research, is considered to be holding out his hands to the college tutors, and inviting them in dulcet tones "to come and be killed." He is said to contemplate making all lecturers into university officials, and to provide funds for paying them by taxing the tuition funds of the colleges. Whether the colleges will be induced to come into so comprehensive and expensive a scheme is doubtful.

The Royal Society has addressed a communication to the University suggesting that it should lend its weight to making science a compulsory subject for all boys in the public schools, but at the same time deprecating any interference with their literary studies. The leading scientific men take a more liberal view of education than some aspirants for the F.R.S. in this University, nor are the "Grecians" idle. A committee has been formed, under the presidency of the Master of Pembroke, and it has already invited the members of the Senate to express their opinion as to whether it is desirable that both Latin and Greek should be compulsory subjects in the Previous Examination. Their action has been compared to that of the Japanese torpedoing the Russians before they were ready, and loud has been the outcry against their procedure. Like the Japanese, however, the Committee keep their own counsel, and no one knows how many promises of support they have obtained. Either their weakness or their strength is well concealed.

The fiscal controversy is heard faintly here. It has taken three or more clever young men to provide a counterblast to Dr. Cunningham; but though he has attended all their lectures, he remains, I believe, unshaken in his opinions in favour of tariff reform.

The question of university representation is being discussed, all parties being agreed in hoping that Sir Richard Jebb will long continue to be our member. I believe that, whereas formerly the idea of universities having members was thought to be somewhat of an anomaly, there is a general feeling that their presence is becoming absolutely necessary. This is due partly to the growing importance of education in the eyes of the nation, but mainly to the fact that there is increasing unwillingness to let the universities be used as safe seats for mere politicians. Sir George Stokes, Sir Richard Jebb, and Lecky (all, by the way, Irishmen) have proved that academic distinction and interest in learning are what the ideal university member should possess. The importance of the parliamentary representatives of our learned bodies keeping in touch with their constituents is intensified by the fact that expeditions for the purposes of research in remote counties are now constantly being planned by Cambridge men, and it is necessary that they should receive sympathy, and, where possible, assistance from their representatives. A self-centred politician who takes little interest in his constituents has less and less chance of retaining his seat for a university, and possibly at no distant date the explanation of these somewhat enigmatical remarks may be made perfectly clear.

The King's visit was a distinct success, and it served to emphasize the fact that Cambridge has made efforts in the cause of science, which asks for a great deal, and in the view of many is hardly sufficiently grateful for what it gets. The magnificent buildings in Pembroke Street, with French quotations carved on their front, their white elephant conspicuously sculptured near the doorway, and the beautiful tribute to the late Professor of Surgery, Humphry in mem., testify to the compatibility of science, culture, and classical learning. About a million and a half is required completely to satisfy the Science School, and eligible millionaires are invited to come forward.

A proposal to sell a portion of land belonging to the Botanical Gardens to the Cambridgeshire County Council has given rise to a lively discussion. Land in or near Cambridge is so necessary to the University that any attempt to part with what it has already acquired is sure to be opposed. The 7,000*l.* for which it was proposed to sell the plot in question was regarded by some as a windfall. But Mr. Bateson, by his sarcasm in suggesting that it would be good business to sell the Codex Bezæ for 100,000*l.*, showed the absurdity of parting with land in the borough to satisfy a temporary need, and induced a majority of the Senate to reject the advice of our financial experts.

Under the head of finance I may also mention the University boat, which continues to improve, and may possibly win, despite a good deal of bad luck and a very inexperienced crew. The expense of the race, an old subject of complaint, is causing a good deal of talk in the college boat clubs, and we may get a considerable modification of the present system. J.

THE SPRING PUBLISHING SEASON.

MR. FISHER UNWIN

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MR. H. R. ALLENSON'S

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WELSH BIBLE EXHIBITION IN CARDIFF.

It was a happy thought to open an exhibition of Welsh Bibles in the largest town in Wales during the centenary year of the British and Foreign Bible Society. Such an exhibition—at all events, on so large a scale—has not previously been held in the Principality, or anywhere else. The proposal came from the Chief Librarian of the Cardiff Public Libraries, Mr. Ballinger, and was heartily endorsed by the Committee. The opening ceremony was held on the 1st of this month, when an inaugural address was delivered by Sir John Williams.

The cases contain 349 copies of the whole or portions of the sacred Scriptures, from the middle of the sixteenth century down to the year 1900. In the first case are shown examples in facsimile of the earliest printed portions of the Bible in Welsh, such as the Lord's Prayer and the Decalogue, translated by Sir John Price of Brecon and printed in London by Edward Whitchurch in 1546; and the Gospels and Epistles, translated by W. S. (William Salesbury), printed in 1551 by Robert Crawley, London. The first original example is a loan by the Swansea Corporation of a good copy of the Psalms in the first edition of the Welsh Prayer Book, translated by William Salesbury and Dr. Richard Davies, London, Humphrey Toy, 1567. Then follows the first New Testament in Welsh, translated by William Salesbury, Dr. Richard Davies, and Thomas Huet, precentor of St. David's, printed in London by Henry Denham, "Anno 1567, Octob. 7." In this edition there are thirty-one single lines to the page, and only the last twelve books, 2 Timothy to the Revelation, are divided into verses. A fine copy of Bishop Morgan's 'y Beibl Cyssegr-lan,' 1588, come next—the first complete copy of the Bible in Welsh. Of this folio edition 500 copies were printed for use in churches only. It is in double columns, and contains the Calendar and Apocrypha. The lectionary is given as in the Prayer Book. It bears the imprint of Christopher Barker, London, 1588. Following this come Bishop Morgan's 'Psalmau Davydd,' of the same date, and the 1603 Metrical Psalter of Capt. William Middleton, showing the metres peculiar to Welsh assonance or *cynghanedd*. The 1620 edition is Bishop Parry's so-called revision of the Bishop Morgan issue of 1588, a large folio printed by Bonham Norton and Joan Bill. Next in order may be noticed the earliest edition of the 'Llyfr y Psalmau,' by Edmund Prys, dated 1621. Its publication with the Book of Common Prayer, and its use of "free metres," mark a turning-point in the history of Welsh psalmody. It is sometimes spoken of as the "Welsh Sternhold and Hopkins." The Bible of 1630 ($6\frac{1}{2}$ in. by $4\frac{1}{4}$ in.), which Vicar Prichard endeared to Welshmen by the name of 'Beibl Bach,' was the first people's edition. It is a reissue of Bishop Parry's version, and was published at the expense of Sir Thomas Middleton and Rowland Heylin, two patriotic London Welshmen. It was the first Bible to be bound up with Prayer Book and Prys's Psalms in metre.

At this point we enter on a series of issues which show the efforts that were made in various

directions to meet the popular demand for the Bible in Wales. We find, for example, the 'Testament Newydd,' edited by Vavasor Powel and Walter Cradoc in 1647—another 'Beibl Bach'; the 'Beibl Cromwell,' as it was traditionally named, 1654-6, of which 6,000 copies are said to have been distributed in the Principality by command of the Protector (it is somewhat smaller than the former two editions); the 1672 edition of Stephen Hughes, "the Apostle of Carmarthen"; the 1690 Oxford edition for use in churches, and known as 'Beibl yr Esgob Llwyd'; the 'Moses Williams Bible' of 1718-17 (the first publication of the Welsh Bible by the S.P.C.K.); the first and second pirated editions of 1741 and 1756, printed without name or place on the title-page, but both from Shrewsbury presses; the tenth and eleventh editions by Richard Morris, of the Navy Office, London, of which 30,000 copies were printed by Bentham of Cambridge and Baskett of London in 1746 and 1752.

A new section begins with the first Bible printed in Wales in 1770. This is the popular Family Bible of Peter Williams, containing a commentary on every chapter, two maps, the Apocrypha, Prys's Psalms, and indexes. It was issued in shilling parts from 1767 to 1770. For use at family prayers its notes and comments were treated with almost as much reverence as the text. This edition was the first of a series extending over the twenty years from 1769 to 1789, when no Welsh Bibles were issued by the King's printers. Most of them came from the press of J. Ross, of Carmarthen. At the end of this period we have the Rev. Henry Parry's folio for use in churches, printed at Oxford. In 1799 the S.P.C.K. again took up the work. This is the edition with which the names of Mary Jones and the Rev. Thomas Charles, of Bala, are associated. In 1806 the British and Foreign Bible Society brought out its first Welsh Bible. This was printed at Cambridge. The order was divided between two firms—Smith and Watts — who ran a neck-and-neck race for priority of issue. Both actually published on the same day—May 6th, 1806—giving the date on the title-page. On May 7th Watts sent out a second edition bearing that date. It is of interest to note that of the 300 examples shown in these cases bearing dates from 1806 to 1900, no fewer than 150 have the imprint of the Bible Society.

This interesting exhibition is to remain open to the public, free of charge, until the autumn. A small catalogue, sold at twopence, has been published for the use of visitors; but it is intended, before the exhibition is closed, to publish "a book giving a full description of every known edition of the Scriptures in Welsh, with notes as to the editors, patrons, numbers of copies printed, and other information. The volume will be illustrated with facsimiles in the autograph of Bishop Morgan, Bishop Parry, and others, never before available. The price of this volume to subscribers will be five shillings."

As a collection of Welsh Bibles the exhibition at Cardiff is unique, and affords an excellent opportunity for the study of the bibliography of the Principality.

COLERIDGE'S "BROTHER" IN WORDSWORTH'S 'CASTLE OF INDOLENCE' STANZAS.

Mr. Cooper, in his letter printed in the *Athenæum* of last week, makes a mistake in supposing that Wordsworth, in the 1807 edition of 'The Redbreast and the Butterfly,' "claimed brotherly relationship with an insect." The closing stanza is addressed to the robin:—

> What ailed thee, Robin, that thou couldst pursue
> A beautiful creature,
> * * * *
> Like the hues of thy breast
> His beautiful wings in crimson are drest,
> A brother he seems of thine own.

The line cancelled is the last, and the word "brother" refers to the relationship between the butterfly and the robin.

Wordsworth says that all men call the robin brother, but he certainly intends no humorous application to Coleridge.

Mr. Cooper thinks that the passage

> Noisy he was, and gamesome as a boy;
> His limbs would toss about him with delight,

in 'The Castle of Indolence' poem, "has unmistakable reference to Coleridge," but it is more probable that Wordsworth was thinking of William Calvert (see 'Letters of S. T. C.,' p. 345, note). W. Hale White.

THE ROYAL HISTORICAL SOCIETY'S 'TRANSACTIONS.'

The new volume of this Society's *Transactions* for the past year (N.S. xvii.), which has just been issued, invites the attention of English historical students to more than one subject of general interest. In the first place Dr. G. W. Prothero, in the capacity of President of the Society, reminds us very forcibly in his annual address of the unfortunate blank which still exists in the department of scientific historical bibliography from the year 1485 to our own times. The preceding period has been adequately dealt with in Prof. Charles Gross's masterly work on the mediæval sources and literature. This has now been utilized by Dr. Prothero as a model for that bibliography of modern historical literature which is so urgently needed. But the President of the Royal Historical Society has more than one improvement to effect in the plan of a later bibliography. Perhaps the most noticeable of these improvements on earlier schemes of arrangement is seen in the proposal to place all works within a given section in chronological instead of in alphabetical order. Dr. Prothero's outline of a structural classification (so to speak) of historical works is thoroughly scientific, and no exception can be taken, on theoretical grounds at least, to his proposal to include the British colonies and dependencies as well as the sister kingdoms within the scope of the new bibliography. The question of the geographical area to be covered by the proposed work may, it is true, be necessarily determined on narrower lines by practical considerations, for the task proposed by the President is, as he frankly admits, a heavy one, and may, after all, be destined to be carried through by national rather than imperial enterprise. Whether it would be possible in a work of this sort to deal with the manuscript sources *pari passu* with the development of the existing printed materials may be doubted. In any case it would be desirable to indicate, even in the briefest way, the existence of a vast mass of historical materials which have not hitherto been taken into consideration by general historians of the post-Restoration period of British history. But for these and other aspects of a subject too long neglected we must refer the reader to Dr. Prothero's wise and learned address.

The original historical essays include a notable description of the economy of the Premonstratensian houses in England and of the important information afforded for its study by a MS. register which is now being edited for the Royal Historical Society by Abbot Gasquet. Here, too, we have a notable account of the Royalist and Cromwellian armies in Flanders from the pen of Dr. Firth. This not only supplies the best existing narrative, from the English side, of the actions before Dunkirk and Mardyke, but also affords much valuable information as to the later history of several famous regiments concerned in those campaigns.

Perhaps, however, even greater interest attaches to the publication in the same volume of four further essays contributed by younger representatives of the new school of original research. In these the subject of the 'Intellectual Influence of English Monasticism' is dealt with by Miss Rose Graham with scholarly precision and keen perception of the points of interest. The remaining papers, contributed by Messrs. R. J. Whitwell, E. A. Lewis, and A. Savine, on the respective subjects of the 'Italian Bankers,' 'History and Commerce in Mediæval Wales,' and the 'Bondmen under the Tudors,' increase the value of a remarkable volume.

MOORE LETTERS: AN ERRATUM.

I am sorry to find a genealogical blunder in my mention of "the nest of young poets." The ladies in question, in addition to the three daughters of William Strutt, were the two daughters of Joseph Strutt, who afterwards became Mrs. Howard Galton and Mrs. Edward Hurt. By a slip I described them as the daughters of George Benson Strutt; but they were living at Belper, eight miles from Derby.

J. C. Cox.

SALE.

Messrs. Hodgson & Co. included in their sale last week (which comprised a portion of the library of the late Lord Nugent) the following: Cervantes, Novelas Exemplares, original edition Madrid, 1613, 32*l*. The Exquisites: a Farce, privately printed, 1839, with coloured plates by Thackeray, 85*l*. Martin Chuzzlewit, presentation copy, 13*l*. 10*s*. Keats's Endymion, 1818, 27*l*. Apperley's Life of a Sportsman, with coloured plates by Alken, 20*l*. 15*s*. Hubbard's Present State of New England, 1677, 45*l*. Annals of the Kingdom of Ireland, 7 vols., 8*l*. Zoological Society's Proceedings, 1837-61, 15*l*.; and The Geologist, from 185 to 1903, 13*l*. The four autograph letters from Gray, Walpole, Ashton, and West (referred to in our issue of March 5th) realized 41*l*., and the original MS. of Macaulay's article on Lord Holland, which appeared in the *Edinburgh Review* for July, 1841, 10*l*. 10*s*.

Literary Gossip.

The *Cornhill Magazine* for April opens with a notice of Sir Leslie Stephen by Mr. Frederic Harrison. Mr. Lang writes on the fourth of his 'Historical Mysteries,' D. D. Home, the medium. Articles of current interest are 'The Beginning in the Far East,' by Mr. David Hannay; 'The Whitehead Torpedo,' by Lieut. G. E. Armstrong, R.N.; and 'Thames in Rage of Rain,' by Mr. J. E. Vincent. In 'A City of Magnificent Distances' Mr. H. W. Lucy describes Washington and the President, while Judge Prowse gives his experiences of 'Old-Time Newfoundland,' and Mr. A. I. Shand his 'Memories of the Times.' Poetry is represented by Mr. A. F. Wallis's 'Icarus.'

Henry Seton Merriman's volume of stories, the title of which has been changed from 'Other Stories' to 'Tomaso's Fortune, and other Stories,' will not be published by Messrs. Smith & Elder till April 12th. At the same time the author's novel 'Flotsam,' which has been transferred to the same firm, will be issued afresh.

Among the articles in the April number of the *Independent Review* will be the following: 'The Birds of Paradise in the Arabian Nights,' by Dr. Alfred R. Wallace; 'The Art of Blake,' by Mr. Laurence Binyon; 'The Future of the Anglo-Saxon' (II.), by Mr. Havelock Ellis; and 'Lord Acton at Cambridge,' by Mr. John Pollock.

The forthcoming number of *Folk-Lore*, in addition to Prof. York Powell's Presidential Address on the Historical Value of Tra-

dition, will include an English version of the remarkable Latin Arthurian romance 'Arthur and Gorlagon,' discovered and edited last year by Prof. Kettredge; Miss Eleanor Hull's 'The Story of Deirdre in its Bearing on the Social Development of the Folk-Tale'; Miss Wherry's 'Wizardry on the Welsh Border'; and the Rev. R. Webb's 'A Witch Doctor's Kit from Magila, East Africa.'

An early number of *Harper's Magazine* will contain Mr. Abbey's designs for 'Hamlet,' and also an essay upon the play by Mr. Watts-Dunton, in which he tries to show that Goethe's theory—formulated in 'Wilhelm Meister'—that Hamlet is a man of feeble will overweighted by too large an undertaking, will not bear critical analysis. He contends, on the contrary, that Shakspeare, in delineating the character, followed largely upon the lines of Saxo Grammaticus, who represents the prince as a practical and sagacious man, baffled by conflicting evidence as to his father's murder. He further advances the theory that Hamlet and Macbeth are in character considerably akin, and that some of the speeches put into the mouth of the latter would have been more appropriately used by the former.

Canon Moore and Dr. Paget Toynbee are engaged upon a third edition of the Oxford Dante, which it is hoped will be a considerable improvement on its predecessors. The text of the 'Convivio' has been carefully revised by Dr. Moore, who has been able to introduce a number of emendations based upon his collation of the MSS. The two most important MSS. of the 'De Vulgari Eloquentia' (which are available in reproductions) have been collated afresh by Dr. Toynbee with Prof. Rajna's critical text, whereby numerous errors and misreadings have been eliminated from the Oxford text. The "tenzone" between Dante and Forese Donati, the genuineness of which is now admitted by Dante experts, will be included for the first time. The revision of the text of the 'Quæstio de Aqua et Terra' has been undertaken by Dr. Shadwell, to whom and to Dr. Moore is chiefly due the rehabilitation of this long-neglected treatise. Finally, Dr. Toynbee's index, the only one of its kind, has been once more revised and supplemented. The demand for a third edition within ten years is a most satisfactory proof of the popularity of the Oxford Dante, which has taken its place as the standard edition of Dante's works, not only in England and America, but also on the Continent.

Dr. Courtney Stanhope Kenny has completed a 'Selection of Cases on the Law of Tort' for publication by the Cambridge University Press. The work is in the printer's hands, and it is hoped that it will be possible to publish it during the coming season.

The name of the author of the book on 'Commercial Travelling' announced last week should have been given as Algernon, not Herbert, Warren. Mr. Warren contributed to our columns in 1902 an interesting article on coral and the 'Codice Corallino.'

Mr. John Morley has definitely abandoned the writing of the 'Life of Chatham' in the series of "Twelve English Statesmen." The volume has been undertaken by Mr. Frederic Harrison, and it will probably appear in the course of next year.

The annual general meeting of the Booksellers' Provident Institution last Thursday week was a great success. Under the control of Mr. Longman and other officers the society has made memorable advance, and now occupies a secure position.

Prof. Albert Smyth is about to visit England in search of unedited materials for a complete edition of the writings of Benjamin Franklin, to be published simultaneously in England and America in January, 1906, on the 200th anniversary of Franklin's birth. It will be in ten volumes, and will be published by the Macmillan Company.

Messrs. Smith, Elder & Co. will publish immediately 'Dwala: a Romance,' by Mr. George Calderon, the author of 'The Adventures of Downy V. Green.' 'Dwala' gives us a further taste of the author's humour, satirizing some aspects of social pretension.

Messrs. Sotheby, Wilkinson & Hodge will include an uncommonly interesting lot of Shakspeareana in their six days' sale of books and manuscripts beginning on April 18th. Included is a copy of Rastall's 'Collection in English of the Statutes now in Force,' 1598, with the autograph "Wm. Shakespere" written longitudinally on the outside margin of the fifth leaf. How far this signature may be taken as genuine remains to be seen. There are several copies of the folio edition of Shakspeare; a very good copy of that excessively rare book 'England's Helicon,' by John Bodenham, 1600; and a number of seventeenth-century Scotch, Irish, and other editions of Shakspeare's various plays, which, it may be added, have little critical value, though of interest to the bibliographer.

The executive committee of the Lecky Memorial have decided that the most suitable recognition of him would be a bronze statue by an eminent artist on some site within the precincts of Trinity College, Dublin. Trinity College have undertaken to provide a suitable site, and 700*l.* has already been raised towards the 1,500*l.* which will be required for the statue.

Mrs. Stopes writes:—

"Might I be allowed to make a note on one sentence of your review of Mr. Collins's 'Studies in Shakespeare'? '"The Comedy of Errors" echoes Plautus, the "Rape of Lucrece" the "Fasti" of Ovid, neither of these sources being available in translations at the time so far as is known.' We do know that 'on June 10th, 1594, Thomas Creede entered for his copie the booke entituled Menæchmi, beinge a pleasaunt and fine conceyted Comedye taken out of the most excellent wittie Poet Plautus, chosen purposely from out the rest as being least harmful and most delightful' ('Stat. Reg.'). And that was more than six months before the 'Comedy of Errors' was played. I may add that there is a clue which guides one to Shakspeare's study of the classics. Find the name of the printer of the volume. Shakspeare rarely touches any text not printed by Vautrollier, or by Richard Field, his apprentice, son-in-law, and successor, who was son of Henry Field, of Stratford-on-Avon, the friend of John Shakspeare. This firm, with their two printing presses and six foreign journeymen, had a monopoly of printing certain classical books, among them Ovid, of whose works they had brought out a revised edition shortly before Shakspeare commenced work on his poems."

Neil Munro will contribute an appreciation of George Meredith to one of the early issues of *Britannia*.

The 'Voyages' of Jacques Cartier, Sieur de Limonlieu, the French discoverer who first sailed up the St. Lawrence, have been translated from the original manuscripts in the Bibliothèque Nationale and the British Museum, and will shortly be published by Dodd, Mead & Co., of New York. The editor, Dr. James P. Baxter, President of the New England Historical Society, contributes a memoir of the Canadian pioneer, and the work will have, in addition to his notes and an illustrated index, a glossary of Indian words.

A correspondent writes:—

"I notice that a fortnight ago Mr. Kennedy was described as the inventor of the patent book indicator. This is hardly accurate. I may say that the first library indicator is claimed by America, the next by Liverpool, and that there were others prior to Mr. Kennedy's, but the one in general use, which in London and the suburbs alone will be found in seventy public libraries, and in some hundreds in the United Kingdom and abroad, is not the one designed by Mr. Kennedy."

Count Joachim Murat, whose death is announced this week, was a politician rather than a literary man, but his literary abilities were of no common order. In 1856 he published 'Le Couronnement de l'Empereur Alexandre, Souvenirs de l'Ambassade de France,' in which he himself took part. He also wrote a number of society comedies, &c., which were acted by artists from the Théâtre Français. The Count was the grandson of the elder brother of the King of Naples, and was born in Paris on December 12th, 1828; he died at his château of Bastide-Murat.

The Parliamentary Papers likely to be of the most interest to our readers this week are the Report of the Committee of Council on Education in Scotland (2½*d.*); Education Reports for the Southern and Northern Divisions of Scotland (2*d.* each); Scotch Education, Code of Regulations for Continuation Classes (2*d.*); Report of Mr. F. H. Dale on Primary Education in Ireland (11*d.*); Annual Statistical Reports for the Universities of Glasgow and Edinburgh (2*d.* each); and Annual Report on the Finances of the University of Edinburgh (1½*d.*).

SCIENCE

The Nile Quest. By Sir Harry Johnston. (Lawrence & Bullen.)

The Nile Quest is at least three thousand years old, and the literature dealing with it is voluminous. To summarize it in three hundred odd pages might have seemed an impossible task, yet Sir Harry Johnston has succeeded not only in doing this, but also in producing a story of such interest that few are likely to lay it down unfinished. This is due to the wide interests—geographical, zoological, and human—which he brings to his task, to his judicious use of extracts

from explorers' own narratives, and to his frank and hearty admiration for the men whose gallant deeds he recounts. Once only do we come upon an ungenerous sentiment —in the passage where he calls upon the French, *if ever* (the italics are ours) they occupy the district of Ghat, to avenge the treacherous murder of Alexandrine Tinne, committed nearly forty years ago.

The basin of the Nile includes more than a million of square miles, the varied character of which is thus described :—

"On the north there is the oldest country in the world, so far as history goes, Egypt with its ten millions of Egyptians, Arabs, Europeans and Nubians; its cotton and wheat, maize, barley, beans, sugarcane, dates, rice and clover; its petroleum, gold and emeralds in the eastern desert, and its alum and soda in the Libyan wastes; Egypt, with its European or Mediterranean fauna and flora. Then comes Nubia, producing little at present but fierce men of mixed Hamitic, Semitic, and negro blood; then the richer countries of Darfur, Kordofan, Sennar, Bogos, Kasala, and Galabat. Here there is no lack of trade goods, copper, camels, asses, and, above all, acacia gum. The vegetation in these lands is no longer that of the Mediterranean. It is African. On the hills above 3,000 feet, appear dracænas and euphorbias. In the lowlands there are baobabs, acacias, giant fig-trees, wild date palms, and the branching hyphæne. Here begins the great fauna of Africa, baboons, elephants, antelopes, lions, zebras,.....giraffes..... Farther south comes the influence of the regular equatorial rains. The steppe gives place to grasslands, and above all to marshes.....In these marshes swarm the hippopotamuses long banished from Egypt proper.....Yet away beyond the marshes, marshes which are really hidden lakes and rivers with false banks of floating vegetation, is a grassy country dotted with stony hillocks and inhabited by naked Nile negroes. They are cattle keepers, and their vast unseen herds beyond the marsh lands breed and send forth periodically for the devastation of Africa those cattle plagues which recur at intervals of a few years. To the southwest of Marshland begins an attractive, even beautiful parklike country, of rolling, grassy downs, interspersed with fine trees of ample foliage, with belts of forest along the rivers. Beyond the parklands rises that tremendous tropical forest which passes thence uninterruptedly over the water parting into the basin of the Congo.....To the immediate south of the marshy country appears more parkland on either side of the Mountain Nile. Beyond this parkland is the great area of marshes between the Victoria Nile and Mount Elgon. North of Elgon the parkland becomes more arid. East and west of the Victoria Nyanza are beautiful and healthy plateaux, ranging from 6,000 to 10,000 feet in altitude, and suggestive of Europe and the Cape of Good Hope in their vegetation."

The source of the Nile is now known to be the Kagera, which rises almost within sight of Lake Tanganyika, four degrees south of the equator. The Kagera flows through Lake Victoria Nyanza, from which it emerges at Ripon Falls as the acknowledged Nile, and flows by way of Lake Kioga-Kwania to the north end of Lake Albert Nyanza. This lake also receives the waters of what may be called the Albert Nile, which, rising under the name of the Ruchuru on the slopes of the Mfumbiro Mountains, expands to form Lake Albert Edward Nyanza, emerges from it as the Semliki—to use the name given to it by Stanley without native authority—and flows round the western scarp of Ruwenzori into Albert Nyanza. From this lake the united rivers emerge as the Bahr-al-Jabl, or Mountain Nile, which, at first broad and lake-like, next enters a narrow mountain gorge, where for a hundred miles it is broken into cataracts and rapids. North of Lado it passes through a marshy region, once no doubt a lake on the scale of Victoria Nyanza, to its confluence with the Bahr-al-Ghazal, forming an extensive swamp. Some hundred miles to the east of this confluence, the river, now known as the White Nile, receives its first contribution from the Abyssinian highlands in the Sobat; and at Khartum, three hundred and fifty miles down stream, it unites with the Blue Nile, which, with its tributaries, collects the chief drainage of Abyssinia. Below Khartum its course is too well known to require description.

Rumours of snow mountains and great lakes in the interior of Africa had been current for two thousand years at least before the slow progress of modern exploration was able to verify them. The secret of the Blue Nile, or Abyssinian affluent, known probably to the ancient Egyptians, was rediscovered early in the seventeenth century by Portuguese missionaries, whose work was confirmed and extended in the following century by Bruce, to whose excellent book, often unduly depreciated, Sir Harry Johnston pays a deserved compliment. Attention was next turned to the White Nile, which by the middle of last century had been traced as far as a little south of Gondokoro, beyond which direct advance up stream was hindered by rapids and cataracts. The third period of Nile exploration, with which are connected all the greatest names of African exploration, began about the same time with the discovery, by the missionaries Rebman and Krapf, of the snow peaks of Kilimanjaro and Kenya. This unexpected confirmation of old rumours of snow mountains and great lakes, supplemented by native information on the Zanzibar coast, gave a new direction to exploration, and resulted in the discovery of Tanganyika by Burton and Speke, and of Victoria Nyanza by Speke. Speke was convinced that this great lake was connected with the Nile system, and as Burton was unconvinced he returned to Central Africa, in company with Grant, to verify his conjecture. After almost interminable difficulties and delays they succeeded in reaching Ripon Falls, and then made their way across country to the Nile near its confluence with the Assua, and thence to Gondokoro. On the way rumours had been heard of another lake to the east, which they were prevented by native opposition and misrepresentation from attempting to reach, but which was discovered by Baker in 1864 and named Albert Nyanza. The last important links were supplied by Emin Pasha, who discovered the Semliki, and Stanley, who found Ruwenzori, Albert Edward Nyanza, and the complete course of the Semliki. The details have been filled in by explorers too numerous even to name.

Such are the outlines of the story which Sir Harry Johnston treats with lucidity and charm. Even where his task carries him on to ground of some delicacy, as, for example, in his account of the memorable quarrel between Burton and Speke, he succeeds in being just to all the parties concerned. The "somewhat acrid conflict" between Beke and D'Abbadie began about 1847, not, as Sir Harry Johnston says, in 1859. Beke might have been credited with fitting out an expedition which was to start from Mombasa to search for the sources of the White Nile, but which never got beyond Zanzibar. Incidentally Sir Harry Johnston supplies a large amount of information on African botany and zoology, and everywhere his narrative has the crispness and precision of a man who is writing of ground familiar to him. We have only one adverse criticism to make. There are innumerable discrepancies between the map and the text, which the editor should not have allowed to pass uncorrected. Thus the text gives the forms Bahr-al-Jabl, Tsana, Assuan, Kilimanjaro, Ankole, &c., against Bahr-al-Jebel, Tana, Aswan, Kilima Njaro, Ankori, in the map; and many names, as, for example, Bahr-al-ziraf, are omitted. These are, of course, minor matters; but uniformity is desirable.

SOCIETIES.

ASIATIC.—*Feb.* 9.—Lord Reay, President, in the chair.—Prof. E. J. Rapson read a paper entitled 'In what Degree was Sanskrit a Spoken Language?' He pointed out that in every country the development of a standard language out of one of its dialects was the result of the political or religious predominance of some particular district. The dialect of this district gradually gained acceptance throughout the whole country as the language of politics, religion, and culture, and when once established it tended to absorb the dialects which were once its fellows. As instances, the development from the Attic dialect of a form of Greek used throughout the Greek world, and the development from the Mercian dialect of England of a language which has gained general acceptance as the standard English, might be quoted. In the same manner the language known as Sanskrit was developed from a dialect prevailing in the North-West of India. The earliest hymns of the Veda were composed in this district; and the dialect of the Kharosthī inscriptions, which are confined to this district, still retains, some centuries after the form of classical Sanskrit had been finally fixed by the grammarians, the phonetic peculiarities which are characteristic of Sanskrit. That the language with which they dealt was a real, living, spoken language the testimony of the grammarians from about 500 B.C. onwards conclusively proves. But while Sanskrit gained gradual acceptance as the language of culture throughout the whole of Hindustan, the popular dialects continued for some centuries to be used for popular purposes, such as public inscriptions and coin-legends. Eventually, even for such purposes, they were superseded by Sanskrit.—Prof. Bendall and Prof. Rhys Davids also spoke.

March 8.—Lord Reay, President, in the chair.—Mr. F. W. Thomas read a paper pointing out that the analogy between Sanskrit as used in India, and Latin as used in the Middle Ages in Europe, was not exact. Sanskrit was much more closely allied to the dialects of India than Latin was to the languages of Europe. Sanskrit was, therefore, more generally understood. It was, as we see from the Grihya Sūtras, the Jātakas, the epics, and even the Brāhmanas, the language of public rites, domestic ceremonies, education, and science. It was the language of general literature; Pali and other dialects showed only religious works. The very name meant merely the language correctly spoken, in accord with the Samskāras, a well-known technical term in grammar. — Mr. Grierson pointed out that Sanskrit itself has its dialects. Pandits in Kashmir use grammatical forms ignored by Pandits in Bengal. It is the commonest thing to hear a Pandit reading a Sanskrit poem to the people. Not one of them understands it. The plays are in Sanskrit; but they are more nearly operas than plays, and the people understand the language as much as a London audience understands the Italian of an opera. Sanskrit is, and has been, not a mother tongue, but a second language.—Mr. Fleet reminded the meeting that the inscriptions were throughout in the vernacular till a comparatively recent date. Up till that date, then, Sanskrit was not the language

of general cultured intercourse, or else why were not the inscriptions in Sanskrit? They contain all sorts of communications, mostly from kings, but also from private people, and were of course meant to be understood.—Mr. Vaidya and Pandit Krishna Varma also spoke.

Archæological Institute.—*March* 3.—Sir Henry Howorth, President, in the chair.—Mr. R. E. Goolden read a paper by Dr. Russell Forbes on 'Some Recent Discoveries in the Roman Forum, viz., Primitive Sepulchres in the Sacred Way; Cells in the Forum Boarium; Cells on the Sacred Way, and the Pedestal of Domitian's Horse.'—Mr. T. Cato Worsfold read a paper on 'The Serpent Column of the Delphic Oracle.' After describing its present position in the Hippodrome or "At Meidan" in Constantinople, Mr. Worsfold gave an account of how the golden tripod with this column was dedicated by Pausanias to the god Apollo with a boasting inscription that he alone had conquered the Persians at the battle of Platæa, B.C. 479, and of the indignation aroused in consequence amongst the states whose blood and treasure had contributed considerably to the Grecian success in battle. He then explained the circumstances under which this inscription was erased from the tripod, and how, instead of it, there was engraved upon the Serpent Column itself a list of the Greek states which had helped to vanquish the Persians. Mr. Worsfold also told how the golden tripod was carried away by the Phocians in the Sacred War of 358 B.C., the column being left in the temple, to be subsequently brought by Constantine from Delphi to enrich the city of Constantinople on its completion. In analyzing and describing the inscription of the conquering states, which is still clearly visible on this column, reference was made by Mr. Worsfold to the accounts of it by the early Byzantine writers, and also by later authors of the Middle Ages and of the eighteenth century. Details were then given of the condition of the column when the earth around it was removed by Sir Charles Newton at Constantinople after the Crimean War, and as to the manner in which the objections that have been made to its authenticity have been all dispelled, leaving no doubt about the actual identity of the column, which Mr. Worsfold pointed out was one of the most interesting relics of the past in existence, being associated with Pausanias the Lacædæmonian, Themistocles, Xerxes, Aristides, Mardonius, Constantine, and others amongst the leaders of men, whilst Herodotus, Pausanias the topographer, Plutarch, Diodorus Siculus, Eusebius, and other historians had found it as interesting in the past as those who saw it in the Hippodrome to-day.

Institution of Civil Engineers.—*March* 15.—Sir W. H. White, President, in the chair.—The Papers read were 'The Use of Cement Grout at the Delta Barrage in Egypt,' by Major Sir R. Hanbury Brown, and 'The Barrage across the Nile at Asyût,' by Mr. G. H. Stephens.

Society of Arts.—*March* 14.—Mr. Bertram Blount delivered the second of his course of Cantor Lectures on 'Recent Advances in Electro-Chemistry.'

March 15.—Sir George Birdwood in the chair.—A paper on 'Recent Developments in Devonshire Lace-Making' was read before the Section of Applied Art by Mr. Alan S. Cole, who illustrated his paper with a series of lantern-slides.

March 16.—Prof. J. M. Thomson in the chair.—A paper on 'Artificial and other Building Stones' was read by Mr. L. P. Ford, and was followed by a discussion.

Society of Biblical Archæology.—*March* 9.—Mr. Legge gave an account of the recent controversy between Prof. Petrie, Prof. Sethe, and Dr. Naville as to the identification of the kings whose tablets have lately been discovered, at Abydos and elsewhere, with those in Manetho's lists. Although he gave full credit to Prof. Petrie for the services rendered to science by the latter's work at Abydos, he contended that the whole of his identifications practically turned upon the identification of Aha with Menes. He summarized Dr. Naville's arguments against this identification, and stated that he found them conclusive, although he did not see his way to adopt Dr. Naville's counter-identification of Aha with Kaiechos, the second king of the second dynasty. He also warned his hearers that the matter was likely soon to be decided, either by Mr. Garstang's excavations at Negadah, or by those ordered by M. Maspero at Sakkarah, or even by the publication of the tablet which M. Amélineau has stated he is keeping back, and which, according to him, authoritatively settles the succession of the kings of the early dynasties.

Mathematical.—*March* 10.—Dr. E. W. Hobson, V.P., and temporarily Prof. Elliott, V.P., in the chair.—Mr. S. T. Shovelton, was elected a Member.—The following papers were communicated: 'On Inner Limiting Sets of Points in a Linear Interval,' by Dr. E. W. Hobson,—'Illustrations of Modes of Decay of Vibratory Motions,' by Prof. A. E. H. Love,—'The Unique Expression of a Quantic of any Order in any Number of Variables, with an Application to Binary Perpetuants,' by Mr. P. W. Wood,—'The Derivation of Generalized Bessel Coefficients from a Function analogous to the Exponential,' and 'Transformation of Generalized Legendre Functions,' by the Rev. F. H. Jackson,—and 'Singularities of Functions determined by Taylor's Series,' by Mr. H. M. Macdonald.

MEETINGS NEXT WEEK.

Mon.	Surveyors' Institution, 4.—Discussion on 'British Timber and its Uses'
—	Society of Arts, 8.—'Recent Advances in Electro-Chemistry,' Lecture III., Mr. B Blount. (Cantor Lectures.)
—	Geographical, 8½.—'The Swedish Antarctic Expedition,' Dr. O. Nordenskiold.
Tues.	Society of Arts, 4½.—'Cotton-Growing in the British Empire,' Mr. A. Emmott.
—	Royal Institution, 5.—'The Doctrine of Heaven and Hell in Ancient Egypt,' Lecture II., Dr. E. A. Wallis Budge.
—	Institution of Civil Engineers, 8.—Discussion on 'The Use of Cement Grout at the Delta Barrage in Egypt' and 'The Barrage across the Nile at Asyût.' Papers on 'Lowering the Sill of the Ramsden Dock, Barrow-in-Furness,' Mr. L. H. Savile; 'Burntisland Harbour: Construction of the East Dock,' Mr. R. Henderson.
Wed.	Geological, 8.—'The Discovery of Human Remains beneath the Stalagmite Floor of Gough's Cavern, near Cheddar,' Mr. H. N. Davies; 'The Moine Gneisses of the East Central Highlands, and their Position in the Highland Sequence,' Mr. G. Barrow.
—	Society of Arts, 8.—'The Rural Housing Question,' Mr. T. Brice Phillips.
Thurs.	Royal, 4½.
—	Royal Institution, 5.—'Shakspeare as Contemporaries Knew Him,' Lecture II., Mr Sidney Lee.
—	Institution of Electrical Engineers, 8.—'Direct-Reading Measuring Instruments for Switchboard Use,' Messrs. K. Edgcumbe and F. Punga.
—	Society of Antiquaries, 8½.
Fri.	Institution of Civil Engineers, 8.—'The Relative Advantages of Continuous and Alternating Current for Traction Purposes,' Mr. J. M. Kennedy. (Students' Meeting.)
—	Royal Institution, 9.—'Liquid Hydrogen Calorimetry,' Prof. Dewar.
Sat.	Royal Institution, 3.—'The Life and Work of Stokes,' Lecture VI., Lord Rayleigh.

Science Gossip.

We are sorry to hear of the death on March 5th of the Rev. Edward Bell. Mr. Bell published through Mr. Grant Richards some eighteen months ago a work entitled 'The Primrose and Darwinism,' under the *nom de guerre* of "A Field Naturalist, M.A. Cambridge." It was a work showing both careful observation and ability, suggesting modifications in Darwin's theories of the fertilization of flowers.

A new small planet was discovered by Prof. Max Wolf at the Königstuhl Observatory, Heidelberg, on the 4th inst. It is still uncertain whether one registered on a photographic plate by Mr. Dinwiddie at the Naval Observatory, Washington, last December, is new or identical with a planet detected and imperfectly observed in 1898.

M. Chofardet communicates to No. 3933 of the *Astronomische Nachrichten* the results of a number of observations of small planets obtained with the equatorial *coudé* at the Besançon Observatory, which was founded about twenty years ago, and afterwards placed under the directorship of Prof. Gruey, being intended chiefly for university students.

We have received the eleventh edition of Mr. Lynn's 'Remarkable Comets,' in which the information is brought up to the date of last month.

FINE ARTS

The German and Flemish Masters in the National Gallery. By Mary H. Witt. (Bell & Sons.)

The Exhibition of Flemish Art at Bruges gave so many opportunities for the comparative study of the painters of the Netherlands, and aroused so much enthusiasm for research, that in a few years our whole outlook has been changed. The authorities of the National Gallery have, however, so far taken no notice of these advances in our knowledge—the old labels, the old attributions, remain; even the schools are not properly distinguished, so that pictures recognized as Flemish continue to appear as German works in the German gallery. Those who have no time to keep abreast of recent researches have consequently had no chance of making a profitable use of our National Collection, and Mrs. Witt's book is to be welcomed as a very useful guide to the Gallery, and incidentally as a clear and reasonable statement of the main outlines of the history of Flemish and German painting. What is wanted in such a guide is, in the first place, a statement of all that recent research has definitely ascertained, and, secondly, of such guesses and suggestions as come from well-qualified critics, with a clear statement of their hypothetical nature; and in carrying out this scheme Mrs. Witt has shown great industry and intelligence. There are, of course, many points on which a difference of opinion is permissible, especially in regard to a collection like that of the National Gallery, where there happens to be a peculiarly large number of puzzling and curious works. It is, perhaps, these disputable points that are most interesting, and to these we may best give our attention, without wishing to obscure the fact that in the main Mrs. Witt's opinions are scholarly and judicious.

In her account of the origins of Flemish painting Mrs. Witt adheres to the view of the miraculous emergence of Hubert van Eyck, who, she declares, had "no predecessors worthy of the name." This is surely an overstatement. What is new in his work, its marvellous realization of natural form, makes its appearance at the same moment in the work of the Limbourgs and Pisanello; but it was a new movement grafted on a great and accomplished tradition of painting, and Broederlam, who preceded John van Eyck as Court Painter to the Duke of Burgundy, was already a great artist, as his retable at Dijon amply demonstrates; while much of the peculiar greatness of Hubert's work is due to his adherence to the earlier tradition. Still less can we agree with Mrs. Witt in her support of the old view of the importance of the Van Eycks' technical innovations. She says their discovery of a purer oil and a quick-drying varnish "worked a revolution, raising painting from a minor and subordinate craft to the dignity of a great and independent art." There is, of course, a probability that the Van Eycks made some technical discoveries; but not only were most of the early German pictures and Broederlam's altarpiece already painted in oil, but Broederlam's painting, at all events, shows that the technique was perfectly mastered, and that there was no room left for any revolutionary discovery. The reason why the Van Eycks' name has been associated with great technical discoveries is probably that Van Eyck was synonymous in Italy with Flemish painting, and that in Italy such methods were new and astonishing.

In her account of Petrus Christus, Mrs. Witt says that we may assume with some certainty that he was a pupil of Jan van Eyck, an assumption on which Mr. Weale has thrown grave doubt. She might perhaps have added the interesting point that Antonello da Messina's art shows evident

signs of the influence either of Petrus Christus or the very nearly allied master of the Duke of Anhalt's 'Calvary.' Our author seems to us to disparage unduly the 'Ecce Homo' (1083) with a gold background, which, we think, is nearer to Van der Weyden and altogether a better work than the free copy of Van der Weyden's 'Ecce Homo' which hangs opposite to it.

Mrs. Witt goes fully into the question of Jacques Daret, and attributes to him no fewer than four pictures, with a further addition of a copy of a lost original by him. It seems to us that Daret is here made responsible for too much, and that more than one artist of the Tournai School must have been concerned in the large number of pictures attributed to him. Mr. Salting's 'Madonna,' now at Burlington House, sets a standard which only a small proportion of these reach. The Aix and Dijon pictures are unmistakably by the same hand, and inspired by the same strange and unmistakable imaginative power, but the series of pictures of which the 'Magdalen Reading' in the National Gallery may be taken as typical appear to us to indicate a distinctly inferior talent, a man with more commonplace ideas and a different feeling for colour. 'The Death of the Virgin' in the National Gallery has undoubtedly the strongest points of likeness with Mr. Salting's picture, but here again the feeling is very distinct. The agitated draperies, the vivacity of the movements, the accented light and shade, all give one the idea of a less sombre and less restrained temperament. Is it inconceivable that this may be a very youthful work of Hugo van der Goes, under the influence of Daret? Of all the works in the National Gallery the only one which seems to us to have a strong likeness to Daret's characteristic feeling for form and colour is the portrait of 'A Man and his Wife,' formerly ascribed to Van der Weyden. *A propos* of Hugo van der Goes, Mrs. Witt says that his 'Nativity' in the Uffizi is, after the Ghent altarpiece, the largest picture produced in Flanders in the fifteenth century. She has surely forgotten Van der Weyden's 'Last Judgment' at Beaune.

With regard to Dirk Bouts the very interesting question is raised as to the authorship of the 'Entombment' (664), one of the finest and most moving compositions which Flemish art produced. If this be, as she says, by Bouts, it ought at least to be noticed that it is separated by a very wide gulf from all the other works of his which we know—separated, too, by such essential and profound differences in the mode of conception, in the sentiment, and, above all, in the composition, as to make the minuter formal likenesses to his works rather dangerous clues to follow. What strikes one most in this picture is the great originality of the design, the long harmonious lines of the draperies, the ease and naturalness of the poses, and the unusually beautiful arrangement of the compact group of mourners round the tomb. What strikes one most in all Dirk Bouts's work is his total incapacity to group two figures, or even two objects, agreeably or naturally, or with any idea of pictorial subordination. Mrs. Witt provisionally attributes the beautiful and curious picture of St. Giles with the wounded hind to Jan Mostaert. With regard to this, one must say that if Mostaert is to be identified with the "Maître d'Oultremont" the attribution is impossible. The idea that this is not a pure Netherlandish work, but from the Valenciennes School, perhaps deserved mention. The technique is certainly unlike that practised in the Low Countries, and the handling is looser. We cannot help wishing, by-the-by, that the author had reproduced the companion panel of the diptych, which is not easily accessible nor often seen.

Our knowledge of Patinir is still so vague and indeterminate that one can well understand Mrs. Witt's somewhat slight treatment of his works, but, on the other hand, the National Gallery is so rich in things of his school that we should have welcomed some attempt to isolate his personality. If, as we may suppose, the two large and important pictures of the 'Visitation' and 'Flight into Egypt' are his, we have evidence of a powerful and distinct personality, with a strange and extremely fine sense of colour and a unique feeling for landscape—a feeling, moreover, which has only superficial and accidental points of contact with that shown in the works of Gerard David. Judging by this standard, we should be inclined to refuse to the master himself almost all, if not all, the other works attributed to him. In the first place, we cannot accept, as Mrs. Witt does, his collaboration in the landscape of Quentin Matsys's 'Crucifixion.' The violet tone of the distant blues, and the more delicate, less solid handling, suggest to us Matsys himself. Nor can we accept as his the delightful landscape of a 'Winding River' (1298). M. Hulin has suggested with regard to this that it may be by Cleen Hansken, the author of Sir Kenneth Muir Mackenzie's little predella piece of St. Peter walking on the waters. Nor, again, can the 'St. Agnes adoring the Infant Christ' be by him, though it is a picture of such singular beauty that one would willingly attribute it to some well-known name. In any case, we think Mrs. Witt tends to underrate the artistic merit and the originality of Patinir's work. Another painter who scarcely gets justice from her is the older Teniers, who seems to us to have had a purer artistic aim and a more distinguished feeling for landscape composition than his too brilliant and facile son.

We have left, however, no space to deal fully with Mrs. Witt's treatment of the later Flemish School, and, indeed, we think her book would have gained in unity and completeness had she confined herself to the primitives. Seventeenth-century Flemish art is so separate, so opposed in its aims to the earlier traditions, that it would have been well, perhaps, to treat it in a separate volume, with a good deal more by way of introduction to help the unlearned to adjust their vision. As it is, the author's interest appears to have flagged by the time she had finished the primitives, and the labour of carrying to its conclusion a too extensive scheme becomes apparent. This comes out in a tendency to florid writing—"Iron must have been the nerve, cool and swift the hand"—which is to be deprecated. Two other criticisms we may make in the hope that they may be useful in a future edition: first, that in the table of pictures at the end the page on which the picture is discussed should be indicated, and, secondly, that reproductions should be given of the less-known and less-accessible pictures. All the pictures have been photographed for Sir E. Poynter's catalogue, but of a large number of interesting works no separate reproductions are to be bought.

In pointing out as we have alternative views to those put forward by the author, we do not wish to lose sight of the unusual care and thorough knowledge of the subject which her book displays. It is the best guide-book that has yet appeared on any section of our National Collection.

A RECENT EXHIBITION OF MINIATURES BY JOHN SMART.

The Loan Collection of Miniatures at the Amateur Art Society's annual exhibition, which this year was held at 66, Ennismore Gardens, emphasizes once more the great value of such shows, especially when, as in this case, they draw upon collections otherwise inaccessible to the public, and bring together a representative display of works by the less-known masters of the English school of miniaturists. The painters chosen this year were George Engleheart and John Smart, and a unique opportunity was thus afforded for comparing these two masters.

Engleheart's miniatures far outnumbered those by Smart, and included some remarkably fine specimens from the collections of Mr. Salting, Mr. Pierpont Morgan, Mr. Philip Stanhope, Lady Bathurst, Mrs. Rodwell, and many more, and, most important of all, the wonderful collection belonging to the artist's great-nephew Sir Gardner Engleheart, which has never been exhibited before, and in which this most prolific and charming painter is seen in almost every phase of his development. The life and works of George Engleheart have already been exhaustively dealt with in the admirable biography published in 1902, and I therefore turn to the less-known, but far greater artist John Smart, to whom tardy justice is at length being done, for collectors have long felt, what Dr. Williamson, the author of the Catalogue, has put into words, that he was the greatest miniature painter of the eighteenth century.

In many of his works he comes astonishingly near to the manner of the French enamellers, but the exquisite finish of surface and flatness of tint which they accomplished by the "amalgamating influence of the kiln" he achieved with his brush alone, and no other English miniaturist, with the exception of Ozias Humphry, has in this respect ever approached so nearly to those masters of their craft. It is greatly to be regretted that some work by this last-named painter, the only other exponent of these methods, should not also have been included.

With all his extraordinary finish, Smart never becomes paltry or stoops to over-elaboration of detail. His miniatures always strike the right note, for he had the true instincts of the portrait painter. His knowledge of human nature, his perception of the character and psychological qualities of his sitters, were as true and unerring as his grasp of technical subtleties.

Little is at present known of his history. The Catalogue sums up the main points. From certain references in the papers and letters of Richard Cosway, it is to be inferred that Smart was a pupil of that painter. The testimony of Smart's own works in the present exhibition seems, however, to offer a serious contradiction to this statement, if it means that Smart was actually taught by Cosway when he was learning his art. Apart from the fact that Smart was but a year younger than Cosway, and a painter of far greater individuality than his supposed

master, his earliest portraits here exhibited show not the slightest connexion with Cosway, and it is only at a much later period, after 1780, when Smart had been exhibiting his work for close upon twenty years, that he appears suddenly to have succumbed to his influence.

The closeness of his intercourse with the Cosways at this date is proved by his charming portrait of Mrs. Cosway of 1784 (No. 35, Collection of Mr. Salting), and by several other beautiful examples in the exhibition. Cosway's style being greatly in vogue at this period, Smart evidently modified his own manner to suit the prevailing taste; but by collectors his pre-Cosway work will be preferred as the most characteristic. As to Cosway's allusions to him as his pupil, it is only in accordance with what we know of the inordinate vanity of that charming but superficial painter that he should have endeavoured to pose as the master of one who, he must have felt, was his superior in art, though he always refers to him in terms of condescending patronage.

The first work exhibited by Smart was, according to Propert ('Hist. of Miniature Art,' p. 120), of 1762; the earliest works in the present exhibition are of 1767, and some (for example, two belonging to Miss Agneta Cocks) are still cold and formal in conception; but all have a very decided character of their own, which is wholly unlike Cosway. Much more attractive than the two just named are the very dainty miniatures of an unknown lady (No. 1 from the same collection) in a light blue lace-trimmed dress, the exquisite portrait of Mrs. Kilner (No. 3), with hair like drifted snow, the delicately painted portrait of a gentleman (No. 28, Lord Hothfield), and others. In all these we have the same enamel-like technique, with great delicacy of surface, but characterized by a certain timidity of handling. They pave the way to the works of the early seventies, by which date the painter is absolutely sure of his methods, and produces work which for delicacy of surface and detail, accurate draughtsmanship, and supreme power of characterization has never been surpassed within the restricted limits of miniature art. To this period belong the Lady Clive (No. 31) and the far more beautiful Anne Brograve, a very dignified lady, about whom the Catalogue furnishes no information as to pedigree or date. The miniature is certainly a product of this period of about 1770, and one of the most admirable examples of that date at present known. Very fine, but less perfectly preserved, is the beautiful Henrietta, Countess of Powis, of 1775, lent by Miss Florence Beare, who contributes other notable examples not in the Catalogue. Further, we have the portrait of Mrs. Russell, perhaps one of the most enchanting of all here, radiant in expression, exquisite in detail, and in an admirable state of preservation; Mr. Salting's two wonderful portraits of unknown ladies, in all of which Smart adds to his other merits a remarkable feeling for colour; and many more, covering the period from 1770 to the time of his departure for India. The miniatures of his Indian period, of which the exhibition contains some very good examples, are nearly all inscribed with an *I*, in addition to the usual signature and date. The chronology of Smart, it may be noted, presents no difficulties, for he was obliging enough to sign and date nearly all his works.

Mr. Pierpont Morgan's miniatures date from 1781 to 1786, and comprise, among others, the admirable portrait of Sir Charles Oakley and his piquant and fascinating wife (both are of 1786, and in both the wide range of Smart's powers in characterization is again strikingly set forth); and the very carefully painted 'Dr. Anderson,' from which, according to the Catalogue, Schiavonetti's engraving was executed. It must be admitted that some other miniatures in this case, lent by the same owner, were unworthy of exhibition.

One of the largest contributors of works by Smart was Mr. E. M. Hodgkins, whose miniatures range from 1770 to 1802, and include the portrait of the artist and that of his son John Smart the younger.

Not the least interesting case in the exhibition was that containing some of John Smart's drawings, which were all formerly the property of the artist's sister, and came into the possession of their present owners through Miss Mary Smirke, to whom Miss Smart had bequeathed her brother's drawings. A series of water-colour sketches for miniatures, of the utmost delicacy and refinement, were lent by Mrs. Lange, who also contributed a series of pencil drawings by John Smart the younger. The Rev. J. F. Jemmett sent a bound volume of drawings, which was open at the page containing the profile portrait of John Dighton, the artist's grandson, who died in 1810 at the age of seventeen; according to the inscription on the page the portrait was taken only a few days before the death of the young man. The work is one of extraordinary beauty and finish, and the owner is to be congratulated on the possession of a volume which doubtless contains other works as fine in quality as the John Dighton; but it was tantalizing that all the remaining pages of this fascinating volume should have been inaccessible to the student.

F.

VINCENZO BENVENUTI.

124, Cheyne Walk, Chelsea, March 10th, 1904.

This well-known architect died in Rome on February 29th, aged forty-six years, and will be best remembered by his connexion with the recent excavations in the Roman Forum, now progressing under the supervision of Cavaliere Boni.

My friend Signor A. Piceller writes to me from Perugia that "his death from pneumonia was rapid, and unexpected as a thunderbolt." Foligno is (I understand) not only the city where his labours abound, but is also the place of his birth, and several of its old churches supply proofs of his architectural skill in their restoration. He held an important position in the Accademia delle Belle Arti of Perugia, and officiated as a Director on the Board of Trustees for the Preservation of Ancient Monuments in Umbria.

Early in life he published a little *brochure* entitled 'L'Antica Roma Riedificata,' and he has left behind him a long series of precious architectural drawings of ancient buildings in Narni, Spoleto, Bevagna, Spello, and Foligno—all of them historic cities I have seen and knew well aforetime.

Probably his latest task was a study for the rebuilding of the façade of the Duomo at Foligno, designed during the brief leisure moments spared from his work at the excavations in the Forum at Rome.

William Mercer.

SALES.

Messrs. Christie, Manson & Woods sold on the 9th inst. the following etchings and engravings. By Whistler: Putney Bridge, 25*l.*; The Riva, 30*l.* By Sir F. Seymour Haden: Shere Mill Pond, 27*l.* After Reynolds: Duchess of Rutland, by S. Cousins, 32*l.* After Meissonier: 1806, by J. Jacquet, 64*l.*; Les Renseignements, by A. Jacquet, 44*l.*; Partie Perdue, by F. Bracquemond, 42*l.*

At the sale of the collection of the late Mr. Walter Dunlop on the 12th inst., Millais's Caller Herrin' brought 1,680*l.*, Phillip's Water-Drinkers, 997*l.*, Rossetti's Bower Meadow, 840*l.*, and W. Müller's Dance at Xanthus, 315*l.* Among the water-colours, Turner's Whitehaven realized 535*l.*, while Hatfield Castle fetched only 52*l.* Other drawings: Bonington, The Old Port of Caen, 157*l.* Holman Hunt, The Young Lantern-Maker of Cairo, 173*l.* Rossetti, Morning Music, 161*l.*; The Annunciation, 120*l.* Stanfield, Trent, 56*l.* P. de Wint, A View near Ambleside, 246*l.*; A Landscape, with ploughman and horses, 173*l.*

The following works were sold on the same afternoon. Drawings: Birket Foster, Waiting at the Stile, 73*l.*; Bolton Abbey, 68*l.* Turner, St. Martin's Precipice, Innsbruck, 60*l.* A. Mauve, Two Cows at a Stream, 94*l.* Whistler, Waiting for the Fishing-Boats, 99*l.* Pictures: E. Nicol, The Lease Refused, 330*l.*; Good News, 252*l.*; Sunday Morning, 204*l.*; A Lee Shore, 210*l.* E. Verboeckhoven, Ewes and Lambs near the Coast, 246*l.* B. W. Leader, Summertime, 173*l.*; North Wales, 131*l.* P. Graham, Wind and Rain: a Storm in the Highlands, 441*l.* H. W. B. Davis, A Siesta, 162*l.* W. D. Sadler, The Christening, 115*l.* L. Deutsch, The Guard, 252*l.* Millais, Time, 152*l.* F. Vinea, An Offering to Cupid, 131*l.*

Fine-Art Gossip.

The Royal Society of British Artists opened their season at their galleries in Suffolk Street yesterday.

To-day we are invited to the private view of Mr. Holman Hunt's new painting of 'The Light of the World.'

Messrs. Shepherd have now on view at 27, King Street, St. James's Square, their annual exhibition, which consists of works by early British masters and modern painters.

We regret to note the death of Mr. Erskine Nicol, R.S.A., the well-known Scottish artist. Born at Leith in 1825, Mr. Nicol, after a few years of hard work and arduous struggle in Edinburgh, went to Dublin, and there gathered material for those pictures of Irish life and character with which his name is chiefly associated. He returned to Edinburgh after an absence of four years, and became a regular exhibitor at the R.S.A. exhibitions. His pictures were very popular, and engravings of them met with a ready sale on both sides of the Atlantic. Among his best-known works are 'Donnybrook Fair,' 'Toothache,' and 'Paying the Rent.'

On Saturday last M. Carolus Duran was elected to the Académie des Beaux-Arts in succession to Gérôme, and there can be no doubt as to the new member's claims to this honourable distinction. M. Duran, who is, perhaps, the most distinguished of French portrait painters, was elected by twenty votes to nine recorded for M. Gabriel Ferrier, four for M. Léopold Flameng, and one each for M. Raphaël Collin and M. Gustave Toudouze. He is President of the Société Nationale des Beaux-Arts, of which, with Puvis de Chavannes, he was one of the chief promoters a decade ago.

The British Museum acquired last year a large drawing by Dürer in chalk on green paper, dated 1525, which could be identified by a line of Dürer's handwriting as the portrait of a Hohenzollern princess, Margaret of Brandenburg-Ansbach, sister of Casimir, the reigning Margrave at that date. An excellent facsimile of this portrait was recently made at the Clarendon Press for the Dürer Society. Knowing the German Emperor's deep interest in all that concerns the history of his house, the secretaries of the Dürer Society have presented his Majesty, through the British Ambassador, with two copies of the portrait, intended for his private collection and for the Hohenzollern Museum at Berlin. The Emperor has sent, through the German Ambassador, a very gracious acknowledgment of the offering.

We understand that the Numismatic Society of London, founded in 1836, has obtained a royal charter of incorporation, and will henceforth be entitled the Royal Numismatic Society. His Majesty the King has also consented to be the patron of the Society.

The Pewter-Plate Exhibition at Clifford's Inn has been materially improved in arrangement and in the number and variety of articles exhibited since our notice of it. Those who may have seen it during the first few days after its opening we recommend to pay a second visit. Among recent remarkable additions is a fine large rosewater dish, with the royal arms

(Charles I.) enamelled in the centre, said to be one of a set of six used by the Court when in Yorkshire, at the beginning of the Civil War. Sir Samuel Montagu has contributed a singularly handsome tall German tankard, inlaid with brass. It is curious to note how effective is the blending of two such diverse metals. A brass-mounted engraved urn, with three taps, is another curiosity. The descriptive labelling is now much better, and a fairly good outline catalogue can be purchased at a modest price. We are glad to note that Mr. Massé is making arrangements for the publication of a large illustrated catalogue.

The harp of Mary, Queen of Scots, referred to in a paragraph last week, has been bought by the Society of Antiquaries of Scotland for 850 guineas, with a grant in aid from the Treasury of 400*l*. The Lamont harp produced 500 guineas. Charles Edward's sword was knocked down for seventy-five guineas; and a lock of his hair, together with one of his wife's, produced twenty-eight guineas.

We regret to notice the death last Sunday of Mr. Henry J. Moule, an accomplished antiquary, the eldest of a family of brothers well known for scholarship and services to the Church at home and abroad. Mr. Moule was Keeper for a long term of years of the Dorset County Museum, and probably knew more of the antiquities of Wessex than any man of his time. Unfortunately, he wrote only two books, 'Old Dorset' and 'Dorchester Antiquities,' but his wide knowledge was of use in many quarters, both in *Notes and Queries* and in private help to various students.

Some report will doubtless be prepared of the remarkable excavations carried out by Mr. Whitelaw, of Gartshore, at the Roman station on the Barr Hill, on the Antonine Wall, near Glasgow. Recently a party of experts visited the spot and were shown the excavations and museum. Beneath and within the camp of Lollius Urbicus, dating from the second century, which is 399 ft. by 393 ft., was shown the outline of an earlier camp which measures 191 ft. by 160 ft. The first suggestion towards this discovery came from Mr. Haverfield. The majority of the finds were from the well in the centre of the station—which, although on the top of a ridge, now stands full of water—and from the refuse pits and ditches. Pieces of the pulley and bucket of the well were found, partly charred, showing that the place had been burnt. The complete bag of workman's tools, held together by corrosion, is of great interest. The prætorium, to judge from the sixty linear feet of shafting taken from the well, must have been of a very substantial character. Rows of post holes are believed to indicate soldiers' quarters; some of the wooden posts were found at the gateways. Two inscribed stones mention a First Cohort from Lower Germany. Amongst the variety of articles found were ballista balls, a small crucible, pottery, glass, rope, combs, leather shoes, some of them finely cut over the instep; some bones of the Celtic ox (*Bos longifrons*), the skulls being perfect; four rude stone busts, and thirteen denarii. These last, which may have been thrown into the well for devotional purposes, were found, all but one, to be of pure tin.

MUSIC

THE WEEK.

Queen's Hall.—Symphony Concert.
Covent Garden Theatre.—The Elgar Festival.

Liszt's 'Dante' Symphony, produced at Dresden in 1857, was introduced into this country in 1882 (April 22nd and May 22nd) by Mr. Wilhelm Ganz, and afterwards performed under the direction of Walter Bache (February 5th, 1885) and Dr. Richter (June 23rd, 1890). It was included in the programme of Saturday's Symphony Concert, under the direction of Mr. Henry J. Wood. This revival was exceedingly interesting; for since 1890 Richard Strauss's works have been made known, and have provoked much criticism, and there is no doubt that in his art-work he has been greatly influenced by Liszt, and especially by the symphonic poems. Liszt's music is less complex, less subtle, than that of Strauss, and out-and-out admirers of the latter no doubt regard Liszt much as advanced musicians regard Haydn, namely, as a useful pioneer. To those, however, who believe that Strauss is using his great talent in an attempt to extend music beyond its due limits, Liszt appears rather as a dangerous guide. Beethoven, though by no means one of the first to write music on a poetic basis, specially influenced Berlioz and Wagner; for the might of his music was irresistible. Wagner saw in the 'Choral Symphony' the germs of a new art; Berlioz, in the 'Eroica' and the 'Pastoral' Symphonies, the possibilities of instrumental music; and Liszt, long before he became acquainted with Wagner's works, had fallen under the spell of the 'Épisode de la Vie d'un Artiste.' For Berlioz is claimed, and justly, the honour of starting boldly along the new path opened, as he conceived it, by Beethoven; but Liszt pursued it steadily. The 'Dante' Symphony differs, it is true, in form from the twelve symphonic poems, yet it agrees with them in having a distinct poetic basis. Moreover, in addition to the superscriptions to the three sections, certain lines from Dante's poem written over themes help one to follow without difficulty the composer's intentions. As an attempt to picture in tones Hell, Purgatory, and if not Heaven itself, a reflection of it, the music may be termed unsatisfactory. There are some bold, some beautiful pages in the work, and by means of vivid colouring striking effects are produced; but there is much repetition and little real development; the work does not grow in strength, nor consequently in interest. The first section seems to us of undue length; a tone-picture representing the torture and terror of souls in hell had best be brief. Liszt's strong discords, strident sounds, and wailing passages do not really impress, since the thematic material does not show inspiration of a high order; the colouring, whether harmonic or orchestral, seems rather to expose the poverty of the invention. The scheme of the whole work is grand, but there is not the wherewithal to carry it out effectively. The finest part of the symphony is the 'Magnificat' section with its mystic ending. The performance under Mr. Wood's direction was excellent, though here and there we could have wished for a more incisive beat. The female 'Magnificat' chorus was beautifully sung by Mr. Smallwood Metcalfe's choir. The programme included Beethoven's Violin Concerto, the solo part of which was played in correct, though dry manner, by M. Henri Marteau. Two part-songs by Dr. Elgar, 'Fly, Singing Bird,' and 'The Snow,' were well sung. The accompaniment was originally written for two violins and pianoforte; but it has been arranged for orchestra by the composer, and, of course, cleverly; we, however, prefer the original and lighter setting.

The three days' Elgar Festival at Covent Garden is over and gone. Never before had such honour been paid to a British composer. The rise of Dr. Elgar was comparatively slow; the fine qualities in his earlier works were duly recognized, but it was not until the production of 'The Dream of Gerontius' at Birmingham in 1900 that his name began to be known far and wide. And his reputation has not been won by concessions to public taste. In 'The Dream' he selected a poem of severe and solemn character, with which his music is fully in keeping. The public often show little taste or reverence in applauding certain favourite airs in 'The Messiah,' for which, of course, the detached numbers furnish opportunity; in 'The Dream' the only break is between the two sections, and thus the ordinary places for expressing satisfaction are limited. At Covent Garden the applause after the first part and at the close was by no means enthusiastic; this, however, we set down not to indifference, but to the fact that the audience—a special one—was deeply impressed. The many performances which have taken place of the work at home and abroad show that it has obtained a firm hold. The rendering of the orchestral music on Monday evening under Dr. Richter was extremely fine. As in his conducting of the 'Ring' last season, so on this occasion he kept the large body of players under strong control: the voices were never overpowered; at certain important instrumental moments, however, full strength was exhibited. The choral singing was very good, yet at times *pianos* and *pianissimos* were not strictly observed; the choir probably was not quite at its ease in a new place, and, owing to its position, not in immediate touch with the conductor. Then the "Demons" chorus, though it showed most careful rehearsal, lacked the vividness which characterized the Sheffield rendering. However, all things considered, Dr. Richter and his forces deserve high commendation. Mr. John Coates sang with earnestness, and Madame Kirkby Lunn in the "Angel" music acquitted herself well. Mr. Ffrangcon Davies (the Priest) was in fine voice.

On the following night 'The Apostles' was performed for the first time in London. We discussed the book when the work was produced at Birmingham last October. The music connected with Mary Magdalene and Judas impressed us much more on a second hearing; we found in it imagination, emotion, skill, of the highest order, also a dramatic strength which recalls portions of 'The Dream.' But the prominence given to these two personages still strikes us as excesssive. Dr. Elgar tells us in his preface that the "establishment of the Church among the Gentiles" will be the culminating point of his oratorio. It is true that he as yet only presents the first portion; for final judgment, therefore, the second must be heard. The melody, however, to which are set the words "Upon this rock I will build My Church" is not strikingly characteristic; and yet those words are of marked importance in the story of the Calling. The Mary Magdalene and Judas scenes might with advantage be given separately. In them the composer displays at the fullest the qualities which make his 'Gerontius' so great. In the rest of the work there

are many grand pages, together with technical skill and orchestral colouring which proclaim the hand of a master. But there are also dull moments, at times diffuseness, and at others an apparently intentional abstaining from interesting musical development. In short, it is an unequal work; in some ways it is greater than 'Gerontius,' but it appears to us less spontaneous, less direct in its appeal. In the earlier work Dr. Elgar was inspired by a poem dealing vividly with death and future life; in the later one he has partly carried out a big scheme in which history and dogma appear to weaken the human element. And thought, outweighing emotion in the story, affects the music.

Madame Kirkby Lunn, Miss Agnes Nicholls, and Messrs. John Coates, Andrew Black, Ffrangcon Davies, and Kennerley Rumford, all sang earnestly. The choral singing was good, though, for reasons already stated, it lacked resonance. The orchestral playing was again admirable. At the close the composer was twice called to the platform.

Wednesday, the third and last day of the festival, was principally devoted to instrumental works. The back part of the stage had been cut off, so that the music sounded far better, though not at its best; the orchestral players were, however, heart and soul in their work. The programme was one of great interest, although there was only one novelty. It opened with the 'Froissart' Overture, produced at Worcester in 1890, and after the performance of the two late works, 'Gerontius' and 'The Apostles,' it sounded old-fashioned; the same, too, can be said of the selection from 'Caractacus,' a work later by eight years. The fact is that within a short period Dr. Elgar has made giant strides. The programme, for instance, included the Orchestral Variations, Op. 36, which, to our mind, is the finest instrumental work which he has composed; between that and the 'Froissart' Overture lies an immeasurable gulf. In the Variations there is deep poetical feeling, intensified by technical skill of the highest order. Direct comparison between 'The Apostles' and the Variations, owing to the different character of the two works, is impossible; yet this much we may say: in the one the beauty, clear form, and the poetry enable us to forget the skill which makes it strong; in the other there is often a sense of effort. Dr. Richter conducted the Variations magnificently. The second part of the programme opened with the new concert overture 'Alassio,' the outcome of a recent visit of Dr. Elgar to Italy. The principal theme is joyous, though not specially distinctive. An episode suggested "by a shepherd with his flock and his home-made music" is quaint and charming; but the two most characteristic portions of the overture are, first, the development section, illustrating the train of thought aroused by the sight of old Roman remains, which has massive strength and harmonies of great boldness; and, secondly, the lovely theme based on a *canto popolare*, exquisitely played by a solo viola player, as if representing a solitary shepherd. There is some delightful scoring in the work. Dr. Elgar conducted, and at the close was recalled many times. Dr. Richter conducted the 'Cockaigne' overture, and as close, Dr. Elgar his popular 'Pomp and Circumstance' marches. Miss Suzanne Adams and Messrs. Lloyd Chandos and Charles Clark sang effectively in the 'Caractacus' selection, while Madame Clara Butt in the 'Sea Pictures' was at her very best.

Musical Gossip.

Dr. Walford Davies's 'Pastorals' for four voices, string quartet, and pianoforte, produced at the fifth Broadwood Concert (January 7th), will be repeated at the concert next Friday.

The sixth concert of the Mozart Society, which takes place this afternoon at the Portman Rooms, will be given for the benefit of Mr. J. H. Bonawitz, its zealous founder. His 'Requiem' Mass for *soli*, chorus, and orchestra will be performed; the programme also includes the Polonaise Chorus from his opera 'Ostrolenka.'

In reference to Puccini's 'Madame Butterfly,' the Milan correspondent writes in the *Signale* of March 1st that two days after the production Maestro Puccini and his collaborators, Illica and Giacosa, in concert with the Ricordi firm, withdrew the opera, and returned to the Scala management the fee paid for right of performance; also that they had caused the opera to be withdrawn from the bills of the Costanzi Theatre at Rome, on which it had already figured.

Hearty congratulations to Manuel Garcia, the world-famed teacher of singing, and the inventor of the laryngoscope, who last Thursday entered upon his hundredth year; he was born at Madrid, March 17th, 1805. The record of notable musicians who lived beyond the age of ninety is very small. We recall Gossec, the French composer, who lived to ninety-five, and J. A. Reinken, the Hamburg organist, whose death occurred when he was more than half way through his hundredth year; a few months previously Bach heard him improvise on the chorale 'By the Waters of Babylon.' Cervetto, the 'cellist, was over a hundred when he died.

In an interesting notice, in the *Monthly Journal* of the International Musical Society, of a book by Adolf Chybinsky, recently published at Warsaw, entitled 'The Unpublished Correspondence of Chopin,' a letter written to him by Liszt is mentioned, in which the latter says that, in spite of something which had happened, Rellstab and he (Chopin) will get on all right: "quelque peu que s'entendent ainsi d'habitude les artistes avec les critiques." A pleasant exception, however, to the rule is to be found in an article in the January-March quarterly magazine of the same society. A number of unpublished letters between Ludwig Spohr and Friedrich Rochlitz are given, which show in what high esteem and friendship each held the other.

Felix Weingartner has returned from America, and last week resumed work at Munich.

Prof. Holzer is reported to have discovered at Ulm forty-seven unknown compositions of Christian Daniel Schubart, poet and musician (1739–91), who is known principally by his 'Ideen zu einer Aesthetik der Tonkunst,' which his son Ludwig published in 1806, and as the author of the poem 'Die Forelle,' familiar through the setting of Schubert, who also composed music to three other of Schubart's poems ('An den Tod,' 'An mein Clavier,' and 'Grablied auf einen Soldaten').

In reference to our statement last week that Clara Wieck was said to have been the first to play Schumann's pianoforte concerto in England, Mr. S. S. Stratton, of Birmingham, kindly writes to say that this honour belonged to Clara Schumann, who played it at a New Philharmonic Concert on May 14th, 1856.

According to *Le Ménestrel* of March 13th, Perosi's new oratorio, 'Il Giudizio Universale,' is to be performed at Rome the Tuesday in Easter week. The text by Misciatelli, together with the three hymns by Giulio Salvadori, is already printed.

Mlle. Delna has sent a letter to the editor of the Brussels paper *Le Soir*, contradicting the report which has appeared in several papers that she would sustain the chief *rôle* of M. Alfred Bruneau's opera 'L'Enfant-Roi,' which is to be produced at the Paris Opéra-Comique.

PERFORMANCES NEXT WEEK.

Sun.	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League, 7, Queen's Hall.
Mon.	Herr Schnabel's Pianoforte Recital, 3.30, Bechstein Hall.
—	Popular Concert, 8, St James's Hall.
—	Mr. St. John Clerke's Violin Recital, 8.30, Bechstein Hall.
Tues.	Mr Denis O'Sullivan's Vocal Recital, 3, St. James's Hall.
—	M. Rivarde's Violin Recital, 8, St. James's Hall.
—	Miss G. Sunderland and Mr. F. Thistleton's Concert, 3, Brinsmead Gallery.
—	Mr. Malcolm Graeme's Vocal Recital, 8.15, Bechstein Hall.
—	Cathie Quartet, 8.15, Æolian Hall
Wed.	London Ballad Concert, 3, St. James's Hall.
—	Miss Hilf Rivington's Violin Recital, 8.30, Bechstein Hall.
Thurs.	Madame Clothilde Kleeberg's Pianoforte Recital, 3, Salle Erard.
—	Philharmonic, 8, Queen's Hall.
Fri.	Broadwood Concert, 8.30, St. James's Hall.
—	Miss Maud Fletcher and Herr Max Guhlka's 'Cello and Violin Recital, 8.30, Bechstein Hall.
Sat.	Popular Concert, 3, St. James's Hall.
—	Metzler's Vocal and Instrumental Recital, 3, Æolian Hall.
—	Amateur Orchestral Society, 3.30, Crystal Palace.

DRAMA

THE WEEK.

Court.—Performance of the Stage Society.—Afternoon Representation: 'A Soul's Tragedy.' In Two Acts. By Robert Browning.—''Op o' me Thumb.' In One Act. By Frederick Fenn and Richard Pryce.

Of the strangely compounded programme which the Stage Society set before its supporters on Sunday and Monday, the less ambitious item was in all respects the more interesting. Whatever claims to psychology Browning's 'A Soul's Tragedy' may possess, its lack of brightness and lucidity disqualifies it for stage exposition. Not the slightest illumination is cast upon it by the species of interpretation that is afforded. He is but a poor student of Browning who cannot furnish an environment such as is supplied. A fair presentation of a mediæval Italian city and a few more or less appropriate costumes may save the spectator some slight amount of intellectual trouble; but the actions and the characters are not a whit the more intelligible for the background. If a man seeks to extract from the story what in it is precious, no other process is available than that he shall, as says Rabelais, "par curieux leczon et meditation frequente, rumpre los, et sugcer la substantificque mouelle." The amount of delectation to be derived from such a process will depend upon what the spectator himself brings; but the recitation by the best skilled histrion of the speeches of Chiappino or Eulalia is about as helpful as—to keep up the Rabelais illustration—is to the student of Pantagruelism a portrait of Frère Jean des Entommeures or a sketch map of the Isle des Macreons. We are finding no fault with the selection of a piece. There is, indeed, satisfaction of a sort in ascertaining how incapable of stage treatment are some, at least, of Browning's psychological abstractions.

'Op o' me Thumb is the name bestowed by her companions upon a London

waif, who comes by way of the workhouse from the Foundling Hospital. As in the prologue of 'Madame Sans-Gêne,' the action of the novelty passes in a *blanchisserie*. Ashamed of her low origin and of her loneliness and unfriendedness, Amanda Afflick, so named, it may be supposed, by the workhouse authorities, has invented a pedigree and a series of adventures, which more than half impose upon her companions. According to the fables she narrates, a mystery surrounds her birth, and her maintenance of her humble position is something almost like a State secret. Some day her noble father will come, bringing with him her gallant lover, and the Cinderella of Soho will blossom into a Princess of St. James's. At the same time, as a dream even must have some basis, the approaching prince is symbolized by a young workman who, having left a presumably solitary white shirt to be washed, has for a time, at least, neglected to call for it. For a while it seems as if the dreams of Amanda are to come true. In the person of a robust young railway porter the dream lover arrives. Moved by her quaint, uncanny ways, he listens to her fancies, takes her in his arms and kisses her, and even consents to take her out on the approaching Bank holiday. In the midst of her rapture Amanda recognizes that she is different from other people, and that her self-proposed lover even is ashamed of being seen in public with her. Pretending that the whole is "a bit of fun," she dismisses him, represses in her heart the fierce joy of having received one breath of masculine homage, and resumes her sad little life of dream and mendacity. Miss Hilda Trevelyan enacted cleverly the heroine of this realistic little tragedy. Were the piece well mounted, and were the *blanchisseuses* able to pass deftly the smoothing-iron, instead of jumping on tables for the sake of jumping off again, and folding and unfolding obviously bogus parcels, the whole might well prove effective.

Dramatic Gossip.

The *début* on the 10th inst., at the Theatre Royal, Edinburgh, of Miss Viola Tree inspired much interest. Miss Tree's physical gifts are remarkable, and eminently suited to the part in which she appeared, Viola in 'Twelfth Night.' It is to be hoped that London will before long be in a position to judge of her employment of them. In the Edinburgh performance Mr. Tree was Malvolio; Mr. Lionel Brough, Sir Toby; Miss Constance Collier, Olivia; and Miss Cicely Richards, Maria.

'Zum Weissen Rössl,' a three-act farce by Oscar Blumenthal and Gustav Kadelburg, given at the Royalty Theatre, is a thin, extravagant, and rather whimsical piece of a strictly Teutonic type, showing some scenes of bourgeois wooing in an inn situated on a lake in Austrian Tyrol. It was briskly acted by the German company, and caused much laughter, but has few claims on consideration. The engagement of the company closes this evening with a revival of 'Im Bunten Rock.'

The Court Theatre is said to have been purchased by Mr. J. H. Leigh, and will, after undergoing various processes of renovation and reconstruction, be opened in the autumn as a "repertory theatre," whatever that may signify. Meantime, on April 9th, as has been said, it will witness a production of 'The Two Gentlemen of Verona.'

Later information shows that it was on the 8th inst., not the 9th, that Mr. Robert Taber died. He was born at Staten Island, New York, on Jan. 24th, 1865, and made his first appearance in 1886 at the Union Square Theatre, under Madame Modjeska, as Amiens in 'As You Like It.' Among other parts in which he was then seen were Claudio in 'Measure for Measure' (in which he made a conspicuous success), Laertes, and Pisanio in 'Cymbeline.' As Capt. Absolute he also won acceptance in America. A correspondent states that it was to the Macbeth of Mr. Forbes Robertson and not of Sir Henry Irving that he played Macduff.

Though the work of two writers of high mark, 'Oiseaux de Passage,' the four-act play of MM. Maurice Donnay and Lucien Decaves, produced at the Théâtre Antoine, is true to the grim requirements of its scene. It is a story of Nihilist intrigues, includes the murder by a girl of a police spy, and the departure of the heroine, on the eve of the time fixed for her wedding, to share the captivity and tortures of Prince Baklowski, a Nihilist leader, with whom she has contracted one of those mysterious unions known only in Russia.

The failure of 'Captain Dieppe' to grip the public at the Duke of York's has led to a revival of Capt. Marshall's 'His Excellency the Governor.' The cast with which this is now given includes many of those who took part in the Criterion revival of 1900. Miss Irene Vanbrugh is once more Stella de Gex; Mr. Dion Boucicault, the Private Secretary; Mr. Marsh Allen, Capt. Charles Carew; and Miss Fanny Coleman, Mrs. Wentworth Bolingbroke. The alterations of most importance consist in the substitution of Mr. H. B. Irving for Mr. Arthur Bourchier as His Excellency, and Mr. Holman Clark for Mr. Eric Lewis as the Colonial Secretary. Much amusement was once more inspired, but the atmosphere of the work was scarcely preserved.

'A Man of Honour' has been withdrawn from the Avenue Theatre, at which the lease of Miss Muriel Wylford has expired. Vague promise is held forth of its revival at another West-End house. Such, however, at this period of the year are not readily obtained.

This afternoon witnesses at the Court Theatre a revival by the Elizabethan Stage Society of 'Much Ado about Nothing.'

This year the 'Alcestis' of Euripides will be performed in the open-air theatre at Bradfield College on June 21st, 23rd, 25th, 27th, and 28th.

Among the plays promised by M. Silvestre at the Avenue Theatre, few seem likely to pass the Censor. That vigilant official has, it is said, already objected to 'L'Autre Danger,' 'Yvette,' and 'Les Amants,' while there are scruples, it is alleged, concerning 'Le Détour' and 'Le Retour de Jérusalem.'

To Correspondents.—C. A. M. F.—C. M. St. J.—J. H. I.—received.

E. M. P.—Not used.

J. C.—We never do this.

J. P. (U.S.).—Many thanks.

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It was with a work dealing with the philosophical ideas of the eighteenth century that Leslie Stephen thirty years ago established once for all his name and rank amongst the foremost critics of English literature. Since then his busy pen has travelled far afield, ranging from the poetry of Shakspeare and Milton to the burning questions of yesterday—to the nimble genius and delicate craftsmanship of Stevenson, the daring methods and brilliant art of Froude, the titanic industry and gladiatorial prowess of Huxley. Yet now and then he would turn aside from the altitudes of the far past, or the thronged and dusty levels of the present, to tarry awhile on the pleasant tablelands of the middle-distance, in the genial company of men who could enjoy the leisure they possessed—men who understood the art of living, and were at ease and satisfied with themselves and the world around them. And now once more, at the close of a strenuous career, he reverts to the *sæculum rationalisticum*—

"the century, as its enemies used to say, of coarse utilitarian aims, of religious indifference and political corruption; or, as I prefer to say, the century of sound common sense and growing toleration, and of steady social and industrial development."

The volume before us consists of six lectures (here rearranged in five chapters) which, owing to the author's illness, were read on his behalf at Oxford last year, and have since been seen through the press, by his nephew, Mr. Herbert Fisher, of New College. In the opening chapter Sir Leslie Stephen expounds and vindicates the historical attitude and inductive methods of modern criticism. In former days, he observes, critics conceived of their office as judicial; they held that their business was to try the pretender by the laws formulated for all time by Aristotle, to decide whether he had observed or broken these laws, and to give sentence accordingly. Now underneath this misconception there lurked an element of truth; for, unquestionably, there are in literature certain fundamental principles of universal force, from which may be deduced corresponding laws applicable to all modes of human expression. The error of the early critics lay in assuming that the literary forms known to themselves were the only legitimate exposition of those principles—an assumption which betrayed Voltaire (for example) into his barren judgments of Dante and Shakspeare. Nowadays the critic has grown liberal enough to recognize a variety of forms, and to own that "each has its own rules, right under certain conditions, and appropriate within the given sphere." Moreover, he has come to see that his true relation to these various forms is that of an interpreter; that his rightful function is not judicial, but explanatory; that his duty is to inquire,

"first, what pleased men, and then, why it pleased them; not to decide dogmatically that it ought to have pleased or displeased on the simple ground that it is or is not congenial to himself."

Assuming, then, that from time to time many different literary forms and schools appear, all equally legitimate under their respective conditions, the critic has to account for their rise, continuance, and decay. That in every period the literary no less than the philosophical movement is powerfully affected by the social and political—that, in short, the literary forms and fashions of an age are in themselves determined in great measure by the social position—is Sir Leslie Stephen's contention:—

"Bagehot treats the question in his 'Physics and Politics.' Why, he asks, did there arise a special literary school in the reign of Queen Anne—'a marked variety of human expression, producing what was then written and peculiar to it'? Some eminent writer, he replies, gets a start by a style congenial to the minds around him. Steele, a rough, vigorous, forward man, struck out the periodical essay; Addison, a wise, meditative man, improved and carried it to perfection. An unconscious mimicry is always producing countless echoes of an original writer."

It will be seen that this version of the matter postulates the emergence, "jump at the right hour," of the "eminent writer." Here we are at once confronted with a factor in the question which defies scientific inquiry. No one can pretend to account for the apparition of individual genius. The critic must be content to recognize that it is an element beyond explanation. But if the arrival of the "eminent writer" is determined by the play of forces beyond our ken, the *differentia* of the school to which he belongs may be seized and registered. And to the province of the critic it belongs to seize and register them; for it is on the correspondence of these special characteristics with the main contemporary intellectual characteristics—it is on the fidelity and power with which the literary forms of the school reflect and embody the leading political impulses and the strongest social aspirations of the time—that the vitality and the prosperity of that school and those forms will be found to depend.

The birth of a new literary form usually coincides with a sudden expansion of the philosophical horizon. On the counter-influences which retard it Stephen has some weighty observations, the force of which might be illustrated by the story of Wordsworth's early experiments in search of a suitable medium of expression. In the 'Descriptive Sketches' of 1793 there is an attempt to clothe revolutionary ideas in the conventional garb of the period. The poet is in touch with the new social and political movements, but his diction and imagery are still traditional, his machinery obsolescent, his style modelled on that of Erasmus Darwin's 'Loves of the Plants' (1789). The form, as distinguished from the substance, of the poem is manifestly contrived, not inspired; it is hopelessly artificial, and strikes us as, at best, a mere display of technical skill. In the 'Lyrical Ballads' (1798), on the other hand, Wordsworth has said good-bye once for all to the traditional conventions and symbols of the eighteenth century; he has come to see the "inadequacy of the traditional form"—nay, to hold it as "a gross superstition." He will presently upbraid the very writers whom but a few years ago he had been fain to imitate for their "adulterated phraseology" and their "motley masquerade of tricks, quaintnesses, hieroglyphics, and enigmas." Yet though he has definitively broken away from the old form, he has not yet succeeded in finding one to replace it; that "has still to be worked out by a series of tentative experiments." He has, indeed, in his solitary walks over the Quantocks, thought out the true principles of the matter—principles which, in the famous 'Preface' of 1800, he will endeavour, with indifferent success, to expound; but in the practical application of those principles he is still raw and unripe, and for years to come he will falter, and halt, and stumble into awkward pitfalls, and be forced into humiliating compromise or disastrous retreat. If, indeed, we may believe certain of his critics, the poet never wholly succeeded in his attempt to strike out a new path and persevere in it: "Wordsworth," says Matthew Arnold, 'has no assured poetic style of his own, like Milton." Certain it is that in after years he reverted now and then to the cold and lifeless conventionalism of the eighteenth century—the very manner which, in the years of his first revolutionary ardour (1798–1805), he had been at such pains to deride. *Tantæ molis erat* to create a literary form that should be really original and new.

In his subsequent lectures Stephen proceeds to apply to the literary movement of the eighteenth century the inductive critical principles laid down in the opening chapter. His object and methods are best described in his own words:—

"The literary history, as I conceive it, is an account of one strand, so to speak, in a very complex tissue: it is connected with the intellectual and social development; it represents movements of thought which may sometimes check and be sometimes propitious to the existing forms of art; it is the utterance of a class which may represent, or fail to represent, the main national movement; it is affected more or less directly by all manner of religious,

political, social, and economical changes; and it is dependent on the occurrence of individual genius for which we cannot even profess to account. I propose to take the history of English literature in the eighteenth century. I do not aim at originality. I take for granted the ordinary critical judgments upon the great writers of whom so much has been said by judges certainly more competent than myself, and shall recall the same facts both of ordinary history and of the history of thought. What I hope is that by bringing familiar facts together I may be able to bring out the nature of the connexion between them; and.....to illustrate one point of view, which, as I believe, it is desirable that literary histories should take into account more distinctly than they have generally done."

Of the abundant merits displayed in the performance thus modestly introduced to our notice—of the philosophic breadth of view, the wide and accurate knowledge, the just sense of economy and proportion, the spontaneous yet thinly-sown felicities of epithet and phrase—it would be difficult to speak in terms of excessive praise. Here, as we read, the panorama of a century unfolds itself to our eyes, while with prompt and unerring finger our guide points to the shifting features, social and political, intellectual and literary, of the passing view, and, in language that by its apt brevity stamps itself on the memory, catches and fixes them, before they disappear, in their mutual connexion and interdependence. As we travel down these pages, closely packed, but never overcrowded, confused, or obscure, we recall the courtly compliment of Cicero—no idle flattery here, but a tribute of just and well-earned praise: "Quis te fuit unquam in partiundis rebus, in definiendis, in explanandis pressior?" It would be impossible within our limits to resurvey, however rapidly, the ground traversed; one salient point in this critical pilgrim's progress may, however, be noted.

The journey is accomplished in four stages. Of these the first takes us to the death of Queen Anne (1714); the second to the Declaration of War with Spain (1739); the third to the close of the Seven Years' War (1763); and the last to the year of the Regency Bill (1788). Amongst the prominent features of the earliest stage is the rapid declension of the Restoration drama, which reaches its nadir under Colley Cibber, Mrs. Centlivre, and (later) Henry Fielding. The matter is handled here in a fashion which strikingly illustrates the dependence of literary form upon national movement. The birth of the Elizabethan drama (to go back to the beginning of the story) synchronized with a sudden outburst of national energy in every department. The blossoming time of that literary movement was brief, commencing with 'Tamburlaine' (1587) on the eve of the Armada, and reaching its highest point some fifteen years later. After 1603 its native strength began to show signs of waning; conscious endeavour after effect began to replace the old spontaneous bravery. With the death of Fletcher in 1625 the period of decline set rapidly in. Thus within the space of a generation came the rise, the culmination, and the decay of a great literary movement. How was this?

The rapid decline of the drama is commonly (as, *e.g.*, by Matthew Arnold) laid to the charge of the Puritans, who assailed the players and closed the playhouses. But "it is plain that the decay had begun when the Puritan was the victim instead of the inflictor of persecution." A glance at the course of political events reveals the truth. With the accession of James I. (1603) there comes a rift in the body politic—a cleavage between the Court and the nation at large. Loyalty is no longer the main current of popular sentiment; the hearts of the great middle class are estranged. Now the stage was an essentially aristocratic institution; it existed by and for the pleasure of the sovereign and the great nobles. While, then, as in Elizabeth's time, the Court which maintained the stage kept also the fealty of the nation, the drama could embody and reflect a powerful popular sentiment; but when there came a split, and the tide of political feeling turned against the Court and its adherents, then the drama, still clinging to its patrons, came to be identified with a tone and a tendency which, instead of leading, became more and more out of sympathy with the main body of the more progressive classes of society. In a word, the stage ceased to be the organ of the nation, and became transformed by degrees into the organ of a corrupt and servile class of courtiers, a class standing absolutely aloof from the mass of the nation in general. And with its transformation came its inevitable decline and fall.

Again, when the playhouses, closed by ordinance of the Lords and Commons in 1648, had been reopened by Charles II., what is often termed "a reaction" followed; in the words of Mr. Austin Dobson, "the drama, lawless with freedom, began to run shamelessly its riotous and disreputable course." And this development also is commonly laid at the Puritans' door; the deterioration, according to Macaulay, was "the effect of the prevalence of Puritanism under the Commonwealth." But

> "in what sense, in the first place, was there a reaction at all? The Puritans had suppressed the stage when it was already far gone in decay, because it no longer satisfied the great bulk of the nation. The reaction does not imply that the drama regained its old position. When the rule of the saints was broken down, the stage did not become again a national organ. A very small minority of the people can ever have seen a performance. [There were but two ill-supported theatres under Charles, both dependent on the Court.] From the theatre, therefore, we can only argue directly to the small circle of the rowdy debauchees who gathered round the new king. It may certainly be true, but it was not proved from their behaviour, that the national morality deteriorated.....The Restoration comedy was in one sense thoroughly 'realistic'; and I am inclined to say that in that lay its chief merit. There is some value in any truthful representation even of vice and brutality..... [But] though realistic in one sense, we may grant to Lamb that such comedy becomes 'artificial'.....because it supposes a state of things such as happily was abnormal except in a small circle."

Disapproval of the stage was not confined to the Puritans: Bossuet denounced it; and Jeremy Collier and William Law (who also attacked it) were Tories and High Churchmen. The result of Collier's denunciations was that

> "the theatre was left more and more to a section of the 'town,' and to the section which was not too particular about decency.....Comedy did not become decent.....The evolution took the form of degeneration.....When Congreve retired, and Vanbrugh took to architecture, and Farquhar died.....the production of comedies was left to inferior writers.....[who] were forced by the disfavour into which their art had fallen to become less forcible rather than more refined."

Thus we see how the drama, when once it had divorced itself from the strongest sentiments and aspirations of the nation, fell into gradual decay. It had come to represent the ideas and tastes of a class composed of the seamy side of the "town"; and the nation, unable to modify it in the direction of decency, relinquished it to the rakes, the fribbles, and the *intriguantes* of the metropolis. With the death of Farquhar it passed into a mere literary "survival," a condition in which it remained till the days of Goldsmith and Sheridan.

The composition of these lectures was an extraordinary feat for one already in the toils of a mortal illness. The buoyant and energetic style never flags, holding the reader to the close. We have here the quintessence of our eighteenth-century literature — the rich cream of criticism — the last skimming (to quote the quaint figure of Bacon) of an opulent brain. The Ford Lectures for 1903 fitly conclude the life-work of a nobly serious and impartial judge of books and men—a critic whose least merit, perhaps, was his admirably lucid and ungarnished style — *stilus sanus et vere Atticus, utpote pressus et tenuis, et qui minimum ab usu quotidiano recedat.*

Jeremy Taylor. By Edmund Gosse. "English Men of Letters." (Macmillan & Co.)

Mr. Gosse is always at home in the seventeenth century; and—partly, no doubt, because of his literary sympathy with his subject—this biography of Jeremy Taylor is amongst his best work. It is not from any plenitude of material; for, as he says, Taylor was biographically neglected after his death, and later ages have had to glean such material as they might, with the one contemporaneous support of Rust's invaluable funeral sermon on him. Since then biographers have had to reckon with only two principal publications: Heber's 'Life of Jeremy Taylor,' and Eden's elaborate revision of that 'Life,' which (as Mr. Gosse remarks) has not received the recognition due to its value. To these has since accrued supplementary matter, bearing specially on the Irish phase of Taylor's career (this from Ulster church antiquaries), which makes a completer biography possible. Mr. Gosse has treated Taylor with his most practised literary skill, with a proportion, an eye for pictorial and allusive detail, a critical sureness and discrimination, which hold the reader's interest and make for a more permanent value than is always the case in monographs written for a series. Mr. Gosse is never dull, and he has added to our knowledge of Taylor's life. In particular he has eliminated a small cloud of untrustworthy witness, by arriving at the conclusion that Lady Wray's epistolary account of Taylor is a forgery, or at best a mere compilation

so carelessly ignorant as to be of no value or authority. This is the alleged granddaughter of Taylor, whose letter was among the papers of William Todd Jones of Homra, used by Heber in his 'Life.' Mr. Gosse's volume would have importance from this detection alone.

The gradual development of the great divine's genius is brought out by Mr. Gosse with a peculiar clearness that has never been attempted before. This arises largely from his treating Taylor's books as what they are—the chief portion and feature of his life. Jeremy Taylor was no divine who sometimes published books; he was a writer whose energies took the water-bed of the Church. In this respect—to borrow a parallel from modern times and another communion—he was a Newman rather than a Manning. The son of a barber, he yet from his earliest schooldays displayed both his precocity and his purely intellectual trend. Mr. Gosse upsets more than one pious belief in regard to his ancestry, such as that he was descended from Dr. Nathaniel Taylor, burnt at the stake by Bonner; but himself suggests an assumption not less gratuitous, that Jeremy may have been connected with Dr. Thomas Taylor, teacher of Hebrew at Christ's College during the young Jeremy's boyhood, and "a brazen wall against Popery." So hardly shall a biographer avoid the delights of speculative theory! Born at Cambridge, Jeremy slipped easily and naturally into the University, where he lived the typical life of a recluse scholar, passing from scholarship to degree and fellowship with marvellous rapidity, distinguished already by that attractive sweetness which was no less eminent in him than intellectual brilliance, but not gregarious. As Mr. Gosse remarks, he had for fellows at the University Milton, Crashaw, Herbert, Fuller, and Henry More, yet with none of them did he come into relation. For that matter, it is scarcely less remarkable that none of these great writers to be came into relation with each other. The accident of a schoolfellow getting him to preach for him at St. Paul's brought reputation and the notice of Laud in his twenty-second year. Laud was delighted, but Taylor was too purely a preacher, too little of a divine, for the aggressive purposes of Laud, who had come to send a sword upon the earth. He transferred Jeremy to a fellowship in his chosen college of All Souls, Oxford. There for two years he remained, cramming the Fathers and acquiring the arts and learning necessary for seventeenth-century controversy.

No doubt Taylor was by nature wholly imaginative and deficient in solidity. Yet it may be doubted whether we should thank Laud for endeavouring to convert him into a school divine. It was this training which spoilt the earlier, and appeared intermittently with evil effect in the later, writings of Jeremy Taylor. It did not make him an acute controversialist, a sound casuist, a deep theologian; but it did for a time retard, and afterwards alloy, the development of a splendid rhetorician. Yet at Oxford he did much to broaden his naturally quick sympathies. On the one hand, he was allied with the Franciscan friar Franciscus à Sancta Clara, the friend also of his patron Laud; on the other, with the sceptical and subtle-witted Chillingworth, who amicably blamed his one-sided controversial methods. From all this he emerged at last what we should now call a broad-minded High Churchman, who could win the respect even of so fierce a Puritan as Milton, as one whose

> life, learning, faith, and pure intent
> Would have been held in high esteem with Paul.

In his early publications, the 'Sermon on the Gunpowder Plot' and 'Episcopacy Asserted,' there is no token of the Jeremy Taylor who was to be a glory of English prose. His imagination, his opulent fancy, are not even foreshadowed; they were overlaid and choked by masses of dry learning accumulated at Oxford. The style in the 'Sermon' is cramped and uneasy; in the 'Episcopacy Asserted' it has become clear and direct, but is still bare and arid. The copious variety of his best work could not be suspected from these efforts. His best friend was misfortune—the rebellion which, depriving him first of Laud and then of his next patron, Lord Hatton of Kirby, cooped him in the obscurity of a South Wales parish as chaplain to Lord Carbery and his lady at their house Golden Grove. It cast out the Laudian training; it removed him from books and pedantry. He could no longer crowd his writings with casuistic and patristic learning, with bristling Latin and Greek quotations. Forced back on itself, his native genius began to find out its way. Above all, it set him preaching to a small, sympathetic, and cultured audience of the resident gentry, which—under these beneficent conditions—drew forth his rhetorical powers in their highest form. The cast of his genius had an essential kinship with that of the poet, in its profuse imagery, its luxuriant fancy, and—like the poet's—needed for its development that his mind should be stored by suffering and experience. Family no less than public calamity contributed to this result at Golden Grove, and still further humanized, moreover, his naturally sweet and sympathetic character. To this Welsh exile, this enforced retirement, which he looked on as a misfortune, belongs his greatest work — all the work by which he is immortal.

The change came with no burst, but gradually, throughout a series of books conceived during his earlier period, when he was rector of Uppingham or accompanying the army of Charles I. An 'Apology for Liturgy,' the 'Liberty of Prophesying,' show a style steadily clarifying itself; his religious romance (as it may almost be called) 'The Great Exemplar' shows also the unfolding of his fancy. The 'Holy Living,' his first book entirely conceived at Golden Grove, Mr. Gosse has the independence to pronounce over-valued as a literary work; and we are at one with him. It lacks the imaginative power which makes its successor, the 'Holy Dying,' the first of Taylor's great books. But it was with the two volumes of sermons preached at Golden Grove, the publication of which we owe to the instigation of his friend and patroness the first Lady Carbery (who died before their appearance), that his genius culminated. There is Jeremy in all his glory, especially in the first section, later published, though first in time. In order to judge Taylor one need not go further.

He has more various power and richness than any of the great seventeenth-century masters of prose. That quality of sweetness which endeared him to his friends and made him a popular director humanizes also his writings, and it is wedded with a playful humour, a quality which only Fuller, in different fashion, possessed. Even in the labyrinthine 'Ductor Dubitantium' comes a description of Chillingworth, who

> "when he read the Roman doctors was very much of their opinion, and as much against them when he read their adversaries; but kept himself to the religion of his country, concerning which at all times he remembered that there were rare arguments and answers respectively, though he could not then think on them."

In the sweet and bantering pleasantry of this there is something akin to lovable Dick Steele. But while these traits humanize Taylor's magnificent rhetoric, bring it nearer than the remote and lonely splendour of his great rival, Sir Thomas Browne, its master quality is, by general consent, the prodigious activity of his fancy, lavishing itself in endless imagery. He seizes on all natural objects and phenomena, and converts them to radiant illustration, with a universal chemistry scarce paralleled outside Shakspeare. This delighted and delighting profusion is echoed in his style, which, at such times, heaps up its clauses and its "ands" with a breathless and zestful prodigality. Let us confess it runs riot to the extent of lacking structural firmness and completion; yet its copiousness has a generous glory, fountaining forth like an organ in blast from all its pipes. And (as Mr. Gosse points out) he can mingle these flocks of clauses with succinct, shapely, and quite modern sentences. Mr. Gosse, too, happily observes his sensitiveness to all images drawn from light. We might say all radiant things, from rosebuds to young children, appeal to his own radiance of power. Tender beauty and sublimity are equally at his command.

But beyond his province of rhetoric Taylor was weak; in pure intellect he did not excel, and no study could make him a controversialist or a great divine. Thus, when years quieted the ferment of fancy, he declined. From the time he left Wales he put forth no more great work, and his Irish episcopate saw a fine genius pass away in dreary ecclesiastical brawls. His maturing was slow, his decay quick; some three years out of fifty cover his greatness. But those years at Golden Grove were golden years, and have left to all time some of the most golden prose in literature. Beyond this, and his gentle and zealous life, Jeremy Taylor has the glory that (in the 'Liberty of Prophesying') he was first to preach the principles of toleration. It was a sad irony which doomed his latest years to the forcible suppression of the Ulster Presbyterians.

The Island Pharisees. By John Galsworthy. (Heinemann.)

The oddness of this book is not its least striking feature. Not that its oddness is too obvious, for it comes rather from a certain unfamiliarity of thought and matter than mere eccentricity of manner or method. We doubt if the majority of good islanders will be gratified, edified, or greatly enlightened by this critical survey of themselves and their complacent attitude towards some of their own institutions and leading characteristics. This satire makes one think perhaps a little too "furiously" even for more observant and critical folks. It takes a light and narrative form; it is subtle, for though the real intention is always manifest, it is not always over-emphasized. The indictment is sincere and severe, keen and quiet, and not over kind—and there is something in it, though not, perhaps, so much as the author supposes. The number of uncommon objects in life—even novels—is, in spite of advertisements, limited. 'A Man of Devon,' from the same pen, may be therefore remembered by some people. 'The Island Pharisees' is still more notable. The characters in it are cleverly turned into concrete human beings, yet each stands in some sort for an idea, a thought—in some instances a determined absence of thought. The author's notion is that one idiosyncrasy of the islanders is a settled distrust and dislike of all mental processes likely to result in criticism of the thing that is—at any rate in their own island. They wish not only to ignore their deeper longings and feelings, if they have any, but also to turn from the thought of the sorrows and sores that writhe beneath the surface of their smiling prosperity and grave respectability. Want of insight and sympathy, not lack of practical aid, is the chief arraignment. The author has used a young foreigner, an alien onlooker, to illustrate and deepen his, or rather Richard Shelton's, views. The foreigner, a very talented impersonation, will not be agreeable to all readers. His luminous reflections, spoken or merely suggested, react on the already impressionable temperament of the hero, and make a species of chorus to his own thoughts and observations throughout the story. *Hero* and *story* are not, however, the words to use in connexion with this sufficiently well-born, well-bred, well-off young man and his peculiar experiences. He returns to his native shores after a period of foreign travel. Absence has sharpened his senses to what is at first a merely pleasurable feeling of contrast between what he has left and what greets him at Dover Station—the manners, speech, and tone around him. He has hardly seated himself in the train (for no particular reason he has chosen a third-class compartment) before he feels his casual observations deepening and strengthening. The presence of the young foreigner already mentioned is partly responsible for the dropping of scales from his eyes. He begins to see his chance companions and countrymen of both sexes as it were through another man's eyes. This process does not cease till the last page in the book, and culminates in an upheaval of his own outward life as well as inward thought. The actual episodes and general trend of the action need not be indicated here, though there are humour and strength in parts. Several of the men and women, gentle and simple, and especially a girl of good family, are not to be overlooked. They are—if we admit the premises and the position—excellently imagined and realized. Without being the "ill bird" of the proverb, we may recommend this book to our fellow-islanders.

Gods and Fighting Men: the Story of the Tuatha de Danaan and of the Fianna of Ireland. Arranged and put into English by Lady Gregory. (Murray.)

The 'Forus feasa ar Eirinn' ('Foundation of Knowledge on Ireland') of Geoffrey Keating, finished in 1629, and read and transcribed in every Irish-speaking part of Ireland during the two succeeding centuries, is the latest literary summary in Irish of the historical tales, traces of which are to be found in Irish books for many previous centuries. Leabhar na Huidhri, an existing manuscript written about the year 1100, shows that many of these tales were prevalent before that date. The glossary of Cormac, the composition of which may be attributed to the tenth century, is evidence that in the year 900 they were part of literature. The Irish manuscript numbered 1395 in the library of St. Gall carries them back to the eighth century, and as they were then part of common knowledge, it is easy to believe that they were well known two or three centuries earlier. It is, therefore, a justifiable hypothesis that they were in existence at the time of the introduction of writing into Ireland from Italy. Had they, when first met with, been attributed to any one great author, it is probable that some indication of this attribution would have survived.

Such is the nature of the evidence which justifies the belief that these historical tales of the early history of Ireland are older than the fifth century and the introduction of writing into the island. How much older they are is unknown, but the remote period to which they can be traced, and the study of their development and elaboration, lead to the conclusion that they were the foundation of Irish literature. They present considerable variations in detail, but are constant in certain particulars. Thus, three races in the same order—the Firbolg, the Tuatha Dé Danann, and the Gaedhel—are always represented as the successive rulers of Ireland, each associated with particular topographical features and particular names of illustrious men. That all this, whatever its origin, is to be regarded in its existing form rather as literature than as historical narrative, is shown by the fact that it is difficult to trace in the accounts of these races any distinctive linguistic or social characteristics. They have tribes and kings and administrators of laws and hereditary artificers, resembling those of the Irish of the early Middle Ages, and not a single sentence of any speech but Irish is put into their mouths. When the Gaedhel, or, as they are often called, the race of Miledh, are established in the land, there are further developments of historical tales. A great series, of which the centre is the famous Tain Bo Cuailgne, relate to the times of King Ailill and Queen Medhb, the exploits of Cuchulainn and his friends and foes. The heroes, the character of the adventures, and the general style of these tales are uniform. Another series deal with events in the days of a later king, Cormac Mac Airt, and of heroines and heroes of his time—Graine, and Finn, Oisin, Osgar, and Caeilte. They too have their proper characteristic epithets, and are associated also with topographical features. In all their adventures these heroes never fall in with those of the time of Ailill and Medhb, and their histories are related in a totally different style from those of Cuchulainn and his contemporaries. Both series are joined on to the period of the introduction of Christianity into Ireland, but in different ways, for the survivors of the Court of Cormac Mac Airt are represented as talking on earth with St. Patrick in the Agallamh na Senorach, while in the Siabhar Carpait Cuchulainn is called up from Hades by St. Patrick to prove the power of the saint, and thus help to overcome the doubts of the pagan king Laeghaire.

The stories of the heroes of King Cormac Mac Airt's day are of a higher degree of literary ability, and show more true poetry and less mere marvel, than those which tell of the reign of Ailill and Medhb, and they are more closely connected with later Irish literature.

Such is the scope of the tales of Lady Gregory's book. They are all interesting, and most readers will agree with what Dr. Butcher is quoted as saying about a story of Cuchulainn: "It opened up a great world of beautiful legend, which, though accounting myself an Irishman, I had never known at all."

Many of the tales are taken from the 'Silva Gadelica' of Mr. Standish Hayes O'Grady. It is a pity that some of the other contributing translators, and Lady Gregory herself, have not followed his example of translating good Irish into equally good English. It is a harmless affectation of Dr. Douglas Hyde to make believe not to know enough English to translate Irish, and to prove his Irish patriotism by writing broken English. Prof. Kuno Meyer appears to think that obsolete English words express the meaning of simple Irish better than everyday modern words, and thus his heroes *fare* instead of going, and reach their *steads*, instead of their homes, and employ a *wright* to work for them, instead of a carpenter. An Eastern proverb says, "The words of kings are kings of words," but Lady Gregory prefers to use an intentionally illiterate method of expression at the Court of the King of Tara, because in a cottage at Kiltartan she heard a sad story of the death of kings so told. But the cottager meant to tell the tale in the choicest language he had, and he would like to hear a story in English such as Goldsmith's rather than in this artificial language. A graver fault is that, to support an untenable historical hypothesis, Lady Gregory has tampered with the text of some of the tales, and left out such great names as those of Cormac and of Art. But these are critical objections to a book which is not meant to be critical and which will do good service by encouraging the reading world to make the acquaintance of Irish literature.

Highways and Byways in Sussex. By E. V. Lucas. With Illustrations by Frederick L. Griggs. (Macmillan & Co.)

Sussex has recently found its laureate in Mr. Kipling, whose poem in 'The Five Nations' will become the inevitable quotation for the use of all writers on this county. We had the curiosity to wonder whether Mr. Lucas had made use of it, and came pat upon the opening stanza, slightly misquoted, on the second page of the book, and a further five stanzas later. Mr. Kipling has summarized the essential physical features of Sussex in a way which must rejoice the hearts of all true lovers of their county from Selsey to Rye. Mr. Lucas has summarized the geography, the history, and the personal associations of Sussex in a volume of 400 pages. He must have found it a pleasant task when he set about preparing this book as an addition to the engaging "Highways and Byways" Series, for he has intimate knowledge of his subject, considerable literary ability, and the necessary enthusiastic appreciation of the beauties of breezy, invigorating downs, rich parks, and retired woodlands.

If I see well, I'm king of what I see,

says Mr. Meredith in one of his illuminative poems, and the truth thus crisply put is one that is becoming ever more widely recognized. Hence the publication of various series of books which are taking the place of the dry, old-fashioned "guides," connoting a widening interest in the beauties of scenery and in matters of personal and historical associations. Mr. Lucas, with a proper enthusiasm for his district, shows how we may take to the open road in Sussex—he provided us some years since with a delightful pocket companion for such occasions—and with deviations down lanes, through footpaths, and over pathless downs, may find pleasures inexhaustible. His method, so far as he can be said to employ one, is pleasant. He does not mark out definite "tours" to be followed by his readers, but, taking various places as centres of interesting country, zigzags across Sussex from the north-west, about Midhurst, to the border country of the north-east in the neighbourhood of Tunbridge Wells, thus providing hints as to those places at which one may best stop to study a particular district, for most districts will bear study if only the student is equipped with a proper love of the country. If we but walk, or ride, or drive from point to point, we miss more than half of the beauty and interest of the country through which we are travelling. We want time for digressions up every hill, down every promising byway, along every promising footpath, and all such are promising wherever a tantalizing bend, dip in the land, or overhanging bough cuts off the view. That Mr. Lucas, with pen in hand, is himself a master of the art of divagation, he shows amply in the course of this volume. Perhaps we should not quarrel with him greatly on that account if only his work had been provided with a fuller index.

In history Sussex has its chief importance as providing the battle-ground on which Harold and William of Normandy fought for the English crown, and the incident here receives adequate treatment in the light of modern research. In the story of our literature the county has no great association beyond being the birthplace of Shelley; but Shelley, though born and brought up at Field Place, passed his short, active life away from his native county, which played virtually no part in his poetry. Mr. Lucas is, however, able to point to many notable authors, characters, and other celebrities who were natives of or sojourners in Sussex. Brighton, of course, since the Prince Regent made it fashionable, has known almost everybody; but, apart from those who have visited Thackeray's "Dr. Brighton," there are other memorable literary associations. Coleridge introducing himself, in 1817, to Cary on the beach at Littlehampton, while the translator of Dante was reading Homer to his son, seems a subject made to the hand of some painter of pictures. It was at Felpham, about half a dozen miles west of Littlehampton, that William Blake saw a fairies' funeral—Felpham which the poet-painter declared to be

"a sweet place for study, because it is more spiritual than London. Heaven opens here on all sides its golden gates; the windows are not obstructed by vapours; voices of celestial inhabitants are more distinctly heard, their forms more distinctly seen; and my cottage is also a shadow of their houses."

At Felpham, too, Hayley, a Sussex man, lived, greatly honoured by the readers of his time, died, was buried, and lies unremembered by readers of to-day. Cowper visited Sussex, but was unable to write there, so made but a brief stay before returning to his loved Weston. Lamb, whom Mr. Lucas felicitously describes as "fastidiously urban," visited Brighton, and wrote afterwards in the very abandonment of whimsicality of one of the smallest of Sussex churches. Of Brighton Mr. Lucas writes with particular success, indicating at once its history and characteristics within the sufficient space of a single chapter. A full-page quotation from 'Dombey and Son' appears to us to be redundant. If Dickens, why not Thackeray? If Dr. Blimber's, why not Miss Honeyman's, or that memorable interview at the Pier in 'Philip'? But such extracts from novels are really not wanted in a book of this character; a reference to them should be sufficient for those educated readers to whom such a book is likely to appeal. Later, when dealing with Winchelsea, Mr. Lucas quotes more fittingly a couple of pages from 'Denis Duval'—more fittingly because Thackeray was dealing with the actual history of the town. Shakspeare is made to contribute three pages on the flimsiest excuse; but when mentioning Bates's Oak in Perham Park, and referring to Bates as an archer at Agincourt, Mr. Lucas misses the opportunity of pointing out that he is one of the three soldiers who have a straight talk with the king on the eve of the battle in 'Henry V.' In this matter of quotation Mr. Lucas evinces a courageous freedom, drawing not only upon older writers on the county and its worthies —Taylor the Water Poet, Fuller, and Cobbett —but also on such recent ones as Richard Jefferies, the retiring author of 'Idlehurst,' and various living bards. He might have recalled that Mr. A. J. C. Hare gave us a 'Sussex' about ten years ago.

While writing as one who sees well, and suggesting a sense of the restfulness of the great parks of Sussex, of the invigoration of her lanes and woodlands, Mr. Lucas does not neglect the human interest in which his county is rich and varied, ranging from Jack Cade to Mr. Kipling, from William Blake to Thomas Paine; and on the subject of the national game of cricket he waxes enthusiastic again and again as he touches upon the towns and villages associated with Newland, Nyren, Noah Mann, and other heroes of the cricket-field. He is repeatedly—and with justice—indignant at the way in which village churches are kept locked, and only to be seen as "show" places after hunting up the holders of the keys. The frequent happiness of the author's style is notable, though occasionally we find indications of haste in production, and of affectation. We have referred to Lamb's being described as "fastidiously urban"; happy, too, is this of Verdley Castle, "Utilitarianism was too much for it, and its stones fell to Macadam." A writer of Mr. Lucas's ability should not spoil a passage telling of the lark's song on the downs by closing with a packing of the sublime and the ridiculous into two such words as "cosmic twitter"; and he should not apply the word "miscreant" to a notable public man; it is tasteless, if not libellous. Of Hawker of Morwenstow we are told "he was not himself a smuggler, but his parishioners were"; and of the well-woman at the Tunbridge Wells spring, "Those visitors that descend her steps are impelled rather by curiosity than ritual, and many never return"—which is ambiguous.

The book is so good that we must not end with dispraise. It makes a reader already at home in Sussex desirous of going off again to its grand downs, while Mr. Griggs's excellent drawings render admirably many things we know and strengthen our wish to visit those parts of the county as yet unfamiliar.

NEW NOVELS.

The Vineyard. By John Oliver Hobbes. (Fisher Unwin.)

The scene of Mrs. Craigie's new novel is provincial, the characters are provincial, but the atmosphere is literary. Jennie Sussex, Gerald Federan, Rachel Tredegar, Helmyng, and Harlowe are not simple with the simplicity of country folk who accept the conventions. They are infected with the modern disease of self-consciousness; they are always pulling their souls up by the roots in order to see how they grow. In fine, every character is a projection of "John Oliver Hobbes." It is true that each character is clearly drawn, but behind all the differentiating traits we find the same temper, the same spirit, a bitter wistfulness, a pitiful irony, an acid compassion. The spiritual analysis is carried on not only by the characters, but also by their creator. Indeed, Mrs. Craigie's method may be compared to that of the vivisector. Her creatures are alive; they respond to her stimulus, and as they respond she explains the response. This method sacrifices the life of the emotions to

the life of the mind. Mrs. Craigie is not interested in the physical side of love. She does not greatly care whether Federan marries Jennie or Rachel. What she cares for is the drama of mental moods, spiritual postures, and imaginative attitudes. Hers is a subtle, shadowy realm, and its denizens lack the beef and the blood of the characters in less sophisticated and more popular fiction. But life and love have grown too complicated for bold, broad, slapdash treatment, and the dim recesses of the modern mind must be explored by new paths. The charm of Mrs. Craigie's extremely delicate art is its equipoise between realism and romance. Jennie, for example, is sheer romance shot with sheer realism. Her imagination is romantic, while her brain is cool reason. She is a fine and by no means rare type of modern woman, the woman in whom the dualism of passion and perception sets up a perpetual interplay of the senses. Rachel is not so vivid, but her maid Tagg is a perfect miniature. Indeed, all Mrs. Craigie's women are sharply characterized. Her men are not so sure and salient. Federan is curiously un-English. He is a French lover; and to us Mrs. Craigie's men are all tinged with Gallicism. Another Gallic quality is the intellectual cruelty of her method. Her bitterness seems to grow keener. Towards women she is peculiarly remorseless, though her most cutting strokes are often followed by a restrained sigh. Here are some epigrams. Mrs. Puddifant's figure was

"not all it had been in some respects, and very much more than it had been in others."

"Nothing is utterly false. A sham jewel is genuine paste."

"The young of both sexes often take the still happiness of being loved for love itself."

"Humour is the refuge of the disappointed wise: the disappointed unwise take to religion."

The book is disfigured by misprints. It is really time to ask publishers or authors to make a stand against the growing laxity in this respect.

The Red Leaguers. By Shan F. Bullock. (Methuen & Co.)

The scene is here laid in the district which formed the background of the admirable 'Squireen,' and one or two characters from that story are again brought before us; but the present novel is more artistic in execution, and far wider in scope than its predecessor. It is the history of an imaginary Celtic insurrection, supposed to take place in the near future, and purports to be written by one of the rebel leaders, who, as has often happened in real cases of this sort, belongs to the Protestant section of the community. In spite of a determined resistance on the part of the loyal minority, the rebellion is at first successful; but the national spirit of *laissez faire* and lack of staying power lead in the end to a hopeless and most humorously depicted collapse. The chronicle of these vicissitudes shows a power of lucid and picturesque narration and a minute accuracy in detail unsurpassed amongst Irish novelists of the present day. We cannot help thinking that the author, while obviously striving after impartiality, has done a little more than justice to the good qualities of the Ulster Protestant; but his belief that the deadly religious animosity which is Ireland's chief curse still smoulders fiercely as ever on both sides, under much apparent courtesy and kindness of intercourse, is, we fear, only too well grounded in fact.

The Story of Tonty. By Mary Hartwell Catherwood. (Grant Richards.)

"The romancer," says Mrs. Catherwood, "is covered with the dust of old books, modern books, great books, and out of them all brings in a condensing hand these pictures of two men whose lives were as large as their continent." The two men are La Salle and his friend and companion Henri de Tonty, who in the seventeenth century explored the western parts of North America. The author's object has professedly been to write Tonty's story rather than that of the better-known La Salle, but the narrative is intimately concerned with both. It is obvious that out of La Salle's schemes and expeditions sufficient material for a full novel could not be obtained, save by a master hand. Stevenson would have loved to write of those wild journeys. But Mrs. Catherwood has thought to supplement her interest by furbishing up two love stories. La Salle is provided with an affair of the heart, the object of his affections being Jeanne de Ber, a young dévote; and Tonty, not to be out in the cold, is supplied with a sweetheart, Barbe, who is represented as La Salle's niece. It is to be doubted if even these strands are adequate to give the tale unity. The action straggles; the narrative is divided into three parts, to which the dates 1678, 1683, and 1687 are severally affixed; and we feel no very great interest in the explorer's success or in his love-making. The story is carried to the tragic death of La Salle in the wilderness, and the union of Barbe and Tonty. We fear that the author has unduly hampered herself by her choice of a subject; for she shows much skill in her characterization and an unusual tenderness in her writing, which are reasons for regret that she should have been tempted to use these properties on an unprofitable theme.

The Watcher on the Tower. By A. G. Hales. (Fisher Unwin.)

This is a tale of London political and society life at the period of the Napoleonic wars, with a strong Russian and Jewish interest. Mr. Hales has a very good idea of the construction of a rattling sensational narrative, but his method of treatment appears to be that of a newspaper correspondent, who wishes to turn out a picturesque column of material in haste for telegraphic dispatch. He maps out a number of situations, and converts them into what American journalists call "good stories." He is perhaps at his best in describing a fight, between men or game-cocks. Cock-fighting he handles with special and affectionate enthusiasm. Israelites who have made any study of the history of their own people, and of the human race, will be more amused than flattered by his generalizations regarding the Jews of his story, effusively eulogistic as these are. His notion appears to be that all Jews are the lineal descendants of kings, and men whose "pedigree" was ancient and honourable before the ancestors of any of the other peoples in the world had been heard of. Here and elsewhere he is crude and lacks insight.

The Vulgar Truth. By L. Lockhart Lang. (Arnold.)

This is a brightly written story of modern society life. One hardly knows why it is called 'The Vulgar Truth,' unless because a number of its characters, put forward as types of what are called "smart sets," are very vulgar. On the other hand, its three principal characters, a doctor, his wife, and his niece, are very decent and agreeable people. The unfortunate husband of the worst of the "smart" women, Lady Flavia, is also a likable person, despite his peculiarities; and their doings are depicted with all the brightness and glitter of drawing-room comedy. In fact, there is a good deal in the story that suggests the theatre. It is amusing, not badly written, and could be read easily upon the laziest of holidays, without the exercise of any thought. A certain cleverness is requisite for the production of this sort of thing, and we find both cleverness and deftness in 'The Vulgar Truth,' as well as elements of farce and exaggeration.

A Comedy of Conscience. By S. Weir Mitchell. (Edinburgh, Douglas.)

Mr. David Douglas was the pioneer of American books in this country; he introduced to us originally almost all those of Mr. Howells; and his latest issue is this story by a popular writer across the Atlantic. The theme is of the slightest, but it is handled agreeably and with a sense of humour. It depends merely upon an accident in a tram-car. Serena Vernon sat next to a gentlemanly person, who made off with her purse, but involuntarily left behind him a valuable ring, worth eight hundred dollars. The problem, therefore, is simply—since this man stole my property, can I appropriate his? Of course, this is complicated by the possibility that the ring may have been annexed from some one else. She therefore consults her conscience, and finds no help there. The parson argues that she cannot claim the ring, but suggests that she should devote the proceeds of its sale to church work! Other worldly friends have no scruple in laughing at her scruples, and her attentive and wealthy cousin John Winterbourne is not sorry to see her drifting into a perplexed condition in which she must seek his assistance. Ultimately, Miss Vernon advertises, and becomes a celebrity. Apparently the ring belongs to thousands of people. But with Mr. Winterbourne's aid she identifies the thief, and secures peace—also a husband. It is a pretty piece of comedy, and suggests a delicate touch. One can almost see it making into a one-act curtain-raiser. Perhaps that will be its fate. As an airy trifle, light as whipped cream, it suffices in its present form.

His Eminence. By Lady Helen Forbes. (Nash.)

This is a well-told story of the eighteenth century which keeps the attention and interest on the *qui vive.* Lady Helen Forbes has got well into the atmosphere of the

time and place chosen. Strife of tongues and intrigues of various sorts hold high revel in the ancient town called Montechiari, situated in the fastnesses of Northern Italy. The most carefully wrought and important personage in the coil is his Eminence the Cardinal d'Este, who from small beginnings —in spite of his great name—comes to be part regent and part ruler of the ancient dukedom which has survived many changes, and in the closing years of the century still stands as in mediæval times. The great Revolution has just taken place in France, and the spirits of unrest and misrule are abroad in Europe as well as in the mimic court of Montechiari. The young Corsican general is about to invade Italy, while the Montechiarians are busy settling or refusing to settle their small disputes. Mutterings, too, from the wretched folk in the low town are to be heard directed against the aristocrats in the high town. Their complaining scarcely reaches the palace where the young widow-duchess and regent dances and makes love to a handsome captain of the Guard, heedless of these and other signs of the times. The enthusiasm is all for the ambitious Cardinal, not for the fair "foreign woman," as they call the Duchess. The drawing of these people and others shows some knowledge of human nature in general, as well as of the particular period. The struggle for power between the Cardinal and the lady is made to seem very real. So is the strange dotage of the aged archbishop, who can and does look back on the Court of more than one of the Louises, not always too discreetly. The Little Sister of the Poor is prettily drawn, so are the ducal children. Once or twice the Duchess reminds one of Stevenson's Princess Serafina, though the former is in every sense inferior. The book is written with taste and some strength, though the apparition of Napoleon is not particularly vivid. It closes in an atmosphere of gloom, the sombre hue of real life rather than the colours of romance.

The Law of Life. By Anna McClure Sholl. (Heinemann.)

To play faithfully the part one has chosen —that is the simple rule of conduct to which the imposing title of the law of life is given in this story. A charming young lady is married to a middle-aged professor of mathematics at an American university, so busily engaged in the writing of learned treatises that he neglects all his domestic and social duties. At the same home of learning is a younger professor, more conscious of the claims of beauty, upon whom Mrs. Penfold learns to look more tenderly than upon her industrious husband. This brings her perilously near the verge of divorce, but she contrives to keep an affectionate respect for the scholarly and absent-minded being to whose life she has linked her own, and, actuated alone by a desire not to hurt his feelings, resists the temptation to leave him. If the outlines of the story are familiar, the treatment is original and clever. Mrs. Penfold and Richard Waring are both drawn with a skilful hand. Their love scenes, in which a strong note of passion is sometimes struck, are written with a fine sense of delicacy and restraint. Some of the minor characters in the story talk overmuch in epigrams, but the dialogue as a whole is bright and interesting. A want of simplicity is the chief defect of the author's style.

The Despoilers. By Edmund Mitchell. (Cassell & Co.)

This "story of a missing will" is not so commonplace as the central device would indicate, for the action takes place mainly in Tenerife and Brazil, and the local colouring is dexterously managed. But four unscrupulous lawyers are surely too many for one novel! England is responsible for two out of the number, and we vaguely wonder what becomes of the London practice of such gentlemen while they are careering all over the world to spite a legatee, with a deceased client's will in a brown kit bag, and indulging in similar eccentricities. The author's knowledge of the methods of the "pettifogging" profession is not commensurate with his hatred; for instance, he represents a draft will as written on parchment. The book is altogether too melodramatic, but a strong situation occurs here and there, in spite of manifold improbabilities.

CLASSICAL BOOKS.

The Annals of Tacitus. Books I.–VI. An English Translation, with Introduction, Notes, and Maps, by G. G. Ramsay, Professor of Humanity in the University of Glasgow. (Murray.)—There are signs of a widespread and growing interest in classical authors. There was the same thirst, but stronger, in the sixteenth and seventeenth centuries, which we have to thank for that series of incomparable translations which, whatever their merit as "cribs," must always rank high amongst the treasures of English literature. But the demand and the supply have not been so well matched since. Translations there have been in plenty during the last two centuries, from the prolific Thomas Taylor to Bentley and Bohn; but almost all lack the virtues of style which alone can give permanent value to this class of book, and secure for it a place in literature. The translation has been regarded too much as a crutch for the weak, and its possibilities as a literary work neglected. Of late there has been a change in this respect, but the translations have gone to the other extreme, and become affected.

Prof. Ramsay has done a distinct service to letters by his introduction, which we regard as the most important part of his book. It is an essay of eighty pages on the translations of Tacitus in several European languages, which touches new ground, and is interesting as a critical study. He draws attention to the merits of the Italian and French renderings, of which he gives specimens. In M. Panckoucke's list of translations, he says,

"we find that France stands at the top with 153; next comes Germany with 142; Italy can boast of 63, England of only 35.....standing at the bottom of the list in point of number, and as a whole, it must be admitted, in quality also."

We do not agree with the last statement, and Dr. Ramsay admits himself that

"German scholarship is more celebrated for its learning than for its style; and I soon found that a German translation, however good, could afford no guidance for a translation into English."

For conciseness and force he gives the palm to Davanzati's version in the "volgare Fiorentino," first published in 1596, which seems to combine with terseness a command of racy idiom reminding us of the Elizabethans. The French translators, Lemaistre, D'Ablancourt, De la Bléterie, and De la Malle, are remarkable, as we should expect, for brilliancy, and excel in rendering the epigram. One example may be quoted from Dr. Ramsay's pages. The sentence (i. 75, 2) *sed dum veritati conseditur, libertas corrumpebatur,* is rendered by M. de la Bléterie, "La Justice y gagnait, mais du dépens de la liberté." "With this," says Dr. Ramsay,

"we may well compare that of Grenewey, who, as often elsewhere, goes to the point with a homely phrase: 'but whilst he laboured for justice, liberty went to wracke.'"

This brings us to the English translators, of whom Dr. Ramsay has so poor an opinion. It is true he makes an exception of Grenewey, but he is unjust to Sir Henry Savile, about whom, by the way, he is oddly mistaken. He assigns Savile's work (p. xxxviii) to 1698, and states that it is based on M. Amelot de la Houssaie's translation, with 'Réflexions Politiques' (1690). But Savile's 'Ende of Nero and Beginning of Galba, Fower Bookes of the Histories of Cornelius Tacitus,' with the 'Life of Agricola,' came out in 1591. It has the vigour and strength of the writers of the great age, and although not so pithy as Davanzati, nor so rich as Holland and North, is worthy of its place amongst the Elizabethans.

Of Grenewey's version of the 'Annals,' afterwards published along with Savile's, we need not speak, as Dr. Ramsay has recognized its merits; but we should put it higher than he does; and we do not think that the Englishmen need shirk comparison with the French and Italians in point of dignity.

Coming now to Dr. Ramsay's own translation, we have first to notice that he accompanies it with a series of useful explanatory notes. These are intended in the first instance for those who are not scholars, and therefore they contain a good deal of elementary information as to history and antiquities; but they contain more than that, and their lucidity and good sense will make them valuable to the more serious student. The translation is idiomatic, and commendably free from the stilted inversions which are the besetting fault of translators from the Latin. In point of accuracy nothing need be said; Dr. Ramsay's fine scholarship is known, and in style he is superior to Church and Brodripp. He is more readable, and will appeal to the educated man who enjoys his Macaulay and his Gibbon, as well as to the student in search of knowledge. It may be that the definitive translation of Tacitus has yet to be written. Nevertheless, Dr. Ramsay has achieved no mean feat in this age of vulgar verbosity by his strength, clearness, and dignity of style.

The Œdipus Coloneus of Sophocles. With a Commentary abridged from the Large Edition of Sir R. C. Jebb by E. S. Shuckburgh. (Cambridge, University Press.)—Prof. Jebb's incomparable editions of the extant works of Sophocles ought to be in the hands of as many students as possible, so that we welcome an abridgment which gives his text, almost all his splendid commentary, a liberal percentage of the introductory matter, and a selection of his critical foot-notes with English in place of Latin. Of course, by all except students who are learning by practice how to turn Greek into passable English, the absence of the translation given in the unabridged edition of the 'Œdipus Coloneus' must be regretted. Dr. Shuckburgh has performed his task of curtailment and arrangement conscientiously, but he has occasionally forgotten that with a translation some notes would be superfluous which without it are required. For instance, he has incorporated "feathered choir" by the interpretation of πυκνόπτεροι (ἀηδόνες), v. 17; but there is no note on δή, v. 23, the translation giving "now" in

"Canst tell me, now?" or on γένησθε, v. 86, "show yourselves"; or as to the rendering of δύσφρονος ἄτης, "the doom of a dark soul." Among the few illustrations added by the new editor might have been included the criticism of Euripides, 'Phœn.' 538, οὐχ ἅπαντα τῷ γήρᾳ κακὰ πρόσεστι, on γῆρας..... ἵνα πρόπαντα | κακὰ κακῶν ξυνοικεῖ (1237 f.); and from v. 1276, ἀλλὰ="at least," a reference back to v. 241, and Euripides's reminiscence, 'Electra,' 432 ff., νᾶες... | πέμπουσαι χοροὺς μετὰ Νηρήδων, of vv. 717 ff., πλάτα... | Νηρήδων ἀκόλουθος, if there had been any necessity to add to Prof. Jebb's judiciously selected wealth of annotation.

Demosthenes on the Crown. Edited by W. W. Goodwin. (Cambridge, University Press.)—We offer Prof. Goodwin's abridged edition as cordial a welcome as we gave his large edition of the 'Crown' some three years ago. Our eulogy need not be repeated, but we must reiterate that the order τοὺς εἰς τὴν πόλιν ἀνθρώπους ἀφικομένους, § 201, and the gnomic futures ἐθελήσει, ἡγήσεται, § 205, should have been noticed. We venture to suggest that "the real meaning" of εἰ... ἐπεχείρουν...ἐπιτιμήσειέ μοι (§ 206. 1-3), is, "*if I were* (now) *undertaking to tell you this*," ...ἦν ἂν ἐπιτιμήσων μοι, rather than "the result would be (ἦν ἄν) that *all would justly censure me.*" It is satisfactory that the valuable essays and historical sketch have been retained, though shortened, while more elementary points than before have been noticed in the admirable commentary. If all school-books issued by the University presses were as thorough and as scholarly as the exceptional specimen before us, no one could object to their multiplication.

A. Persii Flacci Satiræ. Edidit G. Némethy. (Budapest.)—We have not hitherto met with any of this Hungarian series of texts, but if we may judge from this specimen it is likely to be really useful to students. The Persius is not, we must admit, adequate on the critical side, but the commentary is both full and judicious, and has the great merit of quoting in full all important illustrations. We lay stress on the last point, because the good old habit has fallen too much into disregard. It is true that we have the advantage, which early scholars had not, of texts cheap and easily accessible; on the other hand, time is more precious now because so much more has to be done in it, and an editor who saves us the mechanical task of opening books has earned our sincere gratitude. The book is also excellently well printed in large clear type, and altogether is well suited to the student.

The text is virtually that of Bücheler's third edition of Jahn (1893). In the preface a list of the present editor's variations from that text is given, and fills four pages; but there is no account of the MSS. nor any attempt at an *apparatus criticus.* Thus the book is not one which will suffice for the critical scholar, but it contains enough to meet the wants of the university student, who appears to be in view of the editor. In this country it cannot take the place of Conington's book, with selected readings and his spirited translation; but its commentary makes it a useful companion to that work. Where the two commentators have points in common, M. Némethy often has the advantage (as in i. 1) of exact quotation, where Conington is content to allude. But Conington's judgment is superior; as when he rejects *est* (i. 8), keeps *auriculis* (i. 23), writes *Calliroe* (i. 134), and interprets *turbida* (i. 5) as "muddle-headed," while M. Némethy says, without point, "inquieta, quales magnæ urbes esse solent." The syntax of *pede liber* (i. 13), and the case of *patricius* (i. 61), *mens* (vi. 41), deserve a note; the explanation of *subplantat* (i. 35) is not clear; an apt illustration of i. 43 could be got from Juvenal. Something more than a summary enumeration might be expected in matters of principle, which might lead to interesting results. Thus on i. 90 and iii. 21 the cognate accusative is illustrated by a number of examples collected without classification; and on i. 123 and iii. 28 Persius's peculiar affectation of the vocative for nominative is in question.

We shall deal more briefly with the other satires, where, as in the first, a general approbation is tempered by some regret in the absence of an apt illustration, or sometimes a lack of point. Horace was Persius's great exemplar, hence we are surprised that ii. 18 is not illustrated by "est ut viro vir latius ordinet arbusta sulcis"; the suggestion that the phrase means "est causa ut" is hardly correct. The subject of the satire might well be compared with Lucian's brilliant 'Icaromenippus.' The physical sense of *vitium*, "a flaw," should be explained on iii. 21. M. Némethy cannot be expected to know Thackeray, but it is odd that no English commentator has thought of illustrating iii. 30 by the famous caricature of *Ludovicus Rex. Rem populi* (iv. 1) seems to be taken for granted by all commentators, but it is a strange phrase, and at least *regis opus* might be cited. The plural *noctes* in v. 42 might be further illustrated both from Latin and Greek; for example, by the phrase so generally misunderstood in the first line of the 'Clouds,' τὸ χρῆμα τῶν νυκτῶν ὅσον, "how interminable the night is!" *Velina* in v. 73 is ablative of origin, like the Greek demeadverbs in -θεν, not locative, as the editor seems to think.

We must not conclude without adding that M. Némethy has added considerably to the illustrations of his author, and that the notes as a whole are very helpful. In particular we call attention to a foot-note on p. 278, where Horace, 'Sat.' ii. 3, 186, is referred to the fable of the Lion and the Fox, No. 41 in Halm's edition of Æsop. Lastly, a great boon is the 'Index Verborum.' Would that all editors would supply similar lists!

Compositions and Translations by the late Henry C. F. Mason, edited by H. H. West (Clay & Sons), well deserved to be collected and made accessible in a single volume. Mr. Mason was, as the memoir of him prefixed by Mr. R. C. Gilson shows, excellent both as scholar and schoolmaster, giving to Haileybury the best part of his short life after his academic career, a life and example bright to friends and many boys. His composition was usually done without book, pen, or paper, and exhibits remarkable powers of idiom and vocabulary. Graceful always, at times it seems to us a thought too elaborate, lacking the easy flow which a writer unhampered by an original would or might attain. Several pieces are done which have been already rendered by well-known experts, so that readers can judge for themselves how Mr. Mason comes off against them. We certainly recommend all lovers of classical composition to acquire his book. Here and there revision might have been of advantage. In "the Nereid maids in days of yore," which Calverley has done too, "the youngest of the train" is difficult to put well in Latin, since there is no single word for "youngest"; but "ex illa quæ florentissima turba" will hardly do, suggesting the most buxom, rather than the most juvenile. There is an admirable rendering of Mr. Kipling's 'Recessional,' and also of some humorous pieces.

OUR LIBRARY TABLE.

Messrs. Methuen & Co. publish *Disraeli: a Study in Personality and Ideas,* by Mr. Walter Sichel, who says:—

"I have not drawn on Mr. Meynell's delightful 'Disraeliana' (the pleasure of reading which I purposely postponed), because I wished this portraiture of the man and his mind to be wholly original."

We have no reason to doubt Mr. Sichel's statement, and although his book is, like Mr. Meynell's, an unconventional biography, largely in Disraeli's own words, yet there is no trace of plagiarism. Mr. Sichel has a good deal of sound literary criticism in his chapter on literature, and we agree with him in the following remarks:—

"I have mentioned Disraeli's early tendency towards 'Ha!' and 'Pah!' For this there were several reasons besides his own temper and that of the time. When we speak of an 'artificial' style we mean one unnatural to the author. Disraeli's style was perfectly natural to him, and it altered little."

When we come to politics we think Mr. Sichel off his ground. He assumes, for example, from his knowledge of Disraeli, that he would have withstood Mr. Chamberlain's proposals as being hazardous and designed in the interest of plutocracy. Possibly! But there is no sort of establishment of this position such as to carry conviction to any reader who is disposed to think the contrary. Mr. Sichel, however, has a happy quotation from 'Endymion' which has not, we think, been worn threadbare in the recent controversy. It tells rather against Mr. Sichel's opinion of Disraeli's probable view in 1904 of "fiscal reform." Mr. Sichel is inclined to exalt his hero's foresight. He thinks that "had he lived, he would never have left the problem of the housing of the poor to private experiment, or merely municipal omniscience." But in 1874 Disraeli was Prime Minister, and the Bill promoted by his Government, and now known as Lord Cross's Act, was a "merely municipal" measure. Like all who, sympathizing with the policy of the days which began in 1877, write of Disraeli's opinions, Mr. Sichel defends his imperialism as fairly consistent throughout life. This claim cannot for one moment be maintained by any historical observer. From 1878 to his death Disraeli had returned for ever to the language of his novels, but the enormously long period of his middle career is full of declarations in the diametrically opposite direction, such as now would be called Little Englandism in its most revolting form. The fact is that Disraeli was above all an Opposition leader, bent, with great public aims, on obtaining political power; and that he was as unscrupulous as to temporary means as is usually the case. His opposition to Palmerston and the dominant Whigs, who were Jingoes, as we should say, forced him into alliance with Cobden and Bright, and during the many years of that alliance Disraeli's language was that of Cobden, with the absence of Cobden's sincerity. Mr. Sichel's excursus into politics involves him in a defence of the wisdom of the still-born Asia Minor Convention. But to strategists and students of the real power of the British Empire it has always seemed incredible that Disraeli could have believed that Asia Minor was the best position for conflict with Russia. Neither does Mr. Sichel please us when he writes upon the royal prerogative. There is nothing more interesting in Disraeli's career than the way in which he foresaw the utility of refurbishing the monarchy in the interest of the empire. But Mr. Sichel mixes together things which have nothing to do with one another: "Prerogative," which merely means the power of the Prime Minister or of the Cabinet, and royal influence, which is a very different thing, usually exercised, if at all, against the Prime Minister and Cabinet. Mr. Sichel writes ignorantly:—

"There is the prerogative of disapproving the choice of Speaker, which will probably cease. There is that for proposing grants of public money, and there is the salutary initiative of Royal Commission which paves the way for social reform. On these personal rights I need not dwell."

There is nothing of a "personal" right of the

King about any of these things, in which kings rarely, if ever, interfere. The one case which might be quoted of intervention of the occupant of the office of king in the granting of a Royal Commission was that of Queen Victoria and the Housing of the Working Class. But then, as we know from the royal correspondence which has been published, the Queen interfered, by way of healthy influence, with the action of both Houses through members of the Opposition; that is, in the same way in which any great lady in the country might have interfered. All this is entirely different from what Mr. Sichel mentions in the same paragraph—the influence of his present Majesty on the peace in South Africa. There are smaller points on which we are inclined to differ from our interesting author. He says that the "swells" appeared in "the seventies." We should have thought it well established, by *Punch* if not by memory, that the "swells" date from the fifties, and that while the type was altered in 1854 by the Crimean beard, as soon as it became fashionable to shave the beard it reverted to the type of 1852. We have many "swells" among us, although in most cases their appearance has changed with the times. But there are those still living who can remember Sir William Harcourt with the whiskers of the period. In the seventies a wholly different type had sprung up, and it was the fashion to wear the hair long, cut out at the back, and brushed back in a style which is still recalled to us by the appearance of the present Duke of Argyll, in those days Lord Lorne. The photographs of the present King in the late sixties and early seventies show this style, which came in only after the "swell" had virtually disappeared. Mr. Sichel does not tell many stories, but he spoils that of Disraeli and Mr. Thomasson. The latter used to move about, with his ear-trumpet, to sit near the speaker of the moment; and it was in this way that Mr. Disraeli came to murmur, "He seeks to deprive himself of his natural advantages." We wonder what Raphael purchased by Disraeli's Government is alluded to on p. 30. We are inclined to think that it is to the later offer of a Raphael, purchased by Gladstone's second Administration, that the story applies. The picture was for sale for a long time, and Lord Beaconsfield undoubtedly before his death had been asked to express an opinion with regard to it. We have noted a good many repetitions, due, we suppose, to haste or to imperfect revision; and the index is not sufficiently full; but Mr. Sichel's book is to be commended to the general reader.

Messrs. Kegan Paul publish *India in the Victorian Age*, by Mr. Romesh Dutt, a most distinguished former member of the Legislative Council of Bombay, now Lecturer in Indian History at University College. His volume is, as may be expected, an answer to the teaching on fiscal and other questions of the apologists of British rule as it is and has been: a book which would have pleased the late Prof. Fawcett if he could have lived to see its issue. There is one interesting topic handled in three passages, on which we are inclined to differ from Mr. Dutt. He thinks that the modern Imperialism of this country, which he deplores, began in 1874 with the fall of Gladstone's first Administration, from which moment he dates the "Conservative reaction in Great Britain." Now from 1874 to 1877 the Conservative Administration behaved as a Whig Administration, or more liberally. It gave the trade unions the charter of their liberties, which the Liberals had refused and which the Courts have now upset. It passed Cross's Act for the Housing of the Working Class, Northcote's Friendly Societies Act, and a number of other measures, during Gladstone's retirement from the House, and with the steady support of the Radicals. No doubt the policy of 1878 was that of Disraeli's early novels, and constituted a complete change; but it had not at that time the support of the constituencies, which in the opinion of Disraeli's own advisers would have given a large Liberal majority at any moment had he dissolved, and in 1880 that policy was swept from the board. Mr. Dutt thinks that this was a personal success of Gladstone, who stemmed "the tide of Imperialism for a time," and forced on "a short Liberal reaction." He understates the period during which Gladstone maintained himself, and writes of "the four years of his second Administration," the fact being that that Administration lasted five and a quarter years. It is often thought now that Imperialism definitely asserted itself in consequence of the disgust felt at the Majuba surrender, but no one who remembers the period can agree in this view. Majuba was denounced by some Conservatives, the most violent of whom afterwards reversed their opinion; it was undoubtedly the Soudan disasters and the death of Gordon which, rightly or wrongly, caused the popular change.

Another point on which we differ from Mr. Dutt is his censure of Sir Robert Sandeman, the expression of which contains, by the way, a most unusual slip in the perfection of his literary style: the use of "unique" for "sole"—a French idiom. Mr. Dutt writes of

> "Sir Robert Sandeman, whose unique aim was to extend the zone of influence beyond the frontier, and whose method was to participate in tribal dissensions, and to benefit by them.....In pursuance of this restless and ambitious policy, Lord Lansdowne took some action in regard to the State of Kashmir, which created alarm in India, and brought on a discussion in the House of Commons."

Sandeman was by no means a strong expansionist, and he and his policy and his friends were not concerned in the occupation of Gilgit to which Mr. Dutt's second passage refers. Sandeman's aim was to govern cheaply and without war the frontier tribes, by a system of recognizing the chiefs and paying for a tribal militia. He held the enormous stretch of territory which is known as Khelat, Baluchistan, Lus Beyla, and so forth, right away to the Persian frontier, without troops and without war; and the expenditure was small compared with that wasted in a Punjab frontier war by the disciples of the sealed frontier. The defence of Sandeman's policy, as against the Punjab policy, from the point of view of economy and efficiency, is complete, and it has always been a pity that able representatives of the Congress school have failed to recognize this fact.

The Magnetic North. By Elizabeth Robins. (Heinemann.)—It is surely a feat for a lady novelist to step into other people's shoes—especially snow-shoes—and to keep them on, as it were, for seventeen hundred miles of toilsome Northern travel, at the wrong season! This is what Miss Robins has done in this book, and so well that the reader almost believes she must have gone over the ground in person. The worst of a bad route lies between the island of St. Michael, at the mouth of the Yukon, and embraces the river's ice-bound windings to Minook, a mining camp on the way to Dawson and the Klondyke. Gold is the object of an expedition undertaken by five men of different sorts from different parts of the Western continent. It is a long journey, and the record of it is also long, yet we hardly wish it shorter. The gold fever which raged in the nineties is at its height, and the men have, for different reasons, taken it badly. The month is September, the idea is to make for the gold without delay. This, of course, soon proves impossible at the season. The eager five find it necessary to construct as best they may a winter camp. Miss Robins makes her readers feel quite excited over the details and division of the work. Afterwards the monotony of close companionship sets in, telling on the tempers and the morals of some of the campers. There is malingering over the wood supply; the whisky and even the syrup vanish oddly. The most innocent and unavoidable idiosyncrasies—the shape of a jaw, a trick of manner—become unbearable. All this is vivid and veracious, one would say, and very true to human nature. Rare visits from Esquimaux, passing travellers, or the Fathers from Holy Cross are at first blessed interludes, but the weather ends them. Fish and game are scarce, the supplies are not like the widow's cruse. The best of the five is but human and full of frailty. If this truth is too much insisted on throughout the story, it is all the same an essential verdict. The two best men of the bunch (and the principal adventurers) are Southerners, "the Colonel" and "the Boy" as they are constantly called. As the rations decline dangerously and the tempers rise, these two, for the sake of the majority and in their own longing to break camp and push on, decide to make for Minook in spite of everything. Their struggles and ultimate success make capital, if at times painful reading. It is not altogether a case of conquering man in his heroic aspect, but of man unadorned and unvarnished and in sore straits. In spite of all ordeals and dangers the men never wholly lose the soul of good, toilsomely acquired through the ages, though they come near to it at times. The Boy's gaiety, the Colonel's grand manner, are much obscured, and under the weather frequently submerged indeed; but to their credit they manage to remain men—and, what is more, friends—in spite of the terrible strain. Physical dangers of every sort, hunger, thirst, fatigue, with death a constant onlooker, are all met and conquered. It seems as though the author had herself experienced them. Merely to read them is to feel like shivering and starving with the frost-bitten, snow-blinded men as the food grows scantier and the thermometer lower, to fall with them in their log-like speechless weariness at the bitter close of a day's march, to share in the animal enjoyment over the feeble flicker of green wood and the draught of Bovril before they too give out. There is all the time latent a strange and stirring sense of exhilaration in the fight with nature, and the passion for wild, free existence. If only as a series of bleak travel-pictures and out-of-the-way scenes and people, the book is to be commended. Probably fewer details, less minute incidents, that read like instantaneous photography, would have helped the sense of artistic completeness and originality. But as a means of making plain and living the life of undaunted and ever-recurring effort pitted against the most blighting circumstances it is all that can be wished. Every step in the right direction (and how often they take the wrong and lose the trail!) is won by battle. It is this terrible intensity that makes everything else rather pale—even the charm of the Jesuit fathers, and the character of the fierce yet delightful dogs whose services are secured none too soon for the travellers.

Friends of Yesterday, by A. M. Wilson (Bullen), consists of some sketches of folks gentle and simple in a village where the language has a touch of the Midlands as well as East Anglian affinities. The fast disappearing rustics of older times are admirably portrayed, with delightful touches of dialect, yet without that literary affectation which spoils much work of this kind. The village clerk, the decayed gentlewoman, and more than one obstinate old couple stand before us, vividly hit off, even if they were not excellently figured in the illustrations for the sake of which we can forget the heavy, shiny paper. The book, in fact, might be selected as a typical delineation of the old rustic in Eng-

land. Modern delights and inventions play but little part in such districts; but here is a paragraph concerning the event of this Saturday. The postmaster has only once

"broken his official rule of silence where telegraphic messages are concerned. On the afternoon of the Universities' Boat Race there are usually anxious inquirers from among the youth of the neighbourhood. It has long been the recognized custom at Much Gaping to purchase a pencil, the postmaster, with a finger on his lips, supplying either a light or a dark blue one, according to circumstances. It is remembered that on one occasion his garrulity got the better of his official secrecy, and that he imparted the remarkable intelligence that '*Oxford and Cambridge are dead beat!*'"

The Grant and Validity of British Patents for Inventions is the title of a large volume, written by Mr. James Roberts and published by Mr. Murray. It is dedicated by permission to the Lord Chief Justice, and is worthy of his patronage. A great lawyer like Lord St. Leonards may succeed in compiling a book which the professional man and the layman can read with equal interest and benefit, yet it is very seldom that a law-book is of any use outside the circle of legal practitioners. This work is an exception to that rule. Patent law is a subject of general interest in these days, and inventors who desire or intend to become patentees have not had, till now, any work which gives them the help and the information which they require. The members of the Bar whose practice is chiefly confined to patents, and the solicitors who instruct them, will also find in Mr. Roberts's pages what they desire to learn and cannot easily get elsewhere. Mr. Roberts has added illustrations to a law-book, an innovation which does him credit. The diagrams enable every reader of it to understand the cases. Quite as useful, though less novel, are the printed illustrations of the points involved in the exposition of the conditions under which patents are granted. Clearness, which is the one thing needful here, has been attained by Mr. Roberts. Useful information is given as to the character of the changes in granting patents which will soon take place. Mr. Roberts sticks closely to his text, yet he might have made a reference to a class of patents which betray a form of ignorance that is alike gross and lamentable. Many patents have been granted for "improvements in obtaining motive power," and each is a plausible mode of performing what is impossible, that is obtaining perpetual motion. He might also, if he had chosen, have written a few paragraphs on the patent law of this country as compared with that of others, and might fairly have shown how superior the system of the United States is to that of all other countries. However, as we have already said, he has adhered closely to the subject of his book, which is both the latest and the most practical on the law of patents and its application. Every one interested may confidently be advised to consult it.

We may call special attention to Dr. Airy's monograph on *Charles II.* (Longmans). It is a reprint of the fine monograph published by Messrs. Goupil in 1901. The wonderful quality of the pictures in that volume should not obscure, as it might, the value of the text, which is both authoritative and of high interest. As we said in our long review of the book, "the author is to be congratulated alike on his opportunity and his performance," a praise that can be rarely awarded.

Mr. Nash has begun a "Collection of Popular Novels," the first three of which are *The Herb Moon*, *Almayer's Folly*, and *A Millionaire's Daughter*, in a style copied from the Tauchnitz volumes. We believe, as we have often said, that there is a future for books in paper bindings, and these shilling novels, well printed on good paper, are likely to be a great success. It might be worth while not only to take the tourist's shilling, but also a little more from the book-lover, by a decent binding at a higher price.

When we have said that *Coridon's Song, and other Verses* (Macmillan), is illustrated by Mr. Hugh Thomson and introduced by Mr. Austin Dobson we need add nothing by way of commendation, except that the text is good old-fashioned poetry.

Messrs. Cassell have just published *The Black Arrow* and *The Master of Ballantrae* in their admirable "Pocket Edition" of Stevenson.

Messrs. Chapman & Hall have issued *David Copperfield* in a "Student's Edition," which is cheap at a shilling. The print is very small, but students cannot afford luxurious type, and they will find here useful aids to the study of the book, including Mr. Waugh's biographical introduction, some sensible notes, and an analytical list of characters.

An interesting sign of the times is the publication of *Corn-Law Rhymes, and other Verses*, by Ebenezer Elliott, in paper at twopence, by Mr. Fisher Unwin.

We notice the appearance of the '*Daily Mail' Military Map of Korea*, by George Philip & Son. This shows the heights, and is therefore a useful index to the points at which, if they succeed in clearing the peninsula of Russians, the Japanese are likely to entrench themselves to await attack. There is in the north of Korea, as a completion of the line of the Yalu, towards the right, or east, a fairly continuous chain of heights over 5,000 ft., all but reaching the sea near Kilju. At another point where the Japanese may need to entrench there are heights of from 3,300 to 3,900 ft., on the railway south of Niuchwang, and about half way between Niuchwang and the neck of the Port Arthur peninsula.

We have on our table *Elements of French Pronunciation and Diction*, by B. Dumville (Dent),—*Gautier's Voyage en Italie*, with Introduction and Notes by De V. Payen-Payne (Cambridge, University Press),—*The First Part of Henry the Fourth*, edited by F. W. Moorman (Blackie),—*Twelfth Night*, with Introduction by Fanny Johnson (Blackwood),—*A School Geometry*, Parts I. to V., by H. S. Hall and F. H. Stevens (Macmillan),—*Elementary Geometry*, Part I., by Cecil Hawkins (Blackie),—*Elements of Inorganic Chemistry*, by H. C. Jones (Macmillan),—*The Land of Silence*, by G. B. Burgin (Nash),—*The Lady Cake-Maker*, by L. T. Meade (Hodder & Stoughton),—*An Act of Impulse*, by Helen Bayliss (Greening),—*The Sword in the Air*, by A. C. Gunter (Ward & Lock),—*The Duties of the Heart*, by Rabbi Bachye, translated by E. Collins (The Orient Press),—*New Light on the Life of Jesus*, by C. A. Briggs (Edinburgh, Clark),—*The Discipline of Faith, Sermons*, by D. Stone (Brown & Langham),—*Verses*, by Ruth Young (Longmans),—*Apollo and Keats on Browning, a Fantasy, and other Poems*, by C. Lanier (Brown & Langham),—*Unseen Kings*, by Eva Gore-Booth (Longmans),—*Indian Summer, and other Poems*, by J. C. Challiss (Brown & Langham),—*Glow-Worm Flames*, by Agnese Laurie-Walker (Paisley, Gardner),—*Dr. Otto Weininger über die Letzten Dinge* (Leipsic, Braumüller),—and *Pistoia nelle sue Opere d'Arte*, by O. H. Giglioli (Florence, Lumachi). Also the following Pamphlets: *The Classics and Popular Education, Address delivered at the Second Annual Meeting of the Scottish Classical Association, December 5th, 1903*, by G. G. Ramsay (Glasgow, MacLehose),—*The Teaching of the Dutch Language in South Africa*, by Dr. Brill (Longmans),—and *The Junior Book-Keeping Examiner, 1904*, by J. and F. O. Thornton (Macmillan).

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NOTES FROM OXFORD.

The most notable event of the term was the vote on the Greek question. The scene in the Sheldonian was decidedly imposing, Congregation filling the body of the theatre to overflowing, whilst youth and beauty lined the galleries. The oratory was, on the whole, worthy of the occasion, a wise moderation of tone being its distinguishing feature. And well might the orators bestir themselves. As it turned out, had but a single "emancipationist" been won over to the cause of compulsory Greek, a tie would have ensued; and it is no secret that the casting vote of the Vice-Chancellor, himself a distinguished classic, would in that case have turned the scale in favour of the "protection" of the old classical tongue. The two parties will have another opportunity of trying their strength next term, when the House will be asked to pass the preamble of the statute now in course of preparation. If, as seems not unlikely, a slightly increased majority declare itself in favour of optional Greek for science men and mathematicians, Convocation must in the next place be consulted. The country parsons, it is generally assumed, will side with the conservatives, the schoolmasters, on the other hand, and the miscellaneous "friends of science"—no negligible quantity—with the reformers. Meanwhile the march of events at Cambridge will assuredly exert a considerable influence on our decisions, just as our doings will doubtless not fail to have an effect on Cambridge. Altogether the future of Greek at Oxford offers a magnificent theme to the "sporting prophet."

As a curious incident of the poll it may be mentioned that the non-placets took far more time to record their votes than did the placets. Gossip has it that this was due to the greater difficulty experienced by the tellers on the dissentient side in identifying the voters as members of Congregation. Be this as it may, the need of a drastic reform of Congregation is never made more manifest than on the occasion of a big muster such as that we have recently seen. The House purports to be a body of educational experts. Actually, however, those engaged in university teaching constitute no more than, say, two-thirds of the whole assembly, it being counted amongst the "residential advantages" of modern Oxford—and they are many, to judge from the steady inflow of settlers—that the casual graduate may intervene in the intimate deliberations of our teaching body just as his prejudices—and these are for the most part reactionary—and the party whips dictate. Truly the hand of Pusey—if he be rightly credited with having contrived the existing system in the interest of the resident cleric—lies heavy upon us.

Meanwhile, another matter of no little intrinsic interest and importance has agitated Congregation, and threatens to provide non-resident members of Convocation with an excuse for a second visit to Oxford during the Summer Term. The proposal to admit laymen to be examiners in theology sounds innocent enough, but behind it there lies the whole question whether our Theological School is to remain denominational—that is, Anglican—or not. By 123 votes to 73 the House decided to do away with what is surely a mere "survival," namely, that a University, unsectarian and free of all "tests," should continue to exercise, or even to seem to exercise, the functions of a Theological Training College. As a matter of fact, thanks to the tolerant and broadminded conduct of the school at the hands of the scholars who preside over Oxford theology, it has long been in practice, if not in the theory of its constitution, a school of historical Christianity, an opportunity for acquiring learning and a liberal education rather than for obtaining professional instruction preparatory to the taking of Holy Orders. Once the school can declare itself to be in principle what it has for many years been in fact, it will have the confidence of all, save perhaps of those extremists who are at present heard to declare that they cannot conscientiously entrust their pupils to examiners who have not defined their position by submitting to a "test." After all, those who have the cause of religious liberty and, what is perhaps more immediately to the point, impartial science at heart are not much moved by the threat that in the course of the next few years some theological students of the baser sort are likely to transfer their patronage to the Pass Schools, or, it may be, even to Durham.

Whether it follows that, if the Arts degree be granted to learning and not to orthodoxy, *argal* the higher degree of Doctor of Divinity should be awarded on similar lines, is a debatable point. There is no doubt something to be said for the German plan of allowing a plurality of Faculties, each prescribing its peculiar confessional test, to put their several hall-marks on their own leading divines. The German system, however, well as it may work, is designed to meet a set of conditions fundamentally different from those that prevail in England. Moreover, it is difficult to see what a free and unsectarian university has do do with forms of sectarian hall-marking at all. Meanwhile, the fact on which there seems to be special need to insist at the present juncture is that the "liberation" of the Theology School and the "liberation" of the D.D. degree are not one question, but two.

The newly published regulations and scheme of papers for the Honour School of Modern Languages are causing searchings of heart, not merely to certain would-be candidates, but likewise to many of those maturer and more disinterested persons who voted for the establishment of the school in the hope—nay, on the express understanding—that literature was to be given an equal chance with pure phonetics. A suspicious flavour of mediævalism attaches to much of the literature prescribed for special study, and it is feared that attention to linguistic form will, on the whole, be encouraged at the expense of attention to manner or matter, the former being in any case notoriously easier to test by means of an examination. Doubtless, however, the Board of Studies, called upon to satisfy the conflicting interests of two groups of specialists, had no easy task before it; and these are early days in which to prophesy concerning the actual working of the school. It rests largely with the examiners to make or mar it. If they would make it, that is, start it as a going concern, let them see that it is, in the words of a recent critic, no mere "school of mediæval linguistics," but one "of the intellectually stimulating and broadening character of our old *Literæ Humaniores*."

From topics redolent of *odium theologicum*, or that even more dismal thing, *odium philologicum*, one turns with relief to Mr. Warde Fowler's little book of some hundred pages, entitled 'An Oxford Correspondence of 1903' (Oxford, B. H. Blackwell). Here all is mild wisdom, humour, and a style that is perfect, both otherwise and because it is the man. The correspondence is between a College tutor and his pupil, who first of all misses his "First in Greats," and later on fails in the I.C.S. examination. The tutor characterizes these examinations as "elephantine"—apt to trample out the fine quality there is in a man—though the latter is "of a far more exasperating and degrading type":—

"Exams there must be of one kind or another; but the less we have of exams that do not positively help us in education, the better we shall be as a nation. I would lay it down as a first principle that all exams should contribute to the education both of examiner and examinee, and that when they are obviously only used as a test, as in the competitive exams of Government, they should (if no other way can be found of selecting the best men for the purpose you have in view) be constantly scrutinized by a committee of educators of the highest reputation, and reduced to a minimum in regard to subjects and duration. We in England have become so completely salted, soused, and pickled in these exams, that we no longer use our natural intelligence in judging of them. We take them for granted, and never or rarely inquire into their effect on the human mind."

Are we then to abolish Greats? The pupil is bidden to read Prof. Gardner's 'Oxford at the Cross Roads': "Prof. Gardner is the Gracchus of Oxford; he wishes (so they say) to destroy the constitution of Greats." Yet the tutor on the whole sympathizes with the demand for less "rhetoric" and more "first-hand work" (though he carps, somewhat wickedly perhaps, at both these phrases):—

"We are so many kettles that never quite get to the boiling-point.....Yes, the tea that we make is generally weak—made with water out of kettles that have never got beyond a gentle singing on the hob. Now do you understand what Gardner wants?"

And so he reaches his conclusion:—

"At the present moment all I have to say is this: don't commit yourself all in a hurry to a Gracchan policy with regard to Greats, but keep the essential principle of it, and adjust it as you can or will to new needs, and find a way somehow to give a man a chance of getting his kettle really on the boil."

And so say all of us, who regard our school of *Literæ Humaniores*, with all its faults, as the best thing of its kind in existence. Only the fundamental principle of the examination must not be lost sight of—and there is a real danger lest this happen, since, in the absence of advanced students to whom he may unbosom himself, every specialist is tempted to press his most recondite lore upon the undergraduate—that the highest honours go, not to the man who memorizes, but to the man who thinks for himself.

M.

LONDON RESIDENCES OF SHAKSPEARE.

It is, of course, extremely probable that Shakspeare lived for some years at least near the chief theatre with which he was connected, that is, near the Globe on Bankside, and many handbooks have been sufficiently inspired to tell us the exact site of his house. Unfortunately they do not all hit on one spot, but perhaps we are to suppose that Shakspeare changed his address now and then, which is not impossible or indeed improbable. But if we ask for evidence instead of what are vaguely called "traditions"—traditions that cannot be shown to be of any longevity—there is none whatever forthcoming except a statement of Malone's in his 'Inquiry into the Authenticity of the Shakspeare Papers, 1796.' Such is the respect paid, and justly paid, to Malone's conscientiousness and accuracy that this statement has considerable value, although the documents referred to in it are no longer extant so far as is known. But even those who are fully disposed to trust Malone may be glad to have some confirmation of a fact that at present rests on his entirely unsupported authority; and this I think is to be had.

Briefly, in Pipe Roll 41 Eliz. on membrane 'Residuum Sussex,' where the name William Shakspeare occurs in the margin in a cursive contemporary hand, are the words "Episcopo Wintonensi," and the obvious interpretation is that the person concerned was then living in the Clink—in the Bishop of Winchester's

liberty — where the sheriff's writ would not run, and so it was necessary to refer the matter to the bishop.

I must say at once, before this discovery is made clearer, that it has been communicated to me by my friend Mr. Montague S. Giuseppi, of the Record Office, who informs me that he mainly owes it to the kindness of Mr. R. E. G. Kirk and his son, Mr. E. F. Kirk. The only credit I can claim is asking Mr. Giuseppi a question as to a certain Subsidy Roll, which question resulted in the ascertainment of some not hitherto published facts most kindly placed by him at my disposal, though I am sure he or Messrs. Kirk could have set them forth much better than I can hope to do.

Perhaps it will be well first to quote the statement of Malone above mentioned :—

"From a paper now before me, which formerly belonged to Edward Alleyn, the player, our poet appears to have lived in Southwark, near the Bear Garden, in 1596. Another curious document in my possession, which will be produced in the history of his life.* affords the strongest presumptive evidence that he continued to reside in Southwark to the year 1608.....; nor is there any ground for supposing that he ceased to reside there till he quitted the stage entirely."

Now many years ago, in 1845, Joseph Hunter called attention to the occurrence of the name of William Shakspeare in a Subsidy Roll, dated October, 1598, containing items that relate to the parish of St. Helen's, Bishopsgate, as to the first of three subsidies granted to Queen Elizabeth in 1597, and had no hesitation in identifying this Shakspeare with the dramatist—rightly, as what has lately been noted proves, I think. He was rated 13*s.* 4*d.* on goods valued at 5*l.* But prefixed to his name appears "Affid.," which means that, for some reason or other, he objected to any such demand upon him, the most probable reason being that he no longer resided in that neighbourhood.

It may be mentioned in passing that many other names in the list—some twenty out of seventy-two—show the same "Affid." attached to them.

To Hunter's valuable discovery may now be added that even at an earlier date Shakspeare had been assessed as an inhabitant of St. Helen's parish. This earlier assessment amounts to only 5*s.*, though the specified value of the property on which the assessment is made remains the same, viz., 5*l.*, and this also was unpaid, presumably for the same reason as is suggested above. It is only 5*s.* because the subsidy due in 1595 was levied in two items, viz., 1*s.* 8*d.* in 1595-6 and 1*s.* in 1596-7.

It is "the second payment of the last subsydye of the three entire subsydyes latelye graunted unto her Majestye by her Highnes laye subjects by Acte of Parliament holden at Westminster, in ye XXXVth yere of her Majesties raigne" (November 17th, 1592, to November 16th, 1593); and the Commissioners report that the

"'petty collectors of the sayde second payment of the sayde last subsidye within the warde of Byshopsgate, London,' have appeared and 'come personallie' before them, and 'upon their corporall othes upon the holye Evangelists of Allmightye God then and there solempnelye taken and made, dyd saye and affirme that the persons hereunder named are all ether dead, departed, and gone out of the sayde warde or their goodes soe eloigned or conveyd out of the same or in suche a pryvate or coverte manner kept, whereby the severall sommes of money on them severallye taxed and assessed towards the sayde secound payment of the sayde last subsydye nether mighte nor coulde by anye meanes by them the sayde petty collectors, or ether of them, be levyed of them, or anye of them, to her Majestys use.' And amongst the defaulters in 'St. Ellens parishe' that are named occurs 'William Shackspere V*li*—V*s.*'"

It must, of course, be borne in mind that Shakspeare must have been perpetually absent from his "local habitation," house, or inn, or whatever may be its right description—the company of players to which he belonged "strolling" in various parts of the country; and the collector may, probably enough, have seldom, if ever, found him at home. His was a nomad life, though he may have preferred to have a settlement somewhere, however seldom or for however short a time he could stay there.

The exact date of the document is November 15th, 1597. The assessment was made in October, 1596, and the payment was due on or before February, 1597. So some time, certainly, before the beginning of 1597, if not sooner, Shakspeare had, it would seem, ceased to reside in St. Helen's parish.

But evidently, as the document quoted by Hunter shows, he was still believed to be resident there—he was not known to have "moved"—for application was made, pretty certainly early in 1598, at the house or premises he had occupied, for payment of his assessed contribution to the "first whole subsidy of three whole subsidies granted" in the thirty-ninth year of the queen (November 17th, 1596, to November 16th, 1597); but the collectors could get nothing for their pains. William Shakspeare is mentioned amongst

"divers persons.....in the ward of Bushopsgate in the parish of St. Helen.....[who] have no goods or chattels, lands or tenements, within the limits of this collection by which the aforesaid collector may be able to distrain for the like subsidy, as is certified to the Court by divers Commissioners of the lady the Queen there upon the oath of the aforesaid collector and in the bag of particulars of this account remaining."

Certain persons are made responsible ("ought to answer") for the deficit — it totalled 288*l.* 12*s.*, Shakspeare's amount being, as we have seen, 13*s.* 4*d.*—"and they answer in the great roll [of the Pipe] of the 40th year in Residuum London," 1598.

In the part of this Residuum accompt that concerns us is found this entry :—

"William Shakspeare in the parish of St. Helen's in Bishopsgate Ward owes 13/4 of the subsidy; and he answers in the following roll [*i.e.*, for the following year] in Residuum Sussex."

Now, to quote a letter from Mr. Giuseppi,

"as Sussex and Surrey had one sheriff between them at this time, the Sussex roll includes the Surrey entries. In Pipe Roll 41 Eliz., on membrane Residuum Sussex as stated, is this entry: 'William Shakspeare in the parish of St. Helen 13/4 of the whole subsidy aforesaid granted in the said 39th year. Which is required upon the same roll there,' *i.e.*, referring to the previous entry, which relates to another person also charged in the previous year under London. Against this entry is written in the margin 'O.N.,' the conventional contraction for the phrase 'oneratur nisi,' he is charged unless (he show cause for exemption or the like). But also in the margin, in a cursive contemporary hand, are the words 'Episcopo Wintonensi.'"

Also in the margin at the same place is "t" (=tot), a letter set against all such forms, rents, and other debts as the sheriff charged himself with the collection of. Now, as I have said, the Liberty of the Clink, Bankside, belonged to the Bishop of Winchester.

Possibly amongst the records of that diocese may be discovered some day some further particulars of this matter; but I am informed that no such discovery seems probable, as amongst the inventory of the Court Rolls there seems to be none for Southwark of the reign of Elizabeth. But Mr. Giuseppi writes that he is "convinced that the debt was," in 42 Eliz.,

"settled, and the money recovered in some way. Shakspeare's name does not appear in this roll—at least, in connexion with this particular debt. On the other hand, the Bishop of Winchester accounts for a sum of money 'of the issues of divers persons' which had been referred to him by the Sheriff of Sussex and Surrey. If these issues be picked out of the preceding roll and added together they make this sum, except that there is a 4*d.* either too much or too little. (It is not quite clear in the roll whether an 8*d.* is to be included in the total or not.) Moreover, those entries in the roll of the preceding year which are accounted for by the sheriff (either by himself or his assign) in the year following are marked, as stated by him, with a T (=tot), and against the Shakspeare entry in 41 Eliz. is this T, the significance of which I had not at first grasped."

All these things considered together, and also in connexion with Malone's statement, can there be any reasonable doubt that the William Shakspeare mentioned was the great dramatist, and that he lived for a time in or near Bishopsgate, and then for some years on Bankside?

John W. Hales.

* Malone did not live to complete his 'Life of Shakespeare'; see section xvi. of it, p. 469 of vol. ii. of his edition. "It is with deep regret, in which the reader, I have no doubt, will participate," says James Boswell, son of the Johnsonian Boswell, who edited the unfinished work, "that here that portion of the 'Life of Shakespeare' which Mr. Malone had prepared for the press is brought to a close; and consequently it has devolved upon me to arrange as well as I am able those particulars which I have been able to collect from his papers," &c. Amongst the things collected by Boswell, the document Malone promises is not to be found.

'THE PSALMS IN HUMAN LIFE.'

I am obliged to your critic for a kindly notice of 'The Psalms in Human Life.' I cheerfully recognize his right to disagree with my conclusions. But he definitely joins issue with me on two points, which are matters not of opinion, but of fact. As inaccuracy destroys the value of such a book as mine, I should be obliged if you will allow me space to defend my statements. In one of the two points I think that your critic is wrong; in the other, that we are both right.

The first point is, whether Episcopacy continued to exist in Scotland after Knox's 'Book of Discipline' (1561) and before Melville's 'Book of Discipline' (1581). Your critic says that it had ceased to exist; I say that it continued. Possibly your critic has forgotten the convention of Leith (1572). The facts are shortly stated in the 'Dictionary of National Biography,' *s.v.* Andrew Melville or Melvill :—

"Melvill's attack was directed against the remaining forms of episcopacy. The first 'book of discipline' (1561) had permitted a quasi-episcopacy in the shape of 'superintendents.' The convention of Leith (1572) had re-established the hierarchy, though with limited powers."

The second point is the event which led directly to the signature of the National Covenant in 1638. I wrote :—

"When, in 1637, Charles I. attempted to introduce a book of Canons and a Liturgy framed on the English model.....a wave of excitement swept over Scotland."

Your critic's mind and mine were working on different lines. I emphasize the fact that the Prayer Book did not reach Scotland till May, 1637, and that it was to be first used on July 23rd, 1637, at St. Giles's in Edinburgh. Your critic objects that the Book of Canons was published in 1636, and, if it will help him, I may add that it was in October, 1636, that Charles commanded the use of the Prayer Book. But the action which brought the excitement to a head was the introduction of the Prayer Book into St. Giles's in July, 1637.

Rowland E. Prothero.

Leghorn, March 18th, 1904.

It is somewhat strange, surely, that Mr. R. E. Prothero, desirous of knowing St. Francis's attitude to the Psalter, should go to a late compilation like the 'Speculum Perfectionis,' when we have the saint's own views on the subject in a document written by him. And the same may be said of your able reviewer, who in his notice of 'The Psalms in Human Life' (*Athenæum*, March 12th) seeks to correct a misstatement on the part of Mr. Prothero by likewise drawing upon this very puddled source. In chap. iv. of the 'Speculum' St. Francis is made to refuse a novice the use or possession—it is not clear which—of a Psalter. Possession would, of course, have been refused to the Minister-

General himself, for no Friar Minor might *own* anything; but the *use* of a Psalter would not have been denied even to a lay brother. Hear St. Francis himself in cap. iii. of the Rule of 1221:—

"The clerics shall say Office.....according to the use of the clergy.....And they may have the books which are necessary to saying Office; and even lay brothers who can read the Psalter may have it."

This is not the language of one who would forbid a novice the use of a Psalter, and so the 'Speculum' is here convicted out of the mouth of St. Francis as being not only fantastic and erroneous, but obviously tainted with the fanaticism of the extreme *spirituali*. The chapter can contain but the merest echo of the original incident. Thomas of Celano, in his curt account of the matter ('Vita Altera,' iii. 124), speaks of a "frater laicus," not a "frater novitius," as desiring the Psalter, and it seems to me possible that St. Francis's reproof was really addressed to a lay brother, unable to read, or scarcely able to read, who desired the use of a Psalter from motives of vainglory.

This chapter of the 'Speculum' gets even more fantastic as it proceeds. St. Francis is made to reiterate, in horror, "Ego breviarium! ego breviarium!" And yet, as we have seen, he enjoined its possession *ad usum*, and his own favourite breviary is preserved to this day in the Poor Clare Nunnery at Assisi. Friar Leo, his secretary, whom Mr. Prothero regards as the author of cap. iv. of the 'Speculum,' has authenticated it with a priceless inscription: "Beatus Franciscus *acquisivit* hoc breviarium sociis suis fratri Angelo et fratri Leoni," &c. The rest of the pious annotation may be read in a variety of works, among them the 'Spec. Perf.,' p. 175; my abridgment is due to regard for your space.

Surely it is time that scholars like Mr. Prothero and your very able reviewer should shake off the fascination due to the brilliant ability with which a clever writer has presented a formless tardy *omnium gatherum* as the early homogeneous work of the saint's confessor. The 'Speculum' will have its uses, and possibly even great uses, when a proper endeavour has been made to ascertain by the light of scientific criticism how much of it is early and genuine, and how much late and legendary. But the complacent reception of its every page as the genuine and unadulterated work of Friar Leo cannot advance — indeed, has done much to retard—that true knowledge of St. Francis and his first disciples which is so eagerly being sought among all classes of men.

Montgomery Carmichael.

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new books include: Daylight for Japan, by Frances Awdry,—The Registers of the Parish of Askham (Westmoreland) from 1566 to 1812, copied by M. E. Noble,—Memorials of Old Devonshire, edited by F. J. Snell,—Black Jacks and Leather Bottles, by Oliver Baker,—new editions of Railway Maximum Rates and Charges, by M. B. Cotsworth; Heller's Annotated Edition of the Code for 1904-5, revised by R. Holland; and T. B. B.,—and A Glossary of the Technical Terms employed in connexion with Church Bells, their Furniture and Fittings, and in the Science and Art of Change-Ringing, by the late Rev. H. E. Bulwer.

SALE.

Messrs. Sotheby, Wilkinson & Hodge sold on the 21st and 22nd inst. the following books from the library of a gentleman: Alken's Sporting Repository, 1822, 30*l.* Analysis of the Hunting Field, 1846, 16*l.* 10*s.* Annals of Sporting and Fancy Gazette, 1822-8, 20*l.* Apperley's Life of a Sportsman, 1842, 29*l.* Boxiana, 5 vols., 1812-29, 28*l.* Brough's Life of Falstaff, presentation copy from Cruikshank, 12*l.* 5*s.* Carey's Life in Paris, large paper, original numbers, 1822, 58*l.* 10*s.* Combe's Tours of Dr. Syntax, first editions, 3 vols., 1812-20-21, 34*l.* Life of Napoleon, 1815, 13*l.* Dance of Death and Dance of Life, 3 vols., 1815-17, 19*l.* 15*s.* The Humourist, with coloured plates by Cruikshank, first edition, 4 vols., 1819-20, 30*l.* Cruikshank's Comic Almanack, 19 vols., as issued, 1835-53, 14*l.* Dickens's Sketches by Boz, first edition, 3 vols., 1836-7, 23*l.*; The Strange Gentleman, a burletta, first edition, 1837, 141*l.*; Speech at the Meeting of the Administrative Reform Association, June 27th, 1855, original proof, 31*l.* Egan's Life of an Actor, original picture boards, uncut, 20*l.* British Volunteers, 6 numbers, coloured plates, 15*l.* 15*s.* Naval and Martial Achievements, coloured plates, 2 vols., 1815-17, 27*l.* 5*s.* Ackermann's Microcosm of London, 3 vols., uncut, 22*l.* Alken's National Sports, 1821, 60*l.*; Humorous and Sporting Designs, 318 plates, 81*l.*; Sporting Notions, 1832, 40*l.*; Ideas accidental to Hunting, n.d., 40*l.* Caricature Magazine, by Woodward, 500 caricatures, 75*l.* Egan's Finish to the Adventures of Tom, Jerry, and Logic, 1830, 20*l.* 10*s.* Grimm's Popular Stories, 2 vols., 1823-6, 25*l.* 10*s.* Ireland's Life of Napoleon, 4 vols., 1823-8, 34*l.* 10*s.* Moore's Annals of Gallantry, 3 vols., 1814-15, 17*l.* 15*s.* Vicar of Wakefield, illustrated by Rowlandson, boards, uncut, 1817, 26*l.* 10*s.* Scrope's Deer-Stalking and Salmon Fishing, 2 vols., 1838-43, 22*l.* Shelley's Queen Mab, first edition, 1813, 89*l.* Surtees's Jorrocks's Jaunts, Alken's plates, 1843, 27*l.*; Sporting Novels (5), first editions, 1853-65, 24*l.* Poems by Two Brothers (the Tennysons), first edition, uncut, 1827, 32*l.* Vanity Fair, first edition, in original parts, 1847-8, 102*l.* The English Spy, 2 vols., original boards, uncut, 1825-6, 55*l.* Pyne's Royal Residences, 3 vols., 1819, 19*l.* 15*s.* Reid's Cruikshank Catalogue, 1871, 12*l.* 10*s.* Natural History of Selborne, first edition, uncut, 1789, 27*l.* 10*s.* Harding's Portraits of the Royal Family (22), printed in colours, 1806, 43*l.* 10*s.* Kit Cat Club Portraits, original impressions, 1735, 24*l.* Orme's British Field Sports, 1807, 75*l.* Rowlandson's Loyal London Volunteers, 1799, 27*l.* 10*s.*

Literary Gossip.

Mr. Henry Frowde will issue next week a double section of the 'New English Dictionary,' containing the first portion of the letter P. In the introductory article Dr. Murray notes that, while initial P had a very limited use in Old English or Anglo-Saxon—in which it was by far the smallest native initial, comprising about a hundred and eighth part of the vocabulary—in modern English it has grown to be one of the "three gigantic letters" (S, C, P) which between them occupy nearly one-third of the modern dictionary. In illustration of this the striking fact is mentioned that out of 2,454 main words included in this section, only one, viz. "pan," can claim to be a native word in Anglo-Saxon.

Messrs. Smith, Elder & Co. will publish on April 12th a volume by Mr. Edward George Harman, entitled 'Studies from Attic Drama,' containing 'The House of Atreus' and the 'Alcestis.' 'The House of Atreus' is a translation of the 'Agamemnon' of Æschylus, specially marked, from the metrical point of view, by the use of blank verse for the choruses. The 'Alcestis' is, in the main, a translation of Euripides, but with one or two dramatic variations adapted from M. Georges Rivollet's 'Alkestis, Drame Antique d'après Euripide,' as acted in Paris.

The great success of Mr. Harry Furniss's 'Confessions of a Caricaturist' has led him to write another book of experiences. It will be entitled 'Harry Furniss at Home,' will be illustrated with many characteristic drawings, and published by Mr. Fisher Unwin. Among other things Mr. Furniss deals with Mr. Chamberlain's fiscal policy and the construction of a political lampoon. There is a humorous account of experiences during the Coronation year, and of the difficulties which surround those who cater for the public amusement. A chapter is devoted to the author's late friend Max O'Rell, and there are also reminiscences of Corney Grain and other celebrities.

The *Monthly Review* for April will contain articles on 'The German Staff on the Boer War'; 'Russia's Financial Staying-Power,' by Mr. M. A. Gerothwohl; and 'The Cavalry and its Principal Arm,' by Eques. 'The Eastern Mind' is discussed by Mr. D. G. Hogarth; 'Ancient and Modern Farming in the Roman Campagna,' by Prof. Lanciani; 'Edward FitzGerald,' by the late Whitwell Elwin; and 'The True Story of the Stratford Bust,' illustrated, by Mrs. Stopes.

The April *Blackwood* opens with a sketch by Lady Currie entitled 'The Feast of Kebobs: a Reminiscence,' in which she describes a fantastic dinner-party, given by her father, at which the guests were clad in Eastern costumes, and the dish of the evening was the Turkish delicacy kebobs, followed by hasheesh. In 'A Friend of Warren Hastings' Sydney C. Grier throws light upon the private character of the great proconsul. The number also includes 'The Wandering Population of the West Highlands,' by L. M. M.; 'The Prisoner,' a story by Mr. Ernest Dawson; 'Musings without Method' (which treat of Whig and Tory, Lord Acton's letters, the Scientific Historian in Theory and Practice, and Tacitus and his Translators); and a new estimate of Sir John Moore.

Messrs. Macmillan & Co. will shortly publish a new volume of sermons by the late Master of the Temple, and also a volume of his occasional lectures on Shakspeare, Chaucer, Cowper, and other literary subjects. Both volumes will be edited by Canon Beeching.

Mr. Laurence Hutton is busy with another volume of his "Landmarks Series"; this time it is 'Literary Landmarks of Scottish Universities.'

Just as we go to press on Thursday afternoon, we hear with great regret of the death of Sir Edwin Arnold.

A new edition of Sir Robert Douglas's 'Peerage of Scotland' is at present in preparation, under the editorship of Sir James Balfour Paul, Lyon King of Arms, who has, along with a staff of contributors, been working at it for some time. The last edition, by J. P. Wood, was published in 1813, in two volumes folio, and has till now been the standard work of reference on the subject. So much correction has been required, however, in consequence of the amount of fresh material published within the last century, that it has been found necessary virtually to rewrite the whole book. It is to be named 'The Scots Peerage,' and is expected to occupy six volumes. The first volume is ready, and will be published next month by Mr. David Douglas, of Edinburgh. There will be a large number of heraldic illustrations by Mr. Graham Johnston.

The *Scottish Law Times*, which published a biographical sketch of the late Dr. T. G. Law, will also print a bibliography of his books and scattered historical articles, which should be of interest.

The Annual Report of the Selden Society shows that the numbers are well maintained. The publication for 1904 will be a first volume of 'Select Borough Custumals,' edited by Miss Mary Bateson, which is already well advanced. Provisional arrangements have been made for the following publications: in 1905, 'Year-Books of Edward II.,' Vol. II., edited by Prof. Maitland, whose brilliant work in the first volume has been widely appreciated; in 1906, 'Borough Custumals,' Vol. II., or 'Star Chamber,' Vol. II.; and in 1907, 'Year-Books of Edward II.,' Vol. III.

The first volume of the long-expected Variorum Edition of the Works of Beaumont and Fletcher is now nearly ready. The edition, which has been planned under the general direction of Mr. A. H. Bullen, assisted by several scholars, includes a full list of various readings, besides the usual annotations. The first volume contains 'The Maid's Tragedy' and 'Philaster,' edited by Mr. P. A. Daniel, and 'A King and No King,' 'The Scornful Lady,' and 'The Custom of the Country,' edited by Mr. R. Warwick Bond. The work will be completed in twelve volumes, the last containing memoirs, &c., by the general editor, and will be published jointly by Mr. Bullen and Messrs. Bell & Sons.

Mr. Fisher Unwin will publish before long a work by Mr. Arthur Davenport, entitled 'China from Within: a Study of Opium Fallacies and Missionary Mistakes.' The purpose of the book is, firstly, to refute the assertion that England "has forced opium on China," and, secondly, to suggest a total change from the present methods of missionary propaganda, which are, the author believes, entirely unsuited to the Chinese character, and a perpetual menace to the peace of the country.

Temple Bar for April contains, amongst other features, a biographical paper on Mlle. de Montpensier by Miss Eleanor C. Price; 'On Browsing in a Library,' by the Rev. Archie F. Webling; 'Here and There in West Hertfordshire,' by Miss Etta Courtney; and 'A Windy Garden,' describing floricultural experiments in Ireland, by Mrs. Dorothea Townshend.

The April number of *Macmillan's Magazine* includes a paper on Alfred Ainger by the Master of Peterhouse; 'Harrow Revisited,' after an interval of fifty years, by Sir Charles Bruce; 'Thirty Years Ago in Japan,' by Mr. H. F. Abell; 'The Boer War through German Glasses,' by "Particeps"; and an article on 'Contraband of War,' by Mr. F. Baty; while the discovery of radium and other scientific wonders are discussed in 'Paracelsus Redivivus.'

A political satire, in rhymed couplets, entitled 'Cleon in the Palace of Truth; or, the Art of Statecraft,' is shortly to be published by Mr. Brimley Johnson. The name of the ostensible author, Lucian Lambert, is said to conceal the identity of a well-known writer.

An International Exhibition of Printing, Stationery, and Allied Trades will be held at the Agricultural Hall, Islington, from April 30th to May 14th inclusive. Sir Henry Bemrose is president of the scheme, and a strong list of patrons is already announced. The exhibits will include all sorts of fine printing, art illustrations, picture posters and postcards, illuminated addresses, cloth and "extra" bookbindings, and technical handbooks. Medals and certificates will be awarded.

The Angus Lectures, delivered last year at Regent's Park College by Dr. T. Vincent Tymms, on 'The Christian Idea of Atonement,' are to be issued next month by Messrs. Macmillan & Co. Several of the lectures are historical, reviewing the principal theories which have at different times prevailed in the Church; but they are also largely constructive, stating the author's own position.

The Ridley Lectures, also recently delivered at Regent's Park College by the Rev. William Brock, on 'The Church's Relation to Children,' will shortly be published by the Kingsgate Press (Baptist Union).

A special edition, with a brief introduction by Mrs. Stevenson, of Stevenson's 'Prayers written at Vailima,' will be published before long by Messrs. Scribner.

The Readers' Dinner last Saturday was universally regarded as a great success. Attendance and speeches were alike excellent. Lord Goschen was both wise and witty, speaking of his hereditary gifts as a proof-reader. Mr. Teignmouth Shore made an interesting plea for the recognition of present-day literature and criticism; Mr. Pett Ridge and Mr. Max Beerbohm were humorous, and everybody more than equal to the occasion. We are glad to hear that the subscriptions towards the Jubilee Pension have reached 440*l.*

The Hon. Oliver A. Borthwick will preside at the Sixty-fifth Annual Festival of the Newsvendors' Benevolent and Provident Institution, which will be held at De Keyser's Royal Hotel on Wednesday, June 1st, next.

The Ninth Annual Meeting of the Booksellers' Seaside Holiday Home was held last Thursday. We regret to see from the Report that the receipts were not equal to those of the previous year, and, in consequence of the wet season, there was a falling-off in the number of visitors to this pleasant institution, which boasts among its attractions an excellent library.

The Bibliothèque Nationale closed for its annual overhauling on Saturday last, and will not be opened again until April 4th.

It is proposed to celebrate the forthcoming centenary of Jules Janin by erecting at Saint-Étienne, his birthplace, a plaque, bust, or monument. His collected essays, published under the title of 'Le Livre,' form a very pleasant "bookish" book. Although not now much read, Jules Janin did good work in his day.

The letters of Henrik Ibsen are being collected, with his sanction, for publication in the near future.

The Parliamentary Papers likely to be of most interest to our readers this week are Report from the Ecclesiastical Commissioners for England, with Appendix (6*d.*); Education, Scotland, Training of Teachers, Report, Statistics, &c. (5*d.*); Return showing Expenditure from Grant for Public Education in Scotland, List of Day Schools, Scotland, &c. (10*d.*); Report on the Edinburgh Museum of Science and Art, 1903 (1½*d.*); Statutes made by the Governing Bodies of New and All Souls' Colleges, Oxford (1*d.* and ½*d.*); Annual Statistical Report of the University of Aberdeen (1½*d.*); Queen's College, Belfast, Staff and Equipment, Resolutions, &c. (2*d.*); and Yorkshire College, Leeds, Application for Establishment of a University in Leeds, Report, &c. (2½*d.*).

SCIENCE

The Oldest Map with the Name America, of the Year 1507, and the Carta Marina of the Year 1516. By M. Waldseemüller. Edited by Prof. J. Fischer, S.J., and F. R. von Wieser. (Innsbruck, Wagner; London, Henry Stevens.)

In the year 1507 there was published at the town of St. Dié in Lorraine a small book containing a short 'Cosmography' followed by a Latin version of the 'Four Voyages of Amerigo Vespucci.' This little book has become historically interesting because its author, Martin Waldseemüller, rashly suggested in it that the then lately discovered fourth part of the world should be called "America because Americus [Amerigo] had discovered it." He refers in this book to two "descriptions" of the world, *tam in solido, quam plano*, that is to say, by means of a globe and an ordinary map. The globe, a very small affair, was discovered by Varnhagen in 1872, and has since been published and definitely ascribed to Waldseemüller by Prof. L. Gallois. The map, however, though an edition of one thousand copies of it was printed, remained absolutely unknown until 1901, when Prof. J. Fischer, when searching the library of Prince Waldburg at Castle Wolfegg for

materials for a work on the discoveries of the Norsemen in America, since published, quite unexpectedly came across an old volume which had formerly belonged to Johann Schöner, and which not only contained the map of 1507, but likewise an equally gigantic twelve-sheet 'Carta Marina' by the same author, dated 1516, and hitherto absolutely unknown. It is these two maps which are now presented to the geographical world in excellent facsimiles, together with a valuable commentary, the joint work of Prof. Fischer, the discoverer of them, and Prof. R. von Wieser, the well-known student of the history of geography.

Most of the sheets of the two maps have been divided up in red ink into small squares, and the *errata* enumerated by the author have been corrected. The editors conclude from this that "the maps of the Wolfegg volume were proof-sheets" revised with a view to a second edition.

We are, however, unable to accept this explanation. No small squares are needed in order to revise a proof, and the correction of *errata* would have extended beyond the few instances pointed out in a legend, for the author must have been perfectly aware that there were many other "coruptele" which, very unfairly, he charges upon the "negligence" of the wood engraver. We believe, on the contrary, that Schöner, the owner of the maps, first corrected the *errata*, and then inserted the red lines at intervals of a degree, the usual method when it is intended to make a copy of a map. As a matter of fact, he freely utilized Waldseemüller's maps when designing his globes in 1515 and in 1520. We are confirmed in this view by a marginal MS. legend placed close to the "Insule 7 delle Pulzelle," beginning "Insule S. Martini ibi?" and ending with a reference to "algalia," which can only have been taken from Behaim's globe at Nürnberg, freely accessible to Schöner, but not to Waldseemüller.

The MS. of one of the sheets of the 'Carta Marina,' bound up in the Wolfegg volume, is certainly not a "tracing" (*Pause*), but either the original design for the map or a copy of it upon paper of the same make as that used for the printed maps. The paper of an impression of this sheet lying loose in the volume bears a different water-mark from all other sheets, and was, therefore, printed separately. It is not, however, a second revised edition, for the *errata* already referred to have not been corrected, and there are many others, such as *papapagulli* instead of "papagalli," *habudatia* instead of "abundantia," *sapodes* instead of "sciopodes," and others. Such obvious mistakes would hardly have escaped the eye of a competent corrector. More remarkable still, a long legend referring to the discovery of S. Thome, which is to be found on the original, has been absolutely forgotten by the engraver.

The 'Sources of Waldseemüller' are not dealt with by the editors so thoroughly as we should have desired. The editors prove, indeed, that he made extensive use of Canerio's chart, and of other charts recording the discoveries of the Portuguese; they refer to Ptolemy, Marco Polo, and other authorities quoted by the author himself, but they throw no light whatever upon the sources whence he derived his delineation of the Asiatic Archipelago or of the interior of Africa. With reference to the latter they are content to refer to "a most remarkable transfer of data of Abyssinian topography to South Africa." It is, indeed, easy to identify such names as Goia (Gojam), Gafat, Adra (Adiha), Ago (Angot), and Vabi (Webi), but the origin of the bulk of the names has not been traced. Reference might, for instance, have been made to a description of the Nile sources by an unknown author first published in Hudson's 'Geographi Græci Minores,' of which Waldseemüller made full use, or to the fact that all the places which the Ritter von Harff claims to have passed in the course of his apocryphal journey down the Nile are to be found on the map of 1507. This boastful knight returned to Germany in 1499, and although his narrative was only first printed in 1860, Waldseemüller may have seen a MS. copy, or—and this seems more likely—both the knight and the cartographer may have obtained their information from a map not hitherto identified.

The editors say of Waldseemüller that "he was not the man to copy anything without criticism, but utilized and worked up his sources quite independently." We regret that after the publication of these two monumental maps we are unable to subscribe to this favourable estimate. We should rather say that he was an indiscriminate copyist. In 1507 the peninsular shape of India could no longer be doubted; indeed, it would have revealed itself to any cartographer who took the trouble to plot Marco Polo's route. Yet Waldseemüller rejects the results of actual observations and blindly follows the lead of Ptolemy. In 1516 Ptolemy is unceremoniously thrown overboard, and Canerio's authority is accepted, notwithstanding the palpable error of that cartographer in the trend given to the Red Sea.

Still, in these respects Waldseemü ler was not inferior to most of his contemporaries, and we are certainly grateful for the publication of these historically interesting maps, for they exercised a paramount influence upon the cartography of his age, and were copied wholly or in part until far into the seventeenth century.

The translation is by the Rev. G. Pickel, S.J., possibly a descendant of the famous poet and geographer Conrad Pickel or Celtes, who was a contemporary of Waldseemüller.

RESEARCH NOTES.

The centre of interest in the world of physical science continues to be the N rays discovered by M. Blondlot, and (literally) no week has passed since the beginning of the year in which some fresh discovery concerning them has not been announced to the Académie des Sciences. Meanwhile their existence outside the imagination of the Nancy professors has been denied —*more Germanorum*— by Dr. Lummer; but this attack has been promptly countered by the photographic proof produced by their first discoverer. There can now be little doubt that these rays have a shorter wave-length than any radiations hitherto known, and extend well beyond the ultra-violet. They are produced by the sun, Crookes's tube, the Nernst electric lamp, and the Auer-Welsbach gas mantle, and, as it now appears, by the bodies of living animals, growing plants, the vibrations of sound, the magnetic field, and all substances in a state of strain, such as tempered steel, crystallized sulphur, compressed wood and india-rubber, Prince Rupert's drops, liquid carbonic acid heated to a temperature of not more than 40° C., liquid air, and ozone. They pass unchecked through most polished substances, but are arrested by water and certain metallic oxides, are stored up within substances like quartz, fluor-spar, glass, and saline solutions, and can be conducted by means of polished wires of silver or copper, or rods of glass, which conduction is said to be a phenomenon of reflection. Finally, they increase the phosphorescence of faintly luminous substances, which proves, so far, the easiest method of exhibiting them.

It is, however, in the direction of their physiological effects and the results of them that discovery has proceeded most rapidly of late. As was said in the *Athenæum* of January 23rd (No. 3978), M. Blondlot's colleague, Dr. Charpentier, has established that the rays emitted by the nerves and muscles of the human body differ in character from each other. This has been now extended until he claims to be able to recognize by the increase of light upon a phosphorescent screen the phenomena of digestion and the process of thought not followed by action, or, as he puts it, cerebral work unaccompanied by exterior expression. Reversing the method of procedure, he has shown that the action of the N rays increases the sensitiveness of the eye to light, of the olfactory nerves to odours, and of the auditory nerves to sounds; while he conjectures that the excitement of both nerve and muscle that they produce may possibly be utilized in the future as a mode of treatment. Dr. Richet has gone further, and, observing that the living cells in action are a source of N rays, has tried the effect of luminous screens upon sensitive living cells, with the result that he claims to have been able to increase the speed of lactic fermentation. It should also be said that most of the Nancy experimenters are agreed that the sources of N rays produce also an intervening series, which they call the N^1, and which appears to have the reversed effect of decreasing instead of increasing the light of the phosphorescent screen. It is possible that this is connected with the fact that the increase of light is not observed, unless it strikes the eye of the observer almost at right angles, and that if it be looked at obliquely the N rays appear to diminish its light. It is doubtless this phenomenon which has caused the failure of some of our English men of science to repeat M. Blondlot's experiments.

Facts seem to be accumulating in support of Prof. Metchnikoff's theory that appendicitis is mainly caused by the infection of parasites from the lower animals. Dr. Chauvel, in a late report to the Académie de Médecine, declares that it is unknown among the Mohammedan populations of Algeria and Tunis, who live on a vegetable diet, and this is confirmed by Dr. Schneider, the Shah's doctor at Teheran, who says that the only cases of appendicitis he has met with among the Persians have occurred with those travellers who have brought back with them from Europe the habit of eating meat. Perhaps there is no country in the world where the disease is more prevalent than in the Eastern States of America, including New York, where the consumption of meat per head is said to be far greater than even in England. This also accounts for its late appearance among the agricultural classes of European nations, to whom meat, other than bacon, was until late years a luxury.

Another disease, even more terrible and more mysterious than the last-named, has also had some light cast upon its origin by the researches of the German Dr. Donath. Following up the conclusions of other specialists as to the existence of some toxic substance in the blood

of epileptics, he is now able to prove that the cerebro-spinal fluid in fifteen out of twenty-one cases of epilepsy that he was able to examine showed the presence of choline, a tri-methyl-oxethyl-ammonium hydrate which enters into the composition of the nervous tissue in man and other animals. On applying this to the cerebral cortex of a dog, he found it to produce convulsions of extreme violence, but the same result did not follow from the cerebro-spinal fluid of hysterical patients. Although Dr. Donath seems to consider proved the theory that the symptoms of epilepsy are really caused by the toxin in question, it is not yet shown that this is the only determining factor of the attack.

At a time when the high-priests of science were wont to dogmatize more fiercely than they now venture to do, it used to be said that all solutions could be divided into crystalloids, such as solutions of salts, and colloids, or glue-like substances. However this may be, there is no doubt that all organic liquids contain colloids, and that all membranes through which absorption and secretion take place are composed of them. In a communication lately made to the Société Française de Physique, MM. Victor Huni and Ascher Mayer assert that all colloids are of one of two kinds, one category containing those which are displaceable in an electric field in the direction of the current, which they propose to call positive colloids, and the other those which are displaced in a direction contrary to the current, or negative ones. Whether this has any connexion with the phenomena of osmosis remains to be seen, but it shows how large a part the knowledge of electricity is coming to play in physiology as in other branches of science. F. L.

SOCIETIES.

Astronomical.—*March* 11.—Prof. H. H. Turner, President, in the chair.—The Secretary gave an account of a paper by Mr. Nevill, of the Natal Observatory, on the comparison between the purely theoretical and observed places of the moon. A short account was also given of a paper by Prof. E. W. Brown on the degree of accuracy of the new lunar theory, and on the final values of the mean motions of the perigee and node.—The President read a paper on the instrumental errors affecting observations of the moon, his conclusion being that it seems probable that meridian instruments may give very different values for the parallactic inequality, so that the results which Mr. Cowell had supplied must for the present be received with caution.—Mr. P. H. Cowell read a paper on methods of analysis of the moon's errors, with some results.—The Astronomer Royal read a note on the determination of positions and magnitudes of stars in the Greenwich Astrographic Catalogue, now in course of publication, discussing the probable errors of photographic star-places as compared with those obtained from meridian observations.—Mr. Furner read a paper, by himself and Mr. Storey, on the absolute proper motions of certain double stars having large relative motion.—Mr. Maunder read a paper, by himself and Mrs. Maunder, on the date of the passage of the vernal equinox from Taurus into Aries.—Many other papers were taken as read.

Geological.—*March* 9.—Dr. J. E. Marr, President, in the chair.—Mr. G. Barrow exhibited and commented on a small striated boulder which was found a little above high water on White Island, one of the northern projections of the Scilly Isles. It was firmly embedded in the ground, and therefore the striations which occur on both faces could not have been produced *in situ* by the grinding action of boulders or stones moved by powerful waves.—The following communications were read: 'On the Probable Occurrence of an Eocene Outlier off the Cornish Coast,' by Mr. Clement Reid,—and 'The Valley of the Teign,' by Mr. A. J. Jukes-Browne.

Society of Antiquaries. — *March* 10. — Viscount Dillon, President, in the chair.—Mr. O. M. Dalton read a paper on the 'Crystal of Lothair in the British Museum,' giving a summary of research relating to the jewel, and an abstract of its remarkable history as discovered by Mr. W. H. J. Weale in the chronicle of the Abbey of Waulsort, near Namur. Mr. Dalton also read notes on early *cloisonné* enamelled brooches in the British Museum sometimes attributed to Anglo-Saxon jewellers. He pointed out that the most massive of these, formerly in the Castellani collection and found in Italy, was probably made in Lombard territory in pre-Carlovingian times. It was probably earlier than the ninth century, and therefore a most important document in the history of enamelling in Europe. Of two other early enamelled brooches in the Museum, that with a floriated cross of very fine execution, and said to have been found in Scotland, could best be compared with work preserved on the Continent, and having no connexion with England; the second, with an admirable portrait of a king, found in Thames Street, might indeed have been made, like the Alfred Jewel, in these islands, though even in this case there was no conclusive evidence. Mr. Dalton further drew attention to a curious similarity (possibly no more than a coincidence) between the representation of certain busts upon Coptic textiles bearing wands over the shoulders, and that of the figure upon the Alfred Jewel.—The Bishop of Bristol suggested that the figure might represent Alfred himself, holding a twin sceptre or pair of sceptres for his kingdoms of Mercia and Wessex.—Mr. Philip Norman, Treasurer, exhibited a sculptured head found on the site of Newgate Prison, which he suggested might have formed part of one of the figures that were set up on Newgate when it was rebuilt in 1672.—Mr. E. P. Warren exhibited a number of pewter and base-metal spoons and other objects discovered at Westminster, including part of one of the Purbeck marble twisted shafts that are missing from the tomb of Henry III. in the abbey church. The fragment discovered is to be refixed in its place.—Mr. W. W. Portal exhibited a cutlass with the Solingen mark, probably of the nineteenth century, found during the operations now in progress for the enlargement of Waterloo railway station.

March 17.—Viscount Dillon, President, in the chair.—The President referred in suitable terms to the loss which the nation and the Society had sustained by the death of H.R.H. the Duke of Cambridge, and proposed the following resolution, which was seconded by the Treasurer, and carried unanimously: "That in consequence of the lamented death of H.R.H. George, Duke of Cambridge, a Royal Fellow of this Society, the meeting this evening be restricted to the formal business of the Society."—At the conclusion of the formal business the meeting was adjourned.

British Archæological Association.—*March* 16.—Dr. W. de Gray Birch, Treasurer, in the chair.—The Rev. H. J. Dukinfield Astley exhibited a photograph of a Neolithic fireplace, discovered in 1903, at Shawalton, N.B., by Mr. T. Downes. Numerous arrowheads, spearheads, and celts were included in the find. The fireplace, perfect when discovered, was in the shape of a basin, and filled with burnt wood and bones. This discovery is the more interesting from being in the neighbourhood made famous by the much-debated finds of Messrs. Bruce and Donnelly at Dumbuck and Dunbuie.—Mr. Astley also exhibited a large photograph of the six coffins (each containing an almost perfect skeleton) discovered during the recent excavations on the site of the great abbey church at Bury St. Edmunds. One of the skeletons has been identified as that of Abbot Samson, who died in 1211, and has been immortalized by Carlyle in his commentary on the Chronicle of Brakelond in 'Past and Present.' Some photographs of the ancient Saxon church at Bradford-on-Avon were also exhibited by Mr. Astley, one being of the exterior as it now appears after the removal of all the surrounding cottages. Canon Jones, who first brought it to light, identified it with the ecclesiola mentioned by William of Malmesbury as having been built by Aldhelm, first Bishop of Sherborne, at the close of the eighth century, but recent study of the architectural details, as exhibited by the pilaster strips and the *porticus* on the north side, has shown that it is later than the time of Aldhelm, probably about 975. A photograph of the interior showed the east wall of the nave with the little chancel arch, hardly larger than a doorway, and considered to be the smallest in England. A view of the Bridge Chapel was also given. It is hoped that a visit to Bradford-on-Avon will be included in the programme of the Congress at Bath in August.—A paper was read by Mr. Andrew Oliver dealing with the ancient appearance of Whitehall and the Thames, and the history of the numerous stately buildings which once lined the ancient thoroughfare of the Strand. The paper was profusely illustrated by old engravings, maps (including Ralph Aggas's and that of Hoefnagel, 1569), and plans and views of Whitehall at various dates. These comprised Inigo Jones's design for rebuilding the Royal Palace, of which the present Banqueting House (now the United Service Museum) was the only part carried out.—Mr. Patrick read a paper by Mr. C. Lynam upon the remarkable Saxon doorway in the west of the north wall of the ancient church at Laughton-en-le-Morthen, Yorkshire, which was visited by the Association during the Congress last year. The paper was illustrated by sketches made on the spot and by geometrical drawings to scale.—A discussion followed, in which Mr. I. C. Gould, Mr. Astley, Mr. Compton, Mr. Patrick, and others took part.

Royal Numismatic.—*March* 17.—Sir H. H Howorth, V.P., in the chair.—It was announced that letters patent under the Great Seal had been issued, granting a charter of incorporation to the Society under the title of the Royal Numismatic Society, by which title the Society will henceforth be known; and also that His Majesty the King had consented to be the Patron of the Society.—Mr. J. H. Fitzhenry exhibited a specimen in bronze of the gold medal by the artist Jacques Gauvain, which was presented to Queen Eleanore, wife of Francis I. of France, and to Antoine Duprat, Cardinal Legate and Chancellor, on the occasion of their visit to Lyons in May, 1533. The original medals in gold are lost, and there only remain two replicas in bronze.—Sir Augustus Prevost showed a medal of Louis XIV., struck in 1672, and commemorating his visit to Utrecht, on which occasion the church of St. Martin, the cathedral of that city, was handed over to the Roman Catholics. The medal is the work of Giovanni Hamerani, by whom it was executed under the order of Pope Clement X.—Sir Augustus Prevost also exhibited a medal commemorating the "Escalade" of Geneva, December 12th, 1602. On one face is seen a soldier of Geneva hurling down a Savoyard from the battlements, and on the other the arms of Geneva.—Mr. F. A. Walters showed two York half-crowns of the heavy and light coinages of Henry VI.; and Mr. T. Bliss two dies made by Becker, the forger, for striking false Hungarian coins. These dies were prepared by Becker when staying at Buda-Pesth.—Dr. Julius Cahn communicated a paper on some German Renaissance medals in the British Museum, amongst which he recognized some unpublished works of the German medalists Friedrich Hagenauer, a native of Strasburg; of Peter Flötner, of Nuremberg; of Hans Reimer, of Munich; of Valentin Maler, also of Nuremberg; and others. All the medals described by Dr. Cahn are portrait medals.

Zoological.—*March* 15.—Dr. H. Woodward, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during February, and called special attention to two male Asiatic wapiti, presented by the President on February 23rd, and to a male kiang (*Equus hemionus*) obtained by purchase on February 26th.—Mr. Frank Slade exhibited and make remarks upon a living bantam hen which had on each of her wings a well-developed thumb and claw.—Dr. C. I. Forsyth Major exhibited and made remarks upon some dental peculiarities in a rodent of the genus Hystrix, a springbok antelope, and a Tertiary shrew.—Mr. G. A. Boulenger exhibited and made remarks upon an anterior paddle of a new species of ichthyosaur from the Lias (?) of Somersetshire.—Mr. A. E. Pratt exhibited a series of skins of paradise-birds which he had recently collected in the Owen Stanley range, British New Guinea; also a series of photographs taken by his son during a two years' residence amongst the natives near the frontier of German New Guinea.—Mr. R. Lydekker read a paper on the skull and markings of the quagga, in which he drew attention to vestiges of the face-gland of Hipparion in the skull, and expressed his belief that certain alleged differences in the colour and markings of various specimens of the quagga were due to feeding or to the manner in which such markings came out in photographs.—Mr. Lydekker also read a paper on the wild ass of Mongolia, of which an example is in possession of the President at Woburn Abbey, and stated his opinion that it was the true *Equus hemionus* of Pallas, and distinct from the ass of Tibet and Ladak. The latter he proposed should bear the name *Equus hemionus kiang*.—Mr. R. I. Pocock described a new series of spot-nosed monkey, of the genus Cercopithecus, from Benin.—Mr. F. E. Beddard read the first of a series of papers entitled 'Contributions to the Anatomy of the Lacertilia.' It dealt with the venous system of *Iguana tuberculata*, *Tiliqua scincoides*, and *Varanus griseus*.—Mr. P. I. Lathy contributed a paper dealing with a collection of butterflies from Dominica, West Indies, of which three were described as new and thirteen had hitherto not been recorded from the island.

Entomological.—*March* 2.—Prof. E. B. Poulton, President, in the chair.—Mr. L. C. H. Young was elected a Fellow.—Commander J. J. Walker exhibited *Hecatesia fenestrata*, Bdv., an interesting Australian moth, the male possessed of a very marked power of stridulation (stridulating organ on longi-

tudinal transparent bar on fore-wing), known in New South Wales as the "whistling moth"; *Dodonidia helmsi*, Butler, a rare Satyrid butterfly from New Zealand; and a gigantic species of the Thysanurid genus Japyx, found at Picton, New Zealand.—Mr. G. C. Champion exhibited specimens of the two species of Dorcadion found during his recent journey in Spain: *D. almarzense*, Esc. ?, from the summit of Montcayo, and *D. neilense*, Esc., from the Sierra de Logroño. He also exhibited numerous examples of *Pyropsyche moncaunella*, Chapm., found by Dr. Chapman and himself on Montcayo.—Mr. A. J. Chitty, Mr. Jennings, and other Fellows exhibited specimens of the genus Tropiphorus to determine if possible whether *T. tomentosus* and *T. obtusus* were in reality one and the same species.—The President exhibited a specimen of a beetle, *Glenea pulchella*, Thoms. (one of three individuals of the species taken in the Nilgiris by Mr. Leslie Andrewes), which clearly mimics a large ichneumon fly, at present not identified.—Mr. L. B. Prout exhibited, on behalf of Mr. A. Bacot, long bred series of *Triphœna comes*, Hb., the result of breeding for two generations from a wild female of the *curtisii* form, taken near Forres. In the first generation rather more than half the progeny followed, to a certain extent, the parent female, though varying from rich deep red to almost black. Pairings of these dark specimens resulted in a brood in which the percentage of ab. *curtisii* was slightly increased, although the type forms were still well represented; but it was noticeable that in every specimen the orbicular stigma was filled up with the darker or melanic colour.—Dr. F. A. Dixey read a note on the so-called "Bugong" moth, which is much appreciated as food by some of the Australian natives. He said it was not a Euplœa at all, as supposed by Mr. Kirby in his 'Bridgewater Treatise,' but a Euxoa, and not a butterfly, as also stated by the late Prof. Westwood.—Mr. A. M. Lea communicated 'Notes on Australian and Tasmanian Cryptocephalides, with Descriptions of New Species.'—Mr. Gilbert J. Arrow communicated 'A Revision of the Subfamily Pelidnotinæ of the Coleopterous Family Rutelidæ, with Descriptions of New Genera and Species,' by the late Frederick Bates.—Col. C. Swinhoe read a paper 'On some New Species of Eastern Australian and African Moths in the British Museum.'—Mr. G. C. Champion read a paper on 'An Entomological Excursion to Montcayo, Spain, with some Remarks on the Habits of *Xyleborus dispar.*, Fabr., by Dr. Thomas Algernon Chapman.'—Mr. Kenneth J. Morton communicated 'Further Notes on Hydroptilidæ belonging to the European Fauna, with Descriptions of New Species.'—Mr. R. W. C. Shelford communicated 'A Note on *Elymnias borniensis*, Wallace.'—A discussion followed on 'What is a Species?'

Meteorological.—*March* 16.—Capt. D. Wilson-Barker, President, in the chair.—Mr. R. H. Curtis delivered a lecture on 'Water-Vapour,' which he illustrated by experiments and lantern-slides. After explaining that water-vapour is water in the state of a gas, he proceeded to speak of the processes of evaporation and condensation, and showed that the capacity of the air for moisture varies according to the temperature. The amount of vapour in the air has a great deal to do with our personal comfort. A dry cold air is not so unpleasant and does not feel so cold as a damp air, although the temperature of the damp air, as shown by the thermometer, may be higher than that of the drier one. But our sensations are often at variance with the thermometer, and this generally so because of the way in which they are affected by the vapour of the air. If the air be dry a degree of heat can be enjoyed which would be simply unendurable if it occurred with a humid atmosphere. The amount of vapour in the air is ascertained by means of a hygrometer, various patterns of which were shown by the lecturer. He then referred to some phenomena of the atmosphere in which water-vapour plays a leading part, and described the formation of dew, hoarfrost, fog, cloud, halos, rain, snow, and hail.

Society of Arts.—*March* 21.—Mr. Bertram Blount delivered the concluding lecture of his course of Cantor Lectures on 'Recent Advances in Electro-Chemistry.' The subject was the electric furnace, and practical illustrations were given on a large scale in the lecture-room of the preparation of carbide of calcium and carborundum in separate furnaces, and also of the reduction of chromium and certain other metallic compounds by means of the Moissan furnace.

March 22.—Sir Edward Grey in the chair.—A paper on 'Cotton-Growing in the British Empire' was read before the Colonial Section by Mr. Alfred Emmott.—A very full discussion followed, in which Sir Harry Johnston, the Hon. W. Pell, Lord Reay, Sir Horace Tozer, Sir George Birdwood, Sir M. M. Bhownaggree, Sir White Ridley, and the Chairman took part.

March 23.—Lord Belhaven and Stenton in the chair.—A paper on 'The Rural Housing Question' was read by Mr. T. Brice Phillips.—A discussion followed.

Historical.—*March* 17.—Dr. G. W. Prothero, President, in the chair.—The following were elected Fellows: Sir G. O. Trevelyan, Mr. G. W. Forrest, Dr. Norman Moore, and Mr. Herbert W. Paul.—A paper by Mr. A. Denton Cheney on 'The Holy Nun of Kent' was read.—A discussion followed, in which Mr. Frederic Harrison, Mr. Leadam, Dr. James Gairdner, and Mr. Hovenden took part.

Physical.—*March* 11.—Dr. R. T. Glazebrook, President, in the chair.—A paper on 'The Whirling and Transverse Vibrations of Shafts' was read by Dr. Chree.—A paper entitled 'Notes on Non-homocentric Pencils, and the Shadows produced by Them: Part II. Shadows produced by Axially Symmetrical Pencils possessing Spherical Aberration,' was read by Mr. W. Bennett.—Messrs. W. G. Pye & Co., of Cambridge, exhibited a large quantity of apparatus manufactured at their works.

MEETINGS NEXT WEEK.

Mon. Institute of Actuaries, 5.—'The Valuation of Whole-Life Industrial Assurances, with Allowance for Lapses,' Messrs. T. G. Ackland and J. Bacon.
— Surveyors' Institution, 7.—Junior Meeting.
Tues. Institution of Civil Engineers, 8.—'Lowering the Sill of the Ramsden Dock, Barrow-in-Furness,' Mr. L. H. Savile; 'Burntisland Harbour: Construction of the East Dock,' Mr. R. Henderson.

Science Gossip.

Last Monday, at a meeting of the Society for Psychical Research, Dr. Albert Wilson read an interesting paper with new views and deductions on 'Multiple Personality.'

The fifth volume of the 'Annales de l'Observatoire Astronomique, Magnétique et Météorologique de Toulouse,' recently published by M. B. Baillaud, the director, contains a *résumé* of the climatic observations from 1863 to 1900, in continuation of that by M. F. Petit, the first director of the present observatory, which appeared in the first of those years. The previous observatory at Toulouse was founded by Darquier, the proprietor, who died in 1802. The present was established by the Municipal Council in 1839, and reorganized in 1873, under the superintendence of the late M. Tisserand, afterwards director of the Paris Observatory. From the month of May, 1881, the meteorological observations have been made every third hour from six o'clock in the morning until midnight; but the extended hours have not been used in the volume before us, in order to render the study of the climate of Toulouse homogeneous with that contained in the earlier publication of M. Petit, who describes himself as "obligé de suffire lui-même à tous les détails." We had occasion recently, in speaking of the death of M. Perrotin, to refer to the astronomical observations obtained in late years at Toulouse. But the present volume is wholly occupied with those relating to meteorology.

We have received the second number of vol. xxxiii. of the *Memorie della Società degli Spettroscopisti Italiani*, containing another paper by Dr. Bemporad on atmospheric extinction, a note by Prof. Riccò on the solar spots and their connexion with terrestrial magnetism, and a second letter from Prof. Hale respecting details on the suggested co-operation in solar spectroscopy.

Several portions have appeared lately of the Algiers section of the photographic chart of the heavens, with an introduction by M. Trépied, the director. This great work is now approaching completion.

FINE ARTS

Pewter Plate: an Historical and Descriptive Handbook. By H. J. L. J. Massé. (Bell & Sons.)

A remarkable interest in old pewter has recently been shown both in this country and America. In the last two or three years its price has risen fully a hundred per cent. One consequence of this interest is a considerable production of modern "art pewter" so called. Mr. Massé's book, which is certain to be appreciated as it deserves by connoisseurs, does good service in strongly reprobating both the material and design of much of this modern stuff, which chiefly reaches England from Germany. The alloy used is too hard and brittle for genuine pewter, and feebly hankers after the appearance of silver:—

"The designs for the most part are such that no self-respecting pewterer and no real silversmith of bygone days would have demeaned himself to work. The *motif* of most of this trumpery is the treatment of animal and vegetable life in such a way that all their naturally beautiful curves are reduced into a common denominator of meaningless squirms."

Such ware as this is hard and repulsive to the touch, and differs in every respect from genuine pewter. Though Mr. Massé avowedly writes as an enthusiast, there is much truth in his contention as to the attractions of well-kept true pewter. It has a quiet decorative effect, particularly when it stands out against a background of panelled oak:—

"Perhaps the greatest charm in pewter is the colour. Compare the effect of a dresser full of pewter—dishes as a background, tankards, mugs, beakers, and flagons in the front—with a similar array of silver or silver parcel-gilt, and the æsthetic sense of colour will be more satisfied with the *gris de perle* of the pewter than with the whiter colour of the silver. Silver will always look a little harder than the humbler pewter. Gilt plate somehow or other generally suggests brass, and there is an element of distraction in its frequently ornate richness."

The author, however, realizes that pewter cannot again take a regular place in the daily service of our own days such as it at one time occupied. Britannia metal and cheap enamelled ironware have made that an impossibility; but there is no reason whatever why there should not be an artistic revival; in fact, there are clear signs that such a revival has set in, and is being to some extent already met by the one old-established firm of pewterers that has never died out. All such vessels should be made with the idea of being used for the purpose intended, if desired, and not as mere decorative pieces. Otherwise simplicity of design is sure to be lost amid that over-elaboration of ornament which degrades pewter more than any other metal.

Lovers of pewter will well remember Mr. Welch's two volumes giving the history of the Pewterers' Company, published in 1902. This volume forms a most useful and attractive supplement to that work, and is remarkably well illustrated. With such a wealth of illustrations before us, it is perhaps scarcely fair to grumble at omissions, but we miss certain fine and interesting forms of old foreign pewter, such as some of those shown by Mr. Cahn in the

exhibition at Clifford's Inn. It is somewhat curious that Mr. Cahn's remarkable collection is nowhere named in this volume. Among the more excellent of the simple but effective designs shown in these pages are two English candlesticks (p. 69), a Flemish almsdish (p. 127) from Mr. Massé's own collection, and a wall candle-box (p. 140) belonging to Mr. Frampton, R.A.

The volume is comprehensive in scope, for it deals with the history and composition of pewter, with the method of manufacture, with its domestic and ecclesiastical use, with its ornamentation, with pewter marks English and foreign, and with the articles exhibited in various museums.

The bibliography of the subject in the appendix has been drawn up with some carelessness. There are notable omissions and several slips, such as R. G. Hope for R. C. Hope, the writer on the church plate of Rutland, or the turning of the late Mr. J. E. Nightingale, the author of church plate of Dorset and of Wilts, into a clergyman. These things are, perhaps, scarcely worth mention; but if this list in the first genuine book on pewter was worth making at all, a little more trouble should have been taken to make it complete. References are lacking to the following works on church plate, all of which contain accounts of pewter plate: Scott Robertson's 'Kent Plate'; Freshfield's 'Plate of the City,' 'London,' 'Middlesex,' and 'Essex' (first part); Haslewood's 'Suffolk Plate' (1897); Halliday's 'Landaff Diocese Plate' (1901); and the recent fine volume on Hereford plate. Mr. Halliday mentions, among the fifty or sixty cases in that small diocese where old pewter remains, a flagon at Trelleck dated 1620, and one at Llansoy, 1694. Mr. Haslewood also showed that there is a considerable amount remaining in Suffolk, including a 1671 flagon at Linstead Parva, and early examples at Trimley St. Mary and elsewhere; in the deanery of Hadleigh, which comprises but eighteen parishes, there are no fewer than five pewter flagons and three "decent basons." Pewter communion vessels, through poverty, are still in use in two parishes of the Llandaff diocese.

What Mr. Massé means in his bibliography by "Morley, 'Church Plate of Leicestershire,'" we cannot tell; Mr. Trollope wrote on the plate of that county, and is duly entered; we cannot identify any Leicestershire writer of the name of Morley, and Mr. Trollope did his work exhaustively. We suppose Mr. Redman's unpretentious but useful little book on pewter and pewter marks was issued too recently to find the place that it deserves in this bibliography.

It would be easy to extend and improve the quotations from old inventories, and particularly from account rolls, as to the form, price, date, and material of old English pewter. In this respect the book is somewhat meagre, and there is not sufficient information as to the different terms for pewter in early use.

The two sorts of pewter chiefly in use in old days were the fine and the ordinary, the former an alloy of tin and copper, and the latter of tin and lead. In monastic and manorial accounts it is somewhat difficult occasionally to recognize what was genuine pewter and what was latten or metal wherein copper predominated. The earlier rolls for the most part use the actual word "pewter" in various more or less clumsily Latinized forms; but at a later date it was usually termed *electrum*, though that word was also undoubtedly used for other mixtures of metal.

The Durham Account Rolls—not cited by Mr. Massé—are full of interest with regard to pewter and its price. In 1376 mention is made of a "dozen de peudervessell," whilst in 1415–6 it is termed "peudre." A reference to certain vessels "de stanno" in 1471 almost certainly implies pewter. In 1468 the monks bought 1½ garnish of pewter (*vasor' electr'*) for 22*s.* 3*d.*, ready for the feast of St. Cuthbert. "Garnish" was the term for a dozen each of dishes, platters, and saucers. In 1507–8 1½ garnish were bought for 26*s.* for the Whitsuntide feast, weighing 75 lb., at 4*d.* a pound; for St. Cuthbert's September feast in the same year another garnish cost 14*s.*, weighing 42 lb. at 4*d.* The same year the pewterer of Richmond was paid at Christmas 14*s.* for half a garnish—we suppose of unusually large size, for it also weighed 42 lb.—whilst two more garnishes for St. Cuthbert's March feast weighed 90 lb. and cost 30*s.* In 1511–1512, 13 square plates, 18 round ones, 13 salts, and 2 chargers of pewter (*electrinis*) cost 25*s.* 7*d.*—namely, 43 lb. at 4*d.* and 27 lb. at 5*d.* An inventory of the great kitchen taken in 1480–1 enumerates 51 square plates, 36 round ones, 38 salts, and 9 chargers. This shows that pewter plates, or platters, were in use among the more dignified of the monks or their guests. For ordinary use wooden trenchers were employed; the Durham kitchen at this date contained 260 square and 218 round plates of this material.

Mr. Massé's book tells us far more than any other work in English as to the art and history of the pewterer's craft. We hope that the first edition will be speedily exhausted, for future issues will doubtless be improved, as was the case with the work of the late Mr. Cripps on old English plate.

ENGLISH RENAISSANCE ARCHITECTURE.

Early Renaissance Architecture in England. By J. Alfred Gotch, F.S.A. (Batsford.)—This handbook covers much the same period as Mr. Gotch's larger work on the 'Architecture of the Renaissance in England,' but with the addition of the first half of the sixteenth century. The earlier work, however, was almost entirely confined to the illustration and description of a series of examples, and contained only a brief historical introduction. In the present work Mr. Gotch gives "a historical and descriptive account of the Tudor, Elizabethan, and Jacobean periods, 1500–1625," and endeavours "to trace in a systematic manner the development of style from the close of the Gothic period down to the advent of Inigo Jones." The book is excellently illustrated with plans and other geometrical drawings, photographs, and sketches of details, to the number of over 300 in all.

Mr. Gotch is an acknowledged master of his subject, and he writes pleasantly and clearly, without being too technical for the general reader. In his first two chapters he relates the history of the invasion of the foreign style, which manifested itself chiefly in ornamental details and in minor structures such as tombs and screens, but did not greatly influence the general design, which still followed the English tradition. The ornament was usually inspired by Italian models—sometimes filtered through French sources—and was frequently the work of Italian artists. In much of this earlier work the Italian and English influences are so curiously mixed as to give the impression that it was executed by Englishmen with Italian proclivities, rather than by Italians under English orders. After the death of Henry VIII. details of pronounced Italian or French character tend to disappear, and are replaced by ornament inspired from Dutch or German sources. Both are "strongly infused with English feeling," but, says Mr. Gotch,

"whereas the earlier phase ended abruptly, no merging of it into the latter being traceable, the second phase can be followed step by step into the pronounced Italian of Inigo Jones's mature manner. .....The style of Burghley House glides imperceptibly into that of the Banqueting Hall at Whitehall."

It is, of course, true that this second phase becomes marked by a striving after symmetry and unity of design which does, to a certain extent, lead up to the style of the later Renaissance, but it appears to us that the work of Inigo Jones was much more of an architectural revolution than the mere substitution of Dutch or German influence for Italian in the ornament of the middle of the sixteenth century.

After these first two chapters, Mr. Gotch abandons the chronological treatment of his subject for an analysis of the architecture of the next three-quarters of a century. Although the eight chapters devoted to this analysis tell us much of the history of the architectural movement of the time, we are inclined to think that the book would have gained in value if Mr. Gotch had continued his general historical sketch to the end of his period. So far, however, as house-plan is concerned, the third chapter contains an excellent account of its development, illustrated by the plans of some thirteen houses drawn to a uniform scale. Mr. Gotch shows that the plans of houses followed the old lines long after the superficial decoration had taken on itself the foreign fashion. The essential idea of the English house-plan—the hall in the centre, with the kitchen at one end and the parlour at the other—continues to govern the more or less elaborate plans of the houses of Elizabeth's time. The builders of these houses aimed not so much at comfort and economy as at magnificence and display, and they endeavoured to obtain these qualities by symmetry of the larger features. Mr. Gotch traces the gradual development of the idea of symmetry in plans of different types, the courtyard plan, the H plan, the E plan, and plans with small central courts. The number of the family apartments is increased, and as a consequence the hall loses its character as the centre of family life, and ultimately becomes merely an entrance.

Three chapters are devoted to the design of exterior features, beginning with the general lay-out, and three more to that of interior features. These latter are prefaced by some valuable remarks on the effect of royal progresses and large retinues on the plans of the larger Elizabethan and Jacobean houses. Chimney-pieces, plaster ceilings, and staircases are among the subjects which Mr. Gotch treats in a very interesting manner, and illustrates with many well-chosen examples. Another chapter deals with street-houses, schools, market-houses, tombs, &c. Attention is rightly directed to the smaller buildings, for such simple works as the Swan Inn at Lechlade the almshouses and market-house at Chipping Campden, and the school at Burton Latimer possess a charm which we fail to find in many of the more pretentiously designed mansions of the time.

In his chapter on the collection of drawings in the Soane Museum known as John Thorpe's, Mr. Gotch does not pursue the controversy to which these drawings have given rise, though he believes that by far the larger number of them, if not all, were executed by John Thorpe, father or son. Accepting them as surveys of existing buildings, as designs for new ones, or as exercises in planning, drawn during the closing years of the sixteenth or opening years of the

seventeenth century, Mr. Gotch analyzes them as showing the ideas of the time as to what such houses were or ought to be. The draughtsman had evidently studied Italian, French, and Dutch books on architecture; French influence can be traced in some of the plans, though it was not strong, so far as we know, in the works which were actually carried out. Dutch influence is very marked in the "uprights" or elevations, especially in the strap-work gables, which fortunately do not appear in the same proportion in actual buildings which have survived. In the concluding chapter, which deals with the architectural designers of the sixteenth century, Mr. Gotch shows that the architect, in the modern sense, did not exist; the buildings were either designed entirely by the workmen in each trade, acting on the general instructions of the proprietor, or a sketch made by a surveyor, the workmen devising the details for themselves. Mr. Gotch may be congratulated on a work which cannot fail to be of great interest and value to the student of the architecture of this fascinating period.

A Short History of Renaissance Architecture in England, 1500-1800. By Reginald Blomfield. (Bell & Sons.)—This is an abridged edition of Mr. Blomfield's work in two volumes, which we reviewed at the time of its publication in 1897. That part of the fourth chapter of the larger book which deals with the architectural treatises of the sixteenth century is omitted, and the chapter on the architectural literature of the seventeenth and eighteenth centuries is entirely omitted. With these exceptions, the short history follows the original text with only slight abridgment. The illustrations are only half as numerous, and are necessarily smaller in scale. Mr. Blomfield's book is one of the most scholarly works which have been written on the history of English architecture, and we welcome its appearance in a shorter form, which should bring it within the reach of all students. Clearly he who desires to obtain "a clear grasp of the historical development of the movement," which is reasserting its influence on present-day architecture, cannot do better than study this history. Where so much is excellent, it would be ungracious to emphasize small errors, but Mr. Blomfield's reference to the Chapter-house of Ely, when he means the Lady Chapel, should be corrected in a new edition.

MESSRS. SHEPHERD'S GALLERY.

Messrs. Shepherd's collections are always interesting to the student of English painting. Nowhere else are so many of the forgotten or scarcely remembered artists of a century ago to be found. From this point of view, the value of the exhibition is greatly enhanced by the care taken in the matter of attributions. Owing to this, many minor but by no means despicable artists come by their own instead of yielding up their works, as is so often the case, to more celebrated names. Probably to most people the name of Mark Anthony conveys no ideas connected with landscape painting, and yet the picture by him in this show, *The Village Church* (No. 110), proves him to have had a talent which deserved recognition. Indeed, there is something pathetic in the thought that such an artist should have been so completely overlooked, while landscape painters like Mr. Vicat Cole, Mr. Leader, and Mr. MacWhirter were hailed with enthusiasm. For here is a landscape of a kind that might well have been popular. The sentiment is fairly obvious—of a kind, indeed, that has inspired a great deal of modern landscape: a saffron evening sky, silhouetted trees, and an old church tower; all that seems against it is that the obvious sentiment is finely expressed with a certain scholarly reserve and with a real appreciation of the correct usages of paint. Mark Anthony had clearly learnt much from Corot and the French Romanticists, but his paint has a firmness and his touch a crispness which betray his descent from the old English tradition, from Crome and Constable. Here, at least, is one master who will claim some posthumous glory whenever we begin a careful estimate of what English art has produced.

A less individual artist, whose works we have seen passing under Wilson's name, is Rathbone, by whom there is here a typical landscape (84). The composition, the drawing, and the liquid brush stroke are all as near as may be to Wilson, but Rathbone betrays himself by a certain commonness of colour, a liking for coppery hues and violets, which seem a foretaste of the colouring of Barret and his contemporaries. George Vincent, whose works sometimes pass as those of his master Crome, may be seen here in two pieces, one a severe and stately composition, *Fish Auction on the Beach* (112), entirely in Crome's manner; the other, a landscape (113), in which he has found his own aggressively clever and drawing-masterly style, is much less commendable. The greater masters are also represented at Messrs. Shepherd's Gallery. There are two Wilsons, both very unusual and instructive. One, the *Landscape with Mill* (108), would scarcely be taken for his at a first glance. The composition is rather closely filled with incident, and the masses are cut with intricate, almost petty, details of foliage. It shows throughout a close study of Claude, and is, indeed, scarcely more than an imitation of his manner, though already there is something of Wilson's personal feeling for colour and his more fluent touch. The other landscape, *Cader Idris* (109), belongs to his later years in Wales, when he felt the beauties of nature with a purity and freshness which were new in English landscape art. We feel here none the less what a strict training in classical composition underlies this apparently simple vision. Nemi and the pure classical outlines of the Roman hills are implied in this rendering of a little Welsh tarn. Only an artist trained in that school could have seen it so largely, with such a sense of the universal, with so strict an elimination of what is peculiar and accidental. Only a classical landscape painter could have given to the spare and rugged mountain side so deep a serenity, or painted an atmosphere so luminous and suave. And yet it is no mere Italianizing of a Welsh scene; the pearly, colourless sky, the pale dead greys of the distance, and the delicious cool browns of the hillside are new notes in landscape, notes that Claude and Salvator Rosa never struck. It shows as few pictures do how great, how original, and, in a good sense, how modern a landscape painter Wilson was.

Gainsborough, intense as his personality was, never got quite so far from his chosen models in landscape as Wilson. In the large landscape by him at this gallery (86) he is seen pitting himself against Both. His free design and easy vigorous brushwork give to the composition a life and movement which the Dutchman never attained; but his less methodical technique has prevented him from getting quite so intense a luminosity in the sky, or quite so pervading a glow in the half tones and shadows. Neither of the pictures attributed to Cotman is quite first rate. The coast scene (101) seems to us scarcely worthy of the master, but the *Yarmouth Beach* (102) is a fine design with heavy masses of dark sails and roofs cutting upon a luminous, grey, cloudy sky. The handling is certainly unusual, more agitated and less deliberate than we associate with Cotman, but the depth and simplicity of the chiaroscuro make us think the attribution a possible one. Close by this hangs the work of another almost unknown painter whom Mr. Shepherd has been able to identify. *On the River Bank* (114) is a brilliant plagiarism of Cuyp by James Burnet, an artist who died young, but who shows here the promise of unusual power. Dearman, again, is a minor artist who, if we may judge by the small landscape (120) shown here, deserves to be remembered. He worked in a manner not unlike Nasmyth's, and not so very far behind him.

The miniature Romney—a portrait of his wife (124)—deserves mention for its singularity. It is an early work, sensitive, precise, and with a dainty colouring which almost reminds one of the French art of the period. It is in many respects a great deal better than his more ambitious and dashing pictures. Among the still earlier masters we noticed a good, though not remarkable, Lely of the *Earl of Rochester* (82), and two Knellers, one of Ernest Augustus, Elector of Hanover, being unusually fine and strongly characterized. The lower gallery is hung with the works of recent artists of the British School. This, however, includes nothing, if we except two really meritorious Sidney Coopers, which calls for serious criticism. But among the older masters there is a great deal which we omit to mention only for want of space. It is, on the whole, a remarkably interesting, well-chosen collection.

THE FINE-ART SOCIETY.

At this Gallery there is on view Mr. Holman Hunt's recently finished replica of the *Light of the World*. There is something odd—almost uncanny—about this resurrection of a motive which belongs to a long-forgotten past, a motive, too, which owed its inspiration so directly to the spiritual conditions of the time. The new version bears, indeed, many traces of the division between the time of its conception and of its execution. There is here none of that scrupulous minuteness and precision of technique, none of that passionate investigation of the details of natural form, which inspired Mr. Holman Hunt fifty years ago. The picture shows the more relaxed and facile manner of to-day, and the technique is of that loose and casual kind to which the painting of the last three decades has accustomed us. It is vain, therefore, to look here for any rich luminosity of colour—any of that transparency and glow of which Mr. Holman Hunt once knew the secret. Still, in rehandling his theme Mr. Hunt has not failed to make some decided improvements. The poise of the figure is more definitely ascertained, the lines of the drapery are more thought out, and the figure has gained in simplicity and mass. The face, too, has been altered: the expression is nobler, more serene, but also, we think, less intense and less significant. But, in any case, it is no small feat, and one on which the artist deserves congratulation, to have succeeded so far in recalling the ideas and feelings of his youth, and giving them such adequate expression.

SALES.

The collection of engravings formed about the middle of the last century by Mr. J. H. Anderdon, and recently belonging to the late Mr. A. Anderdon Weston, was dispersed by Messrs. Christie, Manson & Woods on the 15th and 16th inst. The engravings after Reynolds occupied the whole of the 15th, and comprised the following: Mrs. Abington, by Elizabeth Judkins, 96*l.*; Mrs. Bonfoy, by J. McArdell, 73*l.*; Duchess of Devonshire and Daughter, by G. Keating, 102*l.*; Lady Gertrude Fitzpatrick as Collina, 52*l.*; Miss Greenway, by J. Watson, 61*l.*; Lady Jane Halliday, by V. Green, 47*l.*; Mrs. Harding, by T. Watson, 94*l.*; Hon. Miss Frances Harris, by J. Grozer, 39*l.*; Warren Hastings, by T. Watson, 98*l.*; Mrs. Williams Hope, by C. Hodges, 40*l.*; Miss Mary Horneck (The Jessamy Bride), by R. Dunkarton, 63*l.*; Lady Louisa Manners, by V. Green, 60*l.*; Miss Meyer as Hebe, by J. Jacobé, 99*l.*; The Ladies Elizabeth and Henrietta Montagu, by H. Meyer, 52*l.*; Miss Theophila Palmer, by J. R. Smith, 54*l.*; Lady Caroline Price, by J. Jones, 194*l.*; Madame Schindlerin, by J. R. Smith, 46*l.*; Lavinia, Countess Spencer, by C. Hodges, 52*l.*

On the 16th three other engravings after Reynolds fetched good prices: Lady Taylor, by W. Dickinson, 194*l.*; The Ladies Amabel and Mary Yorke, by E. Fisher, 37*l.*; The Strawberry Girl, by T. Watson, 81*l.*

Mr. Anderdon Weston's collection also included the following. After Lawrence: Lady Harriet Clive, by S. Cousins, 58*l.* After Cotes: Lady Susan O'Brien, by J. Watson, 51*l.* After W. Owen: Miss Elizabeth Laura Russell, by H. Meyer, 58*l.* After Read: Maria, Countess of Suffolk, by J. Watson, 52*l.* An Album containing 98 Portraits, chiefly mezzotint, 130*l.*

The sale of the remaining portion of the collection of the late Mr. C. F. Huth on the 19th inst. was noteworthy for the high prices realized by pictures by Reynolds, Gainsborough, and Old Crome, the 1,995*l.* paid for On the Yare, Norwich, above the New Mills, being the largest sum ever given for a work by the last-named master. On the Yare, Moonlight, also by him, brought 1,207*l.* Reynolds's Portrait of a Lady (a member of the Ducie family), in green dress and white cloak lined with ermine, produced the highest price of the day—3,255*l.* The Gainsboroughs were: A Pastoral Landscape, with Figures, 3,045*l.*; William Pitt, 2,415*l.*; Frederick, Duke of York, 2,625*l.* Constable, An Undershot Mill at Gillingham, 178*l.* Etty, Love's Angling, 252*l.* J. Holland, A Canal in Venice, 267*l.* Lely, Duchess of Portsmouth, 120*l.* Morland, The Traveller's Repast, 346*l.*; Louisa, 346*l.*; The Traveller's Halt, 136*l.*; A Shepherd Reposing, 220*l.* R. Wilson, The Destruction of Niobe's Children, 105*l.* The drawings belonging to Mr. Huth included: Gainsborough, Duchess of Devonshire, 525*l.*; Head of a Lady, 105*l.*; A Woody Landscape, with a peasant, and two cows in a pool, 57*l.* J. Holland, Venice, 110*l.*; Genoa, 63*l.* Prout, Buildings on a Canal, Venice, 50*l.* F. de Wint, Stacking Hay, 86*l.* P. de Wint, An Extensive Landscape, with sheep, 50*l.*

The pictures from other collections sold on the same afternoon included Gainsborough, Mrs. Richards, 1 260*l.* Early English, Two Young Girls (daughters of Lady Boynton), in white dresses and straw hats with blue ribbons, 220*l.*; Mary Boynton, wife of Sir David Boynton, 162*l.* Portrait of a Lady, in dark dress, with black hat and feathers, 105*l.* P. Mercier, Catherine Goddard, wife of Henry D'Arcy, 165*l.* Sir W. Beechey, Portrait of a Lady, in white dress with lace, 199*l.* A. Cuyp, A Shepherd, with ewes, lambs, and cow, 147*l.* A. Ostade, The Itinerant Musician, 756*l.* G. Vincent, A Road Scene, with cottage and figures, 120*l.* Zoffany, Scene from the Opera 'The Decoy,' 105*l.* J. Wynants, A Woody Landscape, with figures on a road, 220*l.* Rembrandt, Portrait of a Gentleman, in dark dress, with red velvet cap, 168*l.* A. Canaletto, The Courtyard of the Doge's Palace, Venice, 105*l.* J. Downman's drawing of the Duchess of Devonshire fetched 199*l.*, and J. Russell's pastel of Anna Taylor 54*l.*

Fine-Art Gossip.

Mr. H. Forbes Witherby is holding at the Modern Gallery, 175, Bond Street, an exhibition of landscapes in oil and water colour, 'At Home and Abroad.' The private view takes place to-day.

The receiving day for pictures intended for the forthcoming exhibition of the New English Art Club at the Dudley Gallery, Piccadilly, is fixed for Tuesday, April 5th. The names of the jury are as follows: Francis Bate, P. W. Steer, Prof. Brown, Henry Tonks, W. Rothenstein, W. Orpen, A. E. John, D. S. MacColl, D. Muirhead, J. L. Henry, A. A. McEvoy, R. E. Fry, and A. W. Rich. It will be necessary for non-members of the Club to procure the written invitation of two members to submit not more than two works to the jury.

The Exhibition of the International Society of Sculptors, Painters, and Gravers will close next Tuesday. The next will open in the New Gallery in January, 1905. This has been the most successful of all those held by the Society. Up to Saturday last nearly 21,000 paying admissions had been recorded. The sale of pictures in the Black-and-White Room has also been very good.

At the Whitechapel Art Gallery the Dutch Exhibition will open on Wednesday next, and will be on view till May 10th.

The Oxford Exhibition of Historical Portraits, to which we have already referred, will open on April 12th, at the University Examination Schools, High Street.

Mr. Wedmore's health this winter has interfered with his completion of a long-announced book for the collector of Constables, but he has been able to finish an important article on Whistler for the new *Nineteenth Century*.

Last week the following painters were elected to the rank of Associates of the Royal Scottish Academy:—Mr. David Young Cameron, Mr. Robert Brough, and Mr. J. Campbell Mitchell. Mr. Cameron has long been known as a talented member of the so-called "Glasgow School," and his name is also familiar as an etcher. Mr. Brough is an Aberdeen man, and, like Sir George Reid, began life as a lithographer with Messrs. Keith & Gibb. He is known chiefly as a portrait painter. Mr. Campbell Mitchell has devoted himself mainly to landscape painting. One of his pictures, 'A Scottish Moorland,' exhibited in Munich, was recently purchased by the Bavarian Government for their permanent collection.

We regret to announce the death at Edinburgh on Friday last week of Mr. D. W. Stevenson, a well-known sculptor. Mr. Stevenson's work was largely of a popular character. He did 'Highland Mary' for Dunoon, the statue of Tannahill for Paisley, two colossal statues of Burns—one for Toronto, the other for Leith—and the figure of Wallace, 12 ft. in height, which stands in a niche of the National Memorial to the Scottish hero on the Abbey Craig. For the Scott Monument he modelled several of the figures, notably Queen Mary and James VI.; and he also assisted in the sculptural decoration of the Scottish National Portrait Gallery.

Last Saturday a collection of about eighty old portraits which belonged to the late Mr. J. N. Durrant-Steuart, of Dalguise, was sold in Edinburgh. The collection included a portrait, 38½ in. by 47 in., by Raeburn, believed to be Miss Stewart, of Ballechin, wife of Mr. Charles Steuart, of Dalguise. This, after a keen competition, was sold for 2,887*l.* 10*s.* to Messrs. Lawrie & Co. The collection also included numerous specimens of the work of Sir John Watson Gordon, three of whose pictures reached three figures.

Mr. Rudolf Dircks, the Librarian of the Royal Institute of British Architects, has just written a little book on Rodin. It is to be included in the "Langham Series of Art Monographs," now in course of publication by Mr. A. Siegle, under the general editorship of Mr. Selwyn Brinton. Mr. Dircks's volume will appear almost immediately.

The death, in his sixty-fourth year, is announced from Monza of the well-known painter Moses Bianchi, Director of the Academy of Fine Arts in Verona.

We hear from Florence that, since his appointment as Director of the Florence Galleries, Cavaliere Corrado Ricci has carried out a much-needed rearrangement of many of the masterpieces in the Pitti Collection. The best effects of light have been carefully studied, and some of the pictures changed accordingly. Further space has been obtained by relegating three very large pictures, not of primary importance, to the vestibule. While bringing forward some of the finer paintings into better positions, the Director has taken the opportunity to examine anew several works, and in some cases to alter the traditional ascriptions.

The death is announced of M. Félix Soulès, the sculptor, at Gers, where he was born forty-seven years ago. He studied under Jouffroy and Falguière, and won the second Prix de Rome in 1887. He obtained a Second, First, and Silver Medal respectively at the Salons of 1889, 1892, and 1900. To the last of these exhibitions he sent 'Enlèvement d'Iphigénie' and 'Bacchus à la Chèvre,' which now belong to the State. He was one of the artists employed in the decoration of the Grand Palais.

A baker's shovel (*pala*), such as is still in use for putting bread into the oven, was discovered at the bottom of a recently excavated Roman well in the Saalburg. Similar instruments are represented on Roman frescoes, but this is the first one that has been found. It is of beechwood, and is made in one piece. A silver coin of Antoninus Pius, a bronze coin of the Empress Faustina, and a well-preserved leather shoe were among the further contents of the well.

A notable series of twenty lots of drawings, in colour, pen-and-ink, and pencil, by Thackeray, will be sold by Messrs. Sotheby on April 21st. It includes some of his earliest schoolboy efforts, from the collection of the late J. F. Boyes, his schoolfellow and lifelong friend.

MUSIC

THE WEEK.

Æolian Hall.—Mlle. Tremelli's *Début*.
Crystal Palace.—Recital by Lady Hallé and Mr. Plunket Greene.
St. James's Hall.—Recital by Madame Blanche Marchesi and Mr. Denis O'Sullivan. Popular Concert. M. Rivarde's Violin Recital.

Mlle. Tremelli, a niece of the formerly well known operatic vocalist Madame Tremelli, made a successful first appearance in London at the Æolian Hall on the evening of Friday of last week. She had only recently completed a course of study with Madame Marchesi in Paris. Mlle. Tremelli has a voice of unusual range and mezzo-soprano quality. It is flexible and well under control. The new artist was heard in the air "Voce di Donna" from 'Gioconda,' of which she gave an effective rendering, the dramatic features of the music being well represented.

Lady Hallé and Mr. Plunket Greene were associated in a recital at the Crystal Palace last Saturday afternoon. The violinist was in excellent form, and her playing of Friedrich Wilhelm Rust's Suite in D minor, which contains five well-wrought and interesting movements, gave complete satisfaction to critical ears. She also included in her list of pieces the well-known 'Ballade-Polonaise' by Vieuxtemps, and the 'Hush Song' and 'Reel' from Sir Charles Stanford's 'Irish Fantasia,' the dance being given with rare sparkle and animation. Mr. Plunket Greene selected fourteen songs, including examples of Bach, Scarlatti, Schubert, Schumann, Brahms, Stanford, and Parry. Apart from occasional lapses in the matter of intonation, he was heard to advantage, the Schumann and Brahms songs being interpreted with special fervour.

At the recital given by Madame Blanche Marchesi and Mr. Denis O'Sullivan at St. James's Hall last Tuesday afternoon the baritone vocalist introduced Edward German's six songs from Mr. Rudyard Kipling's 'Just-So Stories.' In setting the poems to music the composer displays his gift of melody as well as much quiet and unobtrusive musicianship. He has, perhaps, been most successful in his treatment of 'The Uninhabited Island,' wherein he employs Eastern tints with graceful effect, and 'The First Friend,' which shows both expression and humour. There is a particularly merry setting of 'Rolling Down to Rio,' but that of 'Kangaroo and Dingo' is not convincing. All the songs were interpreted by Mr. O'Sullivan with vocal skill and due appreciation of the requirements of the music. Madame Marchesi sang a group of songs from Scandinavian sources, her renderings of

a beautiful example by Sigurd Lie, entitled 'The Snow,' and of Kjerulf's 'Love's Message' proving specially attractive. Among the duets selected was "I prithee keep my sheep," by Nicholas Laniere, first "Master of the Musicke."

Mr. Cyril Scott's Pianoforte Quartet in E minor, which has already been heard at a Broadwood Concert, was performed, with the composer at the pianoforte, at the last Saturday Popular Concert. The work improves on acquaintance. It seems a pity that Mr. Scott "purposely" avoided a full close during the course of each movement. The first movement suffers thereby, but the Andante is so well worked up to a climax that the method seems to suit the music. The Allegretto is delightful, but in the Finale there is a falling off. One excellent feature of the Quartet is the brevity of each of the sections. Few composers know exactly when to stop; even the greatest masters forget at times the advantages of brevity.

M. Rivarde, who gave his third violin recital at St. James's Hall on Tuesday evening, professed to play as a novelty Richard Strauss's Violin Concerto. He transposed the first two movements (Allegro and Lento), and omitted the final Rondo; and further he played the music with pianoforte accompaniment, whereas the latter has been scored for orchestra by the composer. The omission of the Finale was no great loss, for it is a kind of Saltarello, not in any way remarkable. The slow movement is pleasing, and with orchestra would be still more attractive. The first movement proper is chiefly interesting in so far as it shows, and very clearly, the composers by whom Strauss was influenced when he wrote the work over twenty years ago. If M. Rivarde had the authority of Strauss for the omission of the Finale and reversing of movements, it certainly ought to have been stated on the programme.

Musical Gossip.

Louisa Fanny Pyne passed away last Sunday at the ripe age of seventy-six; the date of her birth—given in dictionaries as 1832—is said to have been 1828. She sang in Macfarren's 'King Charles the Second' in October, 1849, but had previously appeared as Zerlina in 'Don Juan' and as Amina in 'Sonnambula' at the Princess's Theatre, and of her performances there are excellent accounts in the *Athenæum*. In 1851, Mlle. Zerr being indisposed, she appeared as her substitute in 'The Magic Flute.' In 1856 a committee was formed for the revival of English opera—Balfe, Beale, Bishop, Chorley, Sims Reeves, and others being members. This was the commencement of the famous Pyne and Harrison company, which lasted for six years, during which period operas by Balfe, Benedict, Wallace, and other British composers were produced. The scheme was not new; early in the nineteenth century a long, though not finally successful attempt of a similar kind was made by Arnold at the Lyceum Theatre. In 1868 Louisa Pyne retired from the stage, and married Frank Bodda, a baritone vocalist, who died in 1892. In 1896 she received an allowance of 70*l.* per annum from the Civil List.

Another prominent member of the Pyne-Harrison company has passed away. Charles Durand, the baritone and actor, whose name was long known throughout the kingdom, died yesterday week at the ripe age of seventy-seven. He was excellent both as singer and actor. As manager he will be remembered in connexion with the earliest performances of Gounod's 'Faust' in the provinces.

The Alma Mater Male Choir gave a concert at Bechstein Hall on the evening of Thursday of last week. Most of the twenty-eight members are either past or present students of the Royal Academy of Music. The voices were of robust quality, and the tone rich and full. A steady and effective performance was given of Saint-Saëns's 'Les Soldats de Gédéon,' written for double chorus. In style the music is somewhat old-fashioned, but it is melodious, and in one of the sections the composer employs the *bouche fermée* device in skilful manner. Other compositions well rendered by the choir included Max Bruch's 'The Lay of the Norsemen,' Liszt's arrangement of Schubert's 'Die Allmacht,' and Sullivan's 'The Beleaguered.' Miss Minnie Tracey sang several songs in artistic style, and Miss Dorothy Bridson was successful with her violin solos.

The first of the two extra Broadwood Concerts on March 10th was of great interest. The Moscow Trio (Messrs. D. Shor, D. Krein, and R. Erlich), who visited London last season, played three pianoforte trios—Mozart in E, Schubert in B flat, and Tschaïkowsky in A minor—and by admirable ensemble, refinement, and skill created a most favourable impression. It was indeed a treat to listen to such artistic playing.—The Kneisel Quartet (Messrs. F. Kneisel, J. von Theodorowicz, L. Svecenski, and A. Schroeder), from Boston, appeared at the eleventh concert of the series (March 18th), and performed Beethoven's E minor Quartet, Op. 59, No. 2, and Dvorák's Quartet in F, Op. 96. The rendering of these works was exceedingly good as regards tone, technique, and reading of the music. There was, in fact, no fault to find, only we could have wished for a little less restraint. Miss Adela Verne was the pianist.

Miss Hill Rivington (Mrs. C. J. Holmes) gave a violin recital at the Bechstein Hall on Wednesday evening, her programme including Brahms's fine Sonata in A, Op. 100, for piano and violin, in which Mr. Herbert Fryer took part. Miss Rivington played Mendelssohn's Concerto, but was evidently suffering from nervousness, and we therefore hope for another opportunity of judging her merits. Mr. G. Ferrari was the accompanist.

Performances, under the direction of Mr. Edgardo Lèvi, were given by members of the operatic class of the Royal Academy of Music on March 11th and 12th. The programme included 'Il Piccolo Haydn,' by A. Cipollini, a short pleasing work in which young Haydn, by supplying a missing *aria*, enables Porpora to deliver the score of his opera according to contract; also the third act of 'Der Freischütz.' These performances reflected credit on both teachers and pupils. The selection of a novelty and of an act from an opera which is rarely heard deserves praise.—This week at the Guildhall School of Music three representations have been given of Auber's 'Le Domino Noir,' one of the French composer's brightest operas. It was produced in Paris in 1837, and the first performance in English of any note in London was in 1861, with H. F. Chorley's version, the *rôle* of Angèle being taken by the late Miss Louisa Pyne. The rendering at the Guildhall on Wednesday, the first night, was not *sans peur et reproche*, and unfortunately Miss Kathleen Dumayne had almost lost her voice; but the selection of the work, which is now never given in London, deserves all commendation. Mr. Georges Jacobi conducted.

The programme of the pianoforte and vocal recital given by Miss Fanny Davies and Mr. Ffrangcon Davies at St. James's Hall on March 10th deserves note. It was of quite uncommon character. Miss Davies played some interesting pieces by old Netherlandish masters, and with all skill and earnestness Brahms's F minor Sonata; while Mr. Davies was heard in Bach's cantata 'Amore Traditore,' and in some old Welsh melodies.

Purcell's music for the funeral of Queen Mary, in 1694, and Chopin's Funeral March were performed at the funeral service of the late Duke of Cambridge at Westminster Abbey—a striking juxtaposition of old and new. Purcell's music was recently discovered at Oriel College, Oxford, by Mr. J. W. Taphouse, and published and described by Mr. William Barclay Squire in the *Sammelband* (January to March, 1903) of the International Musical Society. It consists of a March, which in 1694 was "sounded" by trumpets or trombones before the Queen's chariot, and a Canzona played after the anthem. The March was adapted by Purcell from a passage in the music which he wrote for Shadwell's 'Libertine.' It occurs in the fifth act of that play. The use of the brass, as noticed by Mr. Squire, is a remarkable anticipation of Mozart.

Three extra Symphony Concerts are announced at the Queen's Hall for April 28th, May 10th, and June 2nd, under the direction of Mr. Henry J. Wood.

A concert is to be held on June 11th next in commemoration of the fiftieth anniversary of the opening of the Crystal Palace, and the services of the London contingent of the Handel Festival choir and orchestra have been secured. Miss Agnes Nicholls and Mr. Ben Davies will appear, and engagements with other distinguished artists are pending.

The programme of the first Joachim Concert, on April 23rd, will be devoted to Haydn, Mozart, and Beethoven.

PERFORMANCES NEXT WEEK.

Sun.	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League, 7, Queen's Hall.
Mon.	Popular Concert, 8, St James's Hall.
Tues.	Broadwood Concert, 8.30, St. James's Hall.
Fri.	Concert, 3, Queen's Hall.
—	Royal Choral Society, 7, Albert Hall
—	Grand Sacred Concert, 7.30 Queen's Hall.
—	Annual Sacred Concert, 7.30, St James's Hall.
—	Two Grand Sacred Concerts, 3.30 and 8, Crystal Palace.

DRAMA

THE WEEK.

St. James's.—'Love's Carnival,' an English Version, in Five Acts, by Rudolf Bleichmann, of Otto Erich Hartleben's Play 'Rosenmontag.'

That Mr. Alexander's second incursion into German drama is less prosperous than the first is attributable to many causes. In details as well as in conception 'Love's Carnival' is un-English; its fatal termination, though inevitable, constitutes a serious drawback with an ignorant public, and the spectacle of endless potations is unedifying and in the end depressing. In conception the play is powerful, and the influence it exercised upon a German world to which the problem it presented seems real is easily understood. The treatment, however, is inept, the author having sacrificed the dramatic to the theatrical. Conceding, as we are bound, the postulate that the German code of military honour is that exhibited, we can accept the joint suicide of the hero and heroine. That they should, however, spend the hours immediately preceding death in the wild excesses of the Carnival, deprives them of all sympathy, and casts upon the play an air of extreme artificiality. In the case of a piece of this class it was indispensable to keep the German framework. The wisdom may be doubted, however, of adhering rigidly to proceedings which to an English public are unmeaning or distasteful. Herr Hartleben seems to have dreamed of assigning the whole a

species of admixture of the tragic and the grotesque such as characterizes Webster. So far as regards an English public he has missed his mark. The chorus in 'Samson Agonistes' congratulates the son Manoah upon his immunity from that

> Desire of wine and all delicious drinks
> Which many a famous warrior overturns.

It is, however, humiliating to listen to the utterances of a lot of silly lads who through five acts are rarely, if ever, sober. Nothing in the work or the performance prophesied a reversal of the unfavourable verdict passed by the first night's audience, and Mr. Alexander is probably judicious in withdrawing the piece, for which on Tuesday was submitted a revival of 'Old Heidelberg.' Mr. Alexander himself acted in his best style, but his get-up was ineffective, the hair, which he wore long, to indicate presumably the poet and the dreamer, being unbecoming. Miss Lilian Braithwaite as Gertrude, who for some reason is named Else, Mr. E. Lyall Swete as Ferdinand von Grobitzsch, and Mr. Ernest Leicester as Hofmann proved acceptable. The general cast was in no respect noteworthy.

Dramatic Gossip.

On his return to England, Sir Henry Irving will begin on April 25th a country tour which will last ten weeks.

The illness of Miss Mabel Terry Lewis, following upon other calamities, has compelled Sir Charles Wyndham to substitute temporarily at the New Theatre 'Mrs. Gorringe's Necklace' for 'My Lady of Rosedale,' the run of which will, however, be resumed at Easter. During Holy Week the theatre will remain closed.

The Orestean trilogy of Æschylus, in the translation of Mr. E. D. A. Morshead, will be given at the close of next month at the Stratford-on-Avon festival by the Benson Company.

'Little Mary' has been withdrawn from Wyndham's Theatre after a run which, though considerable, seems less than might have been anticipated.

At Easter Mr. Beerbohm Tree will reappear as Zakkuri in 'The Darling of the Gods.' The actor must be credited with a knowledge of his own business, but the disappearance from a popular success of the protagonist is always a risky experiment. During the week preceding Easter His Majesty's will be closed.

In consequence of the action of the Censor, to which we last week referred, the proposed series of French plays at the Avenue has been indefinitely postponed.

The promised performance by the Mermaid Society at the Court Theatre of Congreve's 'Way of the World' has been postponed until April 17th, 18th, and 19th.

Half a dozen afternoon representations of Mr. Bernard Shaw's 'Candida' are promised at the Court Theatre.

The next novelty at the St. James's Theatre will consist of a comedy by Mr. Frederick Manville Fenn and Mr. Pryce, the production of which may be anticipated with no long delay.

To Correspondents.—M. G.—G. G. S.—J. H.—H. J. E.—received.

C. E. L. W.—Not contemplated at present.

L. M. P.—No vacancy here.

No notice can be taken of anonymous communications.

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FORT AMITY. XXIII.-XXV. A. T. Quiller-Couch.

JOHN MURRAY, Albemarle Street, W.

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LITERATURE

A History of European Thought in the Nineteenth Century. By John Theodore Merz. Vols. I. and II. (Blackwood & Sons.)

(First Notice.)

"As every person is his own best biographer, so, it seems to me, every age is, in a certain sense, its own best historian." Such, in a word, is the answer by which Mr. Merz anticipates an initial and general objection likely to be made to his immense undertaking. He will be told that as he is himself a child of the nineteenth century he cannot look at it impartially or in all its fulness, and that only the historian who is far removed from it can see its intellectual tendencies, or measure its efforts and its results in their true proportions. This is a contention which, however often urged, or with whatever force defended, he attacks at the very outset. In regard to external events—which are commonly held to be history *par excellence*—contemporary writers, he says, are supposed to be so limited by their own special interests or prejudices as to be unable to produce anything more than mere records, with the consequence that the accounts which they furnish are one-sided and incomplete, and when taken together are sometimes mutually contradictory. On the other hand, the writers who can sift these records and combine them into a full and consistent picture are supposed to be alone deserving of confidence. But the supposition, he continues, is entirely wrong. The narratives of those who witness the events which they describe will outlive the elaborate efforts of the man who, looking back on them, interprets and colours them according to the convictions or opinions of his own age. "His work," Mr. Merz declares, "may be only temporarily valuable; theirs is lasting." The view which he takes is always liable to be corrected or supplanted by other views in later ages, and when our own is thus judged most of our historians may be found to be important not because they have recorded past events faithfully, but because they exhibit the special methods and special ideas of their own time. Where, however, the events recorded and the mind which records them belong to the same age we obtain a double testimony, and the outcome is the model history of a Thucydides, a Tacitus, or a Machiavelli. If this be true of external events, how much truer it must prove of that inner life of an age which we call its thought! For thought is something more than literature, and much of it is familiar only to those who have taken part in it:—

"The vague yearnings of thousands who never succeed either in satisfying or expressing them, the hundreds of failures which never become known, the numberless desires which live only in the hearts of men or are painted only in their living features, the uncounted strivings after solutions of practical problems dictated by ambition or by want, the many hours spent by labourers of science in unsuccessful attempts to solve the riddles of nature—all these hidden and forgotten efforts form, indeed, the bulk of a nation's thought, of which only a small fraction comes to the surface, or shows itself in the literature, science, poetry, art, and practical achievements of the age..... Philosophers tell us of the wastefulness of organic life, of the thousands of germs which perish, of the huge volume of seed scattered uselessly. A similar fate seems to fall on the larger portion of intellectual and moral effort; but here a deeper conviction tells us that it is not the sacrifice, but the co-operation of the many which makes the few succeed.....Who in after ages can write the history of this forgotten and hidden work of a nation? Whose historical sense is delicate enough to feel where the pressure was greatest and the effort longest ere the new life appeared; whose eye penetrating and discerning enough to follow up the dim streaks of twilight, dazzled as he must be by the blaze of the risen sun? We who live in the expectation of the light which is to come, surrounded by shadows, difficulties, and obstacles; we who belong to the army, and are not leaders, who live in, not after, the fight, we claim to be better able to tell the tale of endless hopes and endeavours, of efforts common to many, of the hidden intellectual and moral work of our age."

That Mr. Merz has himself taken part in the thought of the nineteenth century is a claim which might well be made for him, although he modestly limits it to the possession of some personal knowledge of the greater portion of its intellectual interests. His memory carries him back, he reminds us, to the middle, and his schooling embodies the ideas of the earlier half of it. Nay, as a man's parents use the thought of their own time to mould and train the child in his earliest years, so he can feel himself in some measure in touch even with the beginning of the century. For more than thirty years, as he says, he has developed and strengthened this personal knowledge by the study of the various intellectual movements which have borne fruit in the whole period under review. But, as he has had his direct acquaintance confined to English, French, and German thought, so he restricts his survey to England, France, and Germany. American culture he notices only where it comes into immediate and obvious contact with European thought. Similarly, he offers no more than a passing and imperfect account of such tendencies of Italian, Scandinavian, or Russian thought as may cross the frontiers of his special province. These, of course, are considerable limitations, but no one who can form any conception of the difficulty of the task, even as thus circumscribed, will doubt their wisdom. As it is, the subject is "vast, intricate, and bewildering," notwithstanding the fact that of late some branches of European thought have become international. So bewildering is it, indeed, as to suggest that the contemporary can be scarcely less unsuccessful than the subsequent historian in following the innumerable turns of the labyrinth, or in recording vague yearnings or unknown failures. The shadows, difficulties, and obstacles on which Mr. Merz dwells may certainly reveal the pressure, but they are also apt to increase the sense of perplexity, and to render more arduous perhaps than it would be to a later investigator the supreme task of finding the clues to the intellectual and moral tendencies of the age.

To find the clues is obviously the purpose which Mr. Merz has in view, but here there is another limitation by which he regards himself as bound. A history of knowledge, whether it be scientific or literary, or a record of political change or industrial achievement, is not, he says, what he is writing, although he is well aware that so far as science, literature, and art are the outcome of the inner life he must use them to verify his conclusions. His object is to disengage the conscious aims and ends, wherever they exist, of political or social movement, and when they do not exist to show the results which such movement has had upon thought; but, above all, to trace the methods by which knowledge has been extended or applied, to explain the principles of literary composition and criticism, and bring out the spiritual treasure which the poetry, the art, and the religion of the period have tried to reveal; in fact, as he expresses it, to answer the question:—

"What part has the inner world of thought played in the history of the century? What development, what progress, what gain, has been the result of the external events and changes?"

Finally, by thought he means what English writers like Carlyle, Buckle, Draper, Lecky, Mark Pattison, and Leslie Stephen understand by the word, namely, the whole of the inner life and activity of a nation or a period. Much the same signification attaches to the French *pensée*, but not, he believes, to the German *Geist* or *Weltanschauung*; for *Geist* is commonly used as the correlative of *Stoff*, or matter, and *Weltanschauung* denotes rather the result of thought than thought itself. This difficulty does not, however, detract from the merit of the Germans in being the first to study the life of thought.

Such then, in brief, is the undertaking which Mr. Merz attempts, and of which he has now completed one half. The first of these volumes was published eight years ago, the second has just made its appearance, and between them they sketch the plan of the whole work, and deal with the scientific thought of the nineteenth century. They give an account of the character which

that thought has assumed in the three countries to which the survey is chiefly confined, and then they describe in detail the general methods and principles of the various views of nature which, at one period or another of the century, have come into prominence —the astronomical, the atomic, the kinetic or mechanical, the physical, the morphological, the genetic, the vitalistic, the psychophysical, and the statistical, concluding with a chapter on the development of mathematics. That some division of the kind, formidable as it may appear, is necessary, will hardly be gainsaid, although many of these views are intimately, and all are in a large degree, related to one another. So much justice is done to the personal element, and the contributions of so many investigators are explained, that Mr. Merz comes near to presenting that very history of science which he disclaims. These volumes will be followed, he hopes, by two more—one dealing with the philosophical speculations of the century, and the other with what he calls those undefined, unmethodical ideas generally known as religious thought.

Of the value of the undertaking regarded as a whole it would be unsafe to speak with certainty until the remainder sees the light, for the author himself declares that the object of his labours is philosophical: "it desires to contribute something to the unification of thought"; in other words, to see the century from a single point of view, and, if possible, to reach the principle underlying all the manifestations of its intellectual energy. Plainly, therefore, the treatment accorded to philosophical and religious questions will go far to serve or to defeat this object; in particular, the manner in which the development of philosophical and religious ideas is shown to have proceeded side by side with, or even in dependence on, the development of scientific knowledge. But there is nothing in the way in which Mr. Merz has discharged the earlier portion of his task which need lead any one to suppose that he will not exhibit the same thoroughness, the same patience, and the same lucidity in the later. His volume on Leibnitz, small and unpretending as it may be, is at least an earnest of his deep interest in philosophy, and his acquaintance with German thought will hardly allow him to ignore the great results achieved by it in the domain of religious history and religious speculation. Moreover, the spirit in which he approaches his task is a good guarantee that he will carry it through with credit. With the conviction that the historian of his own age must possess a first-hand acquaintance with the separate trains of reasoning in which its unity must be sought, and with the restraints which he puts upon himself in not travelling beyond any province which he is unable to appreciate from personal knowledge, he may be trusted not to present his contemporaries with crude views or hasty generalizations. That he may bring the work to a successful conclusion must be the cordial desire of all who can value as they ought to be valued the research, the care, and the perseverance which so great an undertaking involves.

Before attempting to estimate the character of the scientific portion of the work it may be well to mention two or three objections to which his apology for writing contemporary history appears to be open. In the first place, the danger of adding a colour of his own is not confined to the historian who records the events of the past. It attaches, although not perhaps in the same sense or in an equal degree, to the historian of the present. He may use the present to illustrate some special theory which his own experience of life and his own thinking have led him to form. Again, it is just in proportion as contemporary records are minute and particular and proceed from exceptional knowledge that they possess any value; and where can the man be found who has acquired such a mastery of more than one, or at most two or three spheres of activity in his own age? The writers of memoirs are not, as a rule, omniscient persons: on the contrary, they are very commonly bound up entirely with some one set of interests. But the philosopher who surveys the interests and activities of his own age and attempts to record them can hardly be expected to do them all the same justice, or produce a history which shall present them in their due relation to one another. That he could do so is, of course, conceivable, and let us hope that Mr. Merz may prove that it can be done. There is always, however, the danger that he may be driven at some important stage in his survey to borrow his knowledge, to generalize on data which he has imperfectly apprehended, to add the colour and the theory of which the subsequent historian cannot divest himself, and, like him, to incur the reproach once for all expressed by Goethe:—

> Was ihr den Geist der Zeiten heisst,
> Das ist im Grund der Herren eigner Geist
> In dem die Zeiten sich bespiegeln.

China: its History, Literature, and Art. By Capt. F. Brinkley. 4 vols. Illustrated. (T. C. & E. C. Jack.)

The first of these volumes, which complete Capt. Brinkley's great work on China and Japan, is a fascinating and elaborate treatise on the keramic art of the Middle Kingdom, of supreme authority and importance. To it we shall revert. The remaining three constitute a political defence of China and a political impeachment of the West. As such we shall deal with them, for although there are interesting chapters on the religions and philosophies of China, these contain nothing original, and it is their political aspects that are chiefly presented. The defence of China implies a defence of the government and administration as well as of the people. The Chinese entirely deserve the eloquent and occasionally touching eulogies of Capt. Brinkley. Very few of those who have any real knowledge of the people accept for a moment the ungenerous and contemptuous views upon the millions of China entertained—with particular violence just now—in Anglo-Saxondom. The expert few will, almost unanimously, recall the intelligence, good humour, and grace of life that distinguish the Chinese folk, and agree with the estimate formed by an unimpeachable authority cited by Capt. Brinkley, who says:—

> "They delight in literature.....practise an admirable system of ethics.....are generous, charitable, and fond of good works,.....excellent artisans, reliable workmen, and of a good faith that every one admires in their commercial dealings."

The present writer will add, from personal experience, that they are the equals of the Japanese in the qualities above indicated—and in the opinion of some they are even superior to their island neighbours. With the remainder of Capt. Brinkley's case we are less disposed to agree. We agree with it in part, but with large reserves, so far especially as this country is concerned. The eighteen provinces of China proper constitute a fertile, well-watered, compact territory, containing fifteen times the area of the United Kingdom, and ten times the population, packed away in a corner of the great Asian continent, isolated from the rest of the world by trackless deserts and a vast ocean. The land has evolved its own civilization from the beginning, and has itself civilized more or less, without resort to the sword, the countries lying north and south of its borders. Under these conditions we can understand how the Chinese, unapproachable almost from the West up to nearly the middle of the last century, came to regard themselves with a complacency, and aliens with a disdain, only paralleled in Europe, and the difficulties become explicable that arose as the fringe of contact between China and the West became extended and compressed. That contact was scarcely sensible until Pedestrello anchored his junk, flying the Portuguese flag, in the Canton river in 1516. Portuguese pirates and smugglers gave a colour to Western commerce of which it did not get rid for more than three hundred years. It was in 1637 that British ships first appeared in Chinese waters—a squadron of four vessels under Capt. Weddel, who, after bombarding the Canton forts, managed to sell his merchandise. In the course of the seventeenth and eighteenth centuries Chinese trade, a monopoly of the East India Company, remained confined to Canton. It was not until that monopoly was abolished in 1834 that expansion was possible. It is, however, significant that troubles at Canton were invariably the causes, ultimate and proximate, of British military operations in China to the close of what may be termed the war period. It is at this point that we are compelled to join issue with Capt. Brinkley. It is extremely doubtful whether even Yeh cared much about foreign piracy or smuggling, still less about the methods of British diplomacy. What he resented was the denial of his jurisdiction, and the object of British action in the Arrow case was nothing more than the maintenance of the two cardinal principles of international comity—inviolability of the flag and freedom of official intercourse. Milder measures than those adopted by Sir John Bowring might have sufficed, but this much is certain, that the particular form of trouble due and peculiar to the traditional policy of Canton Commissioners has never recurred. British policy in China, therefore, does not appear to merit the somewhat severe criticisms and, as it appears to us, unbalanced sarcasms with which Capt. Brinkley visits the action of almost every British representative in China. That policy no doubt was based largely on

distrust, partly on contempt of Chinese administrative ways. But though China has excellent systems of law, and even of administration, on paper, they remain there. At no period of her history has she possessed, nor up to the present day has she attempted to create, either a sufficient or an efficient system of administration in practice. Some thirteen hundred *hien* magistrates have to keep in order ten times the population of the United Kingdom. Departmental prefects with almost absolute local power, they are totally destitute of training, they know nothing beyond the art of writing essays upon subjects of ancient Chinese history and geography, and they are dependent upon ignorant runners and needy parasites for the discharge of their functions. Their principal duties are not to maintain good order, but to prevent open rebellion, and to remit to Peking the usual proportion of the taxes they collect. The ragged mob of officials, corrupt, inhuman, and cowardly, and hated by their own people, have always impressed, and still impress, resident Europeans, official or other, with a distrust which is often extended unjustly, but inevitably, to the people, and engenders a feeling of hostility or impatience which is neither politic nor generous. In a word, China—the Government, not the people—is responsible, as, indeed, Capt. Brinkley admits, for most of the misfortunes that have befallen her. But by no means for all. Neither France nor Germany has much cause of complaint against China, yet the tale of their proceedings, boldly and forcibly narrated by Capt. Brinkley, almost surpasses belief. As to Russia, the facts are too largely writ to need mention here. It is with no little surprise, therefore, that we find Capt. Brinkley, who states on the title-page of each of his volumes that he is the *Times* correspondent in Japan, writing in a book published in 1904, "That the Russian Government honestly intends to implement its promises [relative to Manchuria], if events permit, cannot justly be doubted." Of Russian policy in Manchuria a most interesting account is given, from its initiation in 1849 up to a recent period, which seems to exclude every idea of retreat from that immense territory.

A curious theory is put forward in the chapter on the Taiping rebellion, that it would have been better to support it than to have assisted the Manchu Government in its repression. But the real Taipings never numbered more than a few thousands; the bulk of their forces consisted of pressed recruits and loafers, who cared nothing for the doctrines of their leaders, and although the provincial populations suffered terribly at the hands of the Imperial armies, they had no love for the rebels. One need but read Capt. Dew's account of their doings at Ningpo to understand what manner of folk in the mass they were.

In dealing with the missionary question Capt. Brinkley displays a generous appreciation of the devotion and heroism of the victims of the many outbursts of fanaticism that have disgraced China. But he is opposed, not without grounds, to much that characterizes missionary policy. The story of the conduct of Catholic missionaries in relation to the French treaty with China, of which France still complacently accepts the benefits, will be found in the instructive chapter on 'Propaganda and Religions,' together with Capt. Brinkley's comments.

Of the Japano-Chinese war little is said. There are many reticences in this work, and in this connexion the reticence is significant. The Russian massacre at Blagovestchnesk is mentioned, but not the Japanese massacre at Port Arthur. The conclusions to which these volumes lead are two: one, to use Capt. Brinkley's final words, that "the Far East is the storm centre of the world to-day"; the other, that China's only chance lies in the appearance of men of the calibre of Okubo, Iwakura, and their coadjutors to do for China what those great statesmen did for Japan.

The volume on keramic art concerns the collector rather than the general reader. It is too technical to be treated otherwise than very briefly in these columns. The potter's craft in China began to be artistic as early as the sixth century; in the tenth the art of fabricating porcelain was discovered. The artistry, craftsmanship, and command of chemical processes displayed by the Chinese keramists are admirably set forth, and afford high testimony to the great natural endowments of the race. The lovers of Oriental china, more numerous in America than in this country, will find the volume a mine of exact and varied information upon their hobby, and an indispensable guide to the historical comprehension and æsthetic appreciation of one of the most beautiful of human arts. It is curious that the Chinese should have imitated Sèvres, often with wonderful success. With still greater success they imitate themselves. Modern forgeries of ancient ware, especially of the blue-and-white Kanghsi ware, are not seldom highly meritorious productions, only to be distinguished by collectors of great experience—painfully gained very often—or the practised insight of professed experts. The volume is well illustrated, bnt the illustrations are fewer than one would have expected. Some of them merit special praise, such as the 'Vase of Famille Rose Porcelain,' the decoration of which is absolutely perfect in colour, drawing, and composition, and the 'Wine-pot of Chêng-Hwa,' the ground colour of which is the beautiful yellow which some collectors prefer even to *céladon* or *sang de bœuf*.

The Poetical Works of Christina Georgina Rossetti. With Memoir and Notes by William Michael Rossetti. (Macmillan & Co.)

This edition of Christina Rossetti, supervised by her brother, is all that a popular edition should be in completeness, with good and clear print. Its arrangement is based on that of her own successive volumes, with the departures necessary to include supplementary poems. This, doubtless, is as a rule the inevitable arrangement. Yet (when a poet has not collected and arranged his work during his lifetime) there are cases where we could desire something other than the partly fortuitous disposition which results from following the sequence of his volumes. Either a chronological arrangement or some form of classification may seem preferable. Even the poet's own arrangement is not always impeccable; witness the heterogeneous maze in which the reader is perplexed by Wordsworth's fanciful ordering of his collected poems. Something of a like heterogeneous effect is produced by this volume, and intensified by the numerous inclusions which have been made for the sake of completeness. We wander in a maze of excellence, indifference, or actual poverty. One would give much, for instance, to have the sonnets brought together from the miscellaneous poems which surround them; by which we do not mean that Mr. Rossetti has attempted no classification, but that he has not, to our thinking, carried it far enough.

The total impression made by this volume is that much has been published which there was no call to publish—which should not, indeed, have been published. Furthermore, we are forced to the conclusion that Christina Rossetti herself published overmuch for her ultimate reputation. In this respect, it seems to us, she ranks with Wordsworth and her great rival and sister poet Mrs. Browning, both of whom diluted their inspired work with floods of absolute or comparative mediocrity. It is the more remarkable because she came of an artistic family; because she had for brother Dante Rossetti, whose own volumes are singular for the artistic selection and sparingness of their inclusions; and because for some while at least she had the advantage of his criticism and advice. It would appear, perhaps, to be mainly in her later books that she thus erred—when subjective religiosity overpowered the instinct of art, and the ethical value of the matter became more to her than the perfection of its form. It is curious—curious and regrettable—how few poets retain the white heat, the thorough-blast of their inspiration when they dedicate themselves to direct religious themes. Since the days of Crashaw, Vaughan, and Herbert many have felt themselves called, but few have been chosen. It seems only to demonstrate the inferiority of holy-water to the Pierian spring as a source of inspiration.

But if this apply to much of Christina Rossetti's religious poetry, assuredly it does not apply to all; nor is it only in her religious verse that one finds the inequality. Rather it is because the religious themes predominate over the secular. The marked inequality is the more singular because, unlike most female poets, she is essentially an artistic poet. All her surroundings, with the influence of her brother, made for artistry. Like him, she practised *bouts rimés*, and one very good sonnet is written to these *bouts rimés*. Her best poems are remarkable among feminine—indeed, among masculine—work for their finished art, their craftsmanlike perfection. In this she resembles so much her brother and Tennyson that one would have expected from her a like selective austerity in the withholding of weaker work. Femininity—in the best sense—is, as it should be, over all her poems. What gain should we have from the woman in poetry were she merely a weaker man, as too many women poets are? But Christina Rossetti is always her frank and sexual self. Her best poems have a tender and dependent appeal—cleave to you, detain

you, clasp you round the neck as it were. She is above all things womanly, as our mothers understood womanliness; with the womanliness which is parasitic and takes no shame in the fact. The teaching of her poetry (if one may call anything so modest by the name of teaching) accords with this spirit. She explicitly accepts it as woman's function to be the helpmate of man. Marriage, if possible, but always religion, might perhaps not unfairly be described as her creed; and nothing could be more alien to the spirit of the present day. But her poetry is, some may think, the more lovable and attractive for this old-world attitude.

She resembles her brother in the rich artistry of her work. Doubtless in both it was the common heritage of their Italian ancestry. You see it in the early 'Goblin Market.' The story, to our mind, is weak—even weaker than that of the 'Ancient Mariner'; but the glow of descriptive colour, the research of diction, are abundantly evident. So with other poems, even in later years; they are mosaics, they are tessellated with many-hued and burnished phrase. It is part of her delight in the external beauty of life, in birds, flowers, sun, and stars, the braveries of splendid tissues, of jewels and gold. This strong instinct, this conspicuous quality, blends in strange contrast with her pensive asceticism; yet they do blend, and in their contrast is a subtle harmony. Christina Rossetti is an ascetic of pagan blood. Very rarely the *joie de vivre* breaks forth uncontrolled, as in that cry of the girl expecting her lover, "My heart is like a singing bird," which trills and exults "like tipsy Joy that reels with tossing head"—a woof of brocaded words and images of sensuous splendour, representing her highest achievement from this aspect of her power. But more often the glory of the world and the vanity of the world, the triumph of life and the triumph of death, cross each other in her work like the colours of shot silk, with an effect of rich melancholy. So it is in that fine poem 'A Royal Princess,' which has a passion and breadth of movement not common with her, more akin to Mrs. Browning; and, like Mrs. Browning's most famous poem, it is called forth by the wrongs of the poor. So (but in simpler fashion) the sweetness of earth plays round the inevitableness of death in that sweetest and best-known of her lyrics, "When I am dead."

For she had at call (as that poem reminds us) the power of elemental expression no less than of rich mosaic. In her purely religious verse it naturally predominates. It illuminates the beautiful poem 'Passing Away, saith the World,' a solemnly affecting strain of personal feeling which yet comes home to all, and, resting on the directness of emotion, is yet full of unobtruded art. But that she could employ the richer vein in religious verse, witness, for instance, the shining and musical "Golden-haired, lily-white." In either vein she is among the few who have written religious poetry with the sap of immortality. Granted she wrote too much and facilely, this is still true of her best work. In the case of a poet who tried so many kinds of verse and achieved excellence in many it is rash to make selection. Nevertheless, it seems to us that Christina Rossetti's fame will ultimately rest mainly on her lyric work, in the stricter sense of the word. It has tenderness, sweetness, the cultivated sense of form, and presiding art; it has the quality of feminine appeal which we before noted. And England, in so many ways poetically distinguished, has the further distinction, in her and Mrs. Browning, of producing two women poets who can take their places unafraid among the great choir of male poets. It is the distinction of England alone.

English Literature: an Illustrated Record.—Vol. II. *From the Age of Henry VIII. to the Age of Milton.* By Richard Garnett and Edmund Gosse.—Vol. IV. *From the Age of Johnson to the Age of Tennyson.* By Edmund Gosse. (Heinemann.)

The first volume of this work ranged over a period of more than seven centuries; the second barely covers seventy years. That counted but one name written in the history of European culture; this records the surroundings and development of the greatest name in our history, our chief contribution to the literature of the world.

But Shakspeare does not stand alone in his period, and, like a judicious cicerone, Dr. Garnett leads us from one point of view to another till we get a complete vision of the age. The study of the Elizabethans opens with a chapter on its great prose writers, of whom Dr. Garnett counts four—Bacon, Hooker, Sidney, and Raleigh. It seems to us that this is too many or too few, and that in the case of two of them the attraction of the man of action for the student has somewhat interfered with proper judgment. Bacon and Hooker stand on a very different plane from either Sidney or Raleigh. No critic can ever say of Bacon's English prose as Dr. Garnett does of Sidney's: "It shows what he might have done for literature had not his time been so largely claimed" by other things, or praise him as an English Montemayor. But, in fact, our author tacitly abandons his claim by treating Sidney all through as a poet and a man of action, which he was. Even in his finest passages he is never a writer of fine prose, nor does the anthology of purple passages which could be compiled from Raleigh's 'History of the World' compensate in his case for the lack of other qualities one looks for in great literature. But while we concede the eminence of Bacon and Hooker, we must remember that they come at the end of a period, that the distinguishing features of Elizabethan prose were a certain simplicity and directness which were untempered by any sense of art till late in the reign.

In explaining the evolution of fine Elizabethan prose one must not leave out of consideration the change in the formula of the English mind which took place during the Tudor period. In the Middle Ages the Englishman was romantic and unpractical, but with the growth of the commercial system he suddenly developed business instincts. In his politics and literature he demanded the essential and that only—form was a matter about which he did not concern himself. As time went on, this central demand for value and economy of material produced in English prose a sense of form and of finish, but only as a by-product, which is after all its place in the finest art. This development of conscious form is most marked in the reaction following the defeat of Spain, when the nation, after its release from fear for its existence, quietly settled down to the enjoyment of life. The influences of the narrow circle of the Court, of Lyly and Euphuism, of the great translators, and of the theatre all reacted on one another, and the prose of Hooker and of Bacon was the result.

The chapter on Spenser and the minor Elizabethan poets, which comes second, is an ample illustration of this development. Everything written before the Armada time might have been equally well written in the early days of Henry; the whole character of the verse changes with the national feeling. Of Spenser himself, as of his contemporaries, Dr. Garnett writes with clearness and critical acumen, and his selection of specimens among so many gems is unexceptionable. His sure touch and wide reading are, however, most to be appreciated in the next chapter on the predecessors of Shakspeare. It is not, and does not profess to be, a history of the growth of the English stage, as is shown by the fact that the Interlude is hardly mentioned. The word does not appear in the index, and the thing itself is confused with the "morality"; yet Interludes were the most popular form of dramatic art of the time, and the most important socially and politically, developing on one side into the comedy of Jonson, on the other into the masque, though the author of the chapters on Jacobean drama also omits to mention them. In the illustrative excerpt on p. 157, "quick brimstone" is hardly "gunpowder," as Dr. Garnett says; it is pure sulphur in contradistinction to sulphur slaked with lime or soda—in technical parlance, sulphide of lime. As regards the companies of actors, Dr. Garnett, we think, underestimates their numbers. We find even in 1559 that it was a widespread custom for noblemen and gentlemen to maintain players of their own, with a regular season from November to May; but on the other hand, these companies probably consisted of but few members—five or six actors only were required for most Interludes. Larger companies would be recruited from these as a rule, and could only exist in great households. One remembers, however, that the tradition of English nobles was to have a large retinue, and that as "retainers" were forbidden, their players, musicians, &c., were all the more welcome. The printed drama is thoroughly examined, from 'Everyman' to Marlowe, in whose works several minor points are elucidated.

The chapters on Shakspeare are undoubtedly the most interesting and original in the book, and the views expressed are clearly the result of much study and sympathetic imagination. The ten mysterious years of Shakspeare's life have, of course, excited our author's attention—Shakspeare was probably a soldier, had perhaps travelled to Germany, and in that case might have been forced to return by Venice. All this is very ingenious, but it cannot be said that Dr. Garnett carries us

with him in his castle-building. Nor can we allow him more than the credit of a well-stated case in his rearrangement of the dates of the later plays or in his theory of the sonnet dedication. The hint of Shakspeare's contract to supply two plays a year for the theatre is well followed up; but there can, to our mind, be little doubt of the earlier and accepted dates for 'Othello' and 'Macbeth.' The account of the 'Tempest' is specially good, and rightly emphasizes some points Dr. Garnett has already made elsewhere; Prospero as a sort of compound of James I. and Dr. John Dee is inspiring. The clever chapters on Jacobean verse and prose provide an appropriate close to the volume.

Mr. Gosse pays special attention to the lyric outburst of the last years of the century. One side of this, the sudden growth of popular music, has never been properly explained or examined. It is curious that, even in an encyclopædic work like this, one of the most important books of the century —important, that is, in its influence—is not mentioned, we mean Sternhold and Hopkins's 'Metrical Version of the Psalms.' We learn from recent research that from the time of its first issue (which contained, besides the words, the music, and a little treatise on the art of singing) about one hundred editions were sold before any other printed music, vocal or instrumental, was in the hands of the English public. The influence of 100,000 copies of the only popular music available—words and airs, some of these last very fine—is not a thing to be lightly neglected when one is estimating the sources of the late Elizabethan musical development. We observe that M. Lemonnier, the latest historian of the corresponding period of French history, lays some stress on the action of the French version on popular music and poetry.

Mr. Gosse's volume on nineteenth-century literature was expected with some additional interest because of the almost simultaneous publication of another work dealing with the same period, recently reviewed in our columns. That his survey is the work of one pen is, in some respects, an advantage, for however vigilant an editor may be, the point of view of each contributor will vary, and the value of individual contributions is a still more fluctuating quantity. On the other hand, the composite plan has the advantage that each writer feels a certain obligation to say something definite on his author, where the encyclopædist feels only the need of writing about him. In this volume the method has not been a complete success. Mr. Gosse, though he gives us a number of brilliant passages, a few epigrams, and a certain amount of information, has thrown but little new light on the period. The reason is, perhaps, a certain lack of sympathetic imagination in Mr. Gosse, not to mention a gift for paraphrase which conveys but little to the uninstructed reader. The book deals first with the lives of particular writers, and then with more general aspects of their work. As was remarked of a previous volume (iii.), this arrangement leads to a certain amount of needless repetition. Apart from this we do not like the plan of dividing this large volume into four subordinate treatises, called chapters, without further subdivision of any sort. Nor are the titles of these chapters altogether satisfactory: 'The Age of Wordsworth, 1780–1815'; 'The Age of Byron, 1815–40'; 'The Early Victorian Age, 1840-1870'; and 'The Age of Tennyson, 1870-1900.' Now if the writer of the first half of the book has any fixed critical standpoint at all, it involves the assumption, which Mr. Gosse became conscious of in writing chap. iii., that Tennyson ceased to be a great poet somewhere before 1870, that his real influence lies in the period 1840-70, and that the later period may be called, if labels are necessary, 'The Age of Morris and Swinburne,' 'The Age of Meredith,' 'The Age of Miss Braddon,' if you will, but not that of Tennyson. The truth is that these unwieldy divisions are a mistake; they emphasize relations which hardly exist—De Quincey and Lamb in 'The Age of Byron,' for instance—and omit filiations which should be the main guide of the reader. The first chapter is in many respects the best in the book, subject, of course, to Mr. Gosse's habit of burying his thought in a yeasty mass of adjectives. These blown away, we have a fairly complete account of the later part of the growth of the romantic movement in England, without, however, any adequate discussion of what "Romanticism" is. But when we come to the next chapter we must confess to disappointment. Of the many questions concerning Byron none calls for a plainer answer than this: "How is it that ninety-nine out of a hundred educated foreigners regard Byron as the greatest English poet of the nineteenth century?" Mr. Gosse answers: "Rhetoric and a love of liberty attract them." But this is not enough. English people love rhetoric and liberty well enough, and Byron has, to boot, a good story to tell. Elsewhere in his appreciation Mr. Gosse has touched on the material for an answer, which has been given by Mr. Watts-Dunton in his distinction between the matter and the form of great poetry. It would be tempting to analyze in cold blood the glowing account of Shelley or of De Quincey, and to ask the precise meaning and value of some of the phrasing. What is one to make of the semi-scientific remarks on Tennyson's position and influence? When Mr. Gosse talks of the "cowardly and illiterate attacks" in *Blackwood* on the new school of poetry, he appears to us to show either prejudice or some confusion of mind as to the use and connotation of these words, while to call Carlyle an "old Tartar prophet" (p. 251) is to make a small point at the expense of a vulgarism. The last chapter is the least satisfactory, partly owing to a deliberate omission of living writers, such as Swinburne and Meredith, to name no others. The account of the æsthetic movement of the seventies is very inadequate. Mr. Gosse fails characteristically to appreciate the commanding position of William Morris among the influences of his time.

The strangest thing in this chapter is the extraordinary way in which Mr. Gosse speaks of FitzGerald's influence on Rossetti, Morris, and Swinburne:—

"The emergence of a compact body of four poets of high rank between 1865 and 1870 is a fact of picturesque importance in our literary history.....On their style may be traced the stamp of a pamphlet, long disdained, which becomes every year more prominent in its results. It would be difficult to say what was exactly the effect on the Pre-Raphaelites of the paraphrase of Omar Khayyam, &c.....If, however, the quickening effect of the frail leaf of intoxicating perfume put forth by FitzGerald is manifest on the prosody of the poets of 1870," &c.

If these phrases mean anything, they imply a filiation which does not exist. Who are the poets of 1870 on whose prosody FitzGerald's influence is manifest? Is it Rossetti, or Mr. Swinburne, or Morris, in 'The Defence of Guenevere,' or 'The Earthly Paradise,' or 'The Freeing of Pharamond'? That Morris discovered the poem about 1870, and introduced it to his circle, that Rossetti and the Pre-Raphaelites first taught the public to admire and delight in it, and that the admiration has become a cult, is true; but that is all. In a general way, however, the short biographies are well written, and often sum up the whole situation in a few happy phrases.

The standard of the earlier volumes as regards illustrations is reached and passed. There are so many excellent portraits that one is unable to select a few for special commendation without omitting many equally worthy of notice. We are glad to have the two Shakspeare portraits, the Sidney, the Donne, the Spenser, the Jonson, the Byron, the Cowper, the Millais Ruskin, the Whistler Carlyle, the Newman, and the Maclise Dickens. The reproductions of title-pages in vol. ii. (which should have included some indication of the size of the originals) and of original letters, &c., in vol. iv. are very valuable. The general index—which appears in this last volume only, somewhat to our regret—is fairly satisfactory. The publisher has fully achieved the aim which he set before himself: the work is undoubtedly the finest and completest illustrated record of English literature ever produced.

The Worship of the Dead. By Col. J. Garnier, late R.E. (Chapman & Hall.)

It is odd that veteran soldiers seem to have a leaning towards what is called in Ireland "black," and in Scotland "true blue" Protestantism. When a retired general or colonel — nothing below field rank appears to be thus affected —is found taking part, generally to his own undoing, in religious controversy, it is safe to predict that he will denounce "the errors of the Church of Rome" with all the fervour and the blindness towards his opponent's case of a Major-General Harrison or a John Balfour of Burley. If, in addition, his conception of the classic world in the pre-Christian and early Christian centuries is that current fifty years ago, and he has confused himself by reading mystical stuff on the Number of the Beast and the measurements of the Great Pyramid, the result is often such a book as that before us.

The main theory which Col. Garnier here sets himself to demonstrate originated, so far as we can tell, in 'The Two Babylons' of a Free Kirk minister named Hislop, which was first published in 1853. It is, briefly, that all "pagan" idolatry took its rise in Babylon in the worship of Nimrod and his

wife Semiramis, and that the Roman Catholic religion—which all Christendom professed up to a few hundred years ago—is but its survival. With this Col. Garnier has mixed the contentions put forth by Mr. G. H. Pember in 'Earth's Earliest Ages' and other publications to the effect that the passage in Genesis about the "sons of God" and the "daughters of men" is to be taken in its most literal and grossest sense, and that from the diabolic unions thus formed dates the avowed worship of the powers of evil by means of the magic now represented by spirit-rapping and "occultism." To this farrago Col. Garnier's own contribution is, apparently, a slight and superficial knowledge of some of the religions of India, backed by a few luminous ideas, of which the contention that the black complexion of Asiatics and Africans is a proof of their diabolic origin may be taken as an example, and a frequent mishandling of tongues other than his own. It is this last, we suppose, that leads him to quote no author of antiquity other than at second or third hand or in old (and inaccurate) English versions, and to translate *αἰων* by "living," "Hypsuranius" by "issue from above," and *ψῦχικὸς* (we retain his accentuation) by "the soul," besides indulging in flowers of speech such as "De Civitate Deo," "Dea Myrionymus," the "Theurgis Maximus," and the "Periergesis of Dionysius." As to his reading, he considers Dupuis's 'Origine de tous les Cultes,' published in the very throes of the French Revolution, a fair example of "modern teaching"; and the latest archæological work which he quotes—though only to condemn it—is Prof. Petrie's 'Pyramids of Gizeh,' which appeared some quarter of a century ago. It hardly needs saying that the only classical dictionaries he uses are Lemprière and Dymock, and that Jacob Bryant's 'Ancient Mythology' and Faber's 'Origin of Pagan Idolatry' are frequently drawn upon by him.

Thus equipped Col. Garnier goes forth to battle for his thesis with a zeal which makes up in courage for what it lacks in discretion. A great part of his proofs are etymological, but his derivations are made on the principle that Lambeth means the Archbishop's palace because *Lama* is Thibetan for "priest," and *beth* Welsh for "house." Pra*g*apati is, for him, "Pra Japeti," or "the Lord Japhet," and also Brahma, while Vishnu and Civa are first transmogrified into "Sama" and "Cama," and then into "Shem" and "Ham." The Oannes of Berossos is as plainly compounded from the Greek article ὁ and the Hebrew "Ha Nahash—the serpent." The unfortunate Lamas of Thibet get their name from the Assyrian "Lamas, meaning giant," who he considerately informs us were "called in the Accadian language Lhamma," and the name therefore plainly shows the descent of these wicked magicians from the sons of the Nephilim of Genesis. As for Zoroaster, the first two syllables, which mean indifferently "the seed" and "a circle," are derived

"from the Chaldee *Zer*, to 'encompass' or 'enclose,' from whence is derived the Chaldæan *Sarus* (so called by the Greeks), meaning 'a circle or cycle of time,' and it is also clearly the origin of the Hindu word *Sari*, the name of the long scarf used by Hindu women for *encircling*, or winding round the body."

Col. Garnier is apparently led to this conclusion by noticing that "Zoro" is the same thing as "zero," which is denoted by an O or circle at Monte Carlo and elsewhere, and although he magnanimously refrains from giving this as a proof of infernal origin, he tells us seriously that "the chaplet of ivy called Seira Kissos," which the worshippers of Bacchus wore, would in its esoteric meaning signify "the seed or son of Cush," who is, for him, the offspring of Satan.

Startling as this may seem nowadays, it is as nothing compared to the arguments that Col. Garnier draws from the depths of his amazing neglect of all the generally received facts of Oriental archæology. "The first originals of the gods," he tells us, were "Cush and his son Nimrod," and Cush he identifies with the elder Bel, Ea, and other gods of the Babylonian pantheon. He is also said to have been "the originator of the magic, necromancy, and sorcery which formed the principal feature of the worship of the god," and the native language, so to speak, of this magic was Accadian, which was "the same or similar to the Himyaric, which was the language of the ancient Cushites of Arabia." But the slightest study of modern authorities would have shown him that the Accadian or Sumerian was an agglutinative tongue with some affinities with Mongoloid languages such as Chinese, Turkish, and Hungarian, and is only preserved in the earliest cuneiform inscriptions, while the Himyaric, by which he means Himyaritic, is a southern Semitic speech written in a script which forms the intermediate stage between the Phœnician alphabet and the Ethiopic, the earliest inscriptions in which do not go back beyond 200 B.C. He also quotes with approval Sir Henry Rawlinson's gallant but unfortunate attempt to reconcile Genesis with archæology by making Bilu Nipru into Bel-Nimrod or Nebrôth, oblivious of the fact that modern research has shown this Bilu Nipru to mean simply Bel of Nippur, or that very elder Bel whom Col. Garnier has just declared to be Nimrod's father. Yet in Egyptology he goes, if possible, further astray, as when he tells us that the name of Menes, the first king of Egypt, may be read Meni, which is, according to him, "a cognate term to the Latin 'Mens' or 'mind,'" and also identical with the "Mene, mene, tekel, upharsin," of the Book of Daniel; while we read in another place that the god Horus is to be equated with the Hindu Iswara, that the Pharaonic title *sa ra* (=son of Ra) means "the gate of God," and that the title *Unnefer* (=the good being or benefactor), an epithet of Osiris, which he spells Onuphis, is derived from "*On* (which was the name of the sun at Heliopolis, called On by the Egyptians) and *ophe*, 'serpent.'" Not less significant are his mistaking a monument of Khuenaten, with the well-known sun-rays terminating in human hands, for one of Khuenaten's father, Amenophis III.; his proposed identification of Ham with the god Amen on the strength of the Hebrew No-Amon (city of Amon), which he spells "Hamon-No"; and his translation of Apachnas, the title of one of the Hyksos kings, as "bond-slave," in blissful ignorance of the fact that this is now generally supposed to be a corruption of *aa pehti* (the great valiant one), an epithet of Set. As for his history, it is enough to mention that he transfers the Hyksos invasion bodily from the time of the twelfth dynasty to that of the first, makes its founder the patriarch Shem and builder of the fifth-dynasty pyramid of Cheops, and declares that he is to be identified with the god Set, the slayer of Osiris, who is, of course, the ubiquitous Cush.

The explanation of all this is that Col. Garnier has no such acquaintance with his subject as to know where to look for his facts. He apparently has made up his mind that one ancient author is as good as another, and that any one of them is as much entitled to be heard as to what occurred thousands of years before his birth as on the events of his own time. Thus we have Eupolemus quoted at second hand from Eusebius as to the beliefs of the Babylonians; the Oracles of Zoroaster—which are post Christian, not oracles, and not by Zoroaster—given as authority for the Persian ritual; and the twelfth-century Jew Maimonides (here spelt Maimonedes) described as "deeply read in the learning of the Chaldæans." But it is doubtful whether, even if Col. Garnier were furnished with more knowledge of the facts, he would know how to make use of them. For he does not seem to have grasped the fact that his arguments as to the demonic parentage of the family of Ham would extend to the other patriarchs and to "righteous Noah" as well; and that if the god Set were, as he says, the virtuous Shem, King of Jerusalem and overthrower of idolatry, there could not, on his worship becoming unpopular and being in its turn supplanted by that of his rival Osiris or Cush, any longer be any reason for the secrecy which Col. Garnier thinks was used to cover the worship of the latter as Prince of Darkness. This is, however, only one of the many self-contradictions into which the acceptance of his own theory leads him. We are sorry that sectarian feeling should have led a doubtless gallant officer thus to expose himself; and we hope that the gradual, if slow, spread of archæological knowledge, which is really in progress, may before long render the appearance of such books as this impossible.

The Napoleon of Notting Hill. By Gilbert K. Chesterton. (Lane.)

Humour in our day is so scarce and humourists are so few that Mr. Chesterton's farandole of farce may easily be wrongly praised. It is farce, but not pure farce, for it often drops into buffoonery. This vehement jumble of styles is fatiguing, for the kingdom of humour cannot be taken by violence, however brilliant. Farce is the staple of Mr. Chesterton's humour. He is a farceur with ideas. Now farce is an excellent and an English thing. By all means let us revive it, but let us remember that humour has its laws as well as poetry or mathematics. What are those laws? Alas! humour still awaits its Blackstone. Perhaps the best code of humour is that which is suggested by Mr. Watts-Dunton

in his article on 'The Renascence of Wonder' in Chambers's 'Cyclopædia of Literature.' He points out that there are two kinds of humour, absolute and relative:—

"While in the case of relative humour that which amuses the humourist is the incongruity of some departure from the laws of convention, in the case of absolute humour it is the incongruity of some departure from the normal as fixed by nature herself."

Applying this test to Mr. Chesterton, we find that his humour is, as a rule, relative. The incongruity which amuses him is a departure from the convention of monarchy, the convention of municipal routine, the convention of behaviour, the convention of clothes. He invents men who violate these ordinances. In England, eighty years hence, the king is chosen, like a juryman, by alphabetical rotation. The lot falls on Auberon Quin, an alleged humourist, in whom we recognize, with the help of Mr. Graham Robertson's illustrations, a shadowy likeness to Mr. Max Beerbohm. Humour doubtless deteriorates on a throne. If King Auberon were a real humourist he would not spoil the ripe humour of royalty by devising feeble practical jokes. His humour is no laughing matter. These imaginary Borough Councils, with their provosts, halberdiers, banners, and flamboyant ceremonial, are not nearly so humorous as the real Borough Councils, with their pompous mayors who glory in robes and chains of office. Not one of these visionary cities is so absurd as that actual City of Westminster which emblazons its pride on the walls of its very lavatories. This is a case, indeed, in which truth is funnier than fiction. Rich as is the humour of the Borough Councils, there is something which is richer still—the humour of the Lord Mayor and the City Aldermen, the incomparable humour of Gog and Magog. Not until Adam Wayne enters does Mr. Chesterton reach the true realm of farce. The conception of a man possessed by a devouring passion for Notting Hill is really farcical; and the battles between the patriots of Pump Street and the municipal reformers who desire to annex it are full of that mock-illusion, that sham gravity, which is the attribute of farce. The king's dispatches, as war correspondent of the *Court Journal*, are capital fooling, and the burlesque of the style of the late G. W. Steevens is very amusing. The gas and water strategy of the Napoleon of Notting Hill is deliciously farcical. Like all empires, Notting Hill is sapped by success. Its decline and fall lead to a philosophic dialogue between the sham king and the sham Napoleon, which lifts the farce into the higher region of irony:—

"'Suppose I am God,' said the voice, 'and suppose I made the world in idleness. Suppose the stars, that you think eternal, are only the idiot fireworks of an everlasting schoolboy. Suppose the sun and the moon.....are only the two eyes of one vast and sneering giant, opened alternately in a never-ending wink.....Suppose I am God, and having made things laugh at them.'

"'And suppose I am man,' answered the other. 'And suppose that I give the answer that shatters even a laugh. Suppose I do not laugh back at you, do not blaspheme you, do not curse you. But suppose, standing up straight under the sky, with every power of my being, I thank you for the fool's paradise you have made. Suppose I praise you, with a literal pain of ecstasy, for the jest that has brought me so terrible a joy.....I ask you, in the name of Heaven, who wins?'"

This passage certainly comes near to being absolute humour. It propounds a kind of spiritual Pantagruelism as an answer to the irony of an ironic God. The idea, of course, is not new. It is as old as the hills—or as the *Athenæum*, for more than a quarter of a century ago it was put forward in our columns:—

"The humourist.....is so perpetually overwhelmed by the irony of the entire game, cosmic and human, from the droll little conventions of the village pothouse to those of London, of Paris, of New York, of Pekin,—up to the apparently meaningless dance of the planets round the sun—up again to that greater and more meaningless waltz of suns around the centre—he is so delighted with the delicious foolishness of wisdom, the conceited ignorance of knowledge, the grotesqueness even of the standard of beauty itself.....so overwhelmed is the humourist with the whim of all this—with the incongruity, that is, of the normal itself—with the 'almighty joke' of the Cosmos as it is—that he sees nothing 'funny' in departures from laws which to him are in themselves the very quintessence of fun. And he laughs the laugh of Rabelais and of Sterne; for he feels that behind this rich incongruous show there must be a beneficent Showman. He knows that, although at the top of the constellations sits Circumstance, Harlequin and King, bowelless and blind, shaking his starry cap and bells, there sits far above even Harlequin himself another Being greater than he—a Being who, because he has given us the delight of laughter, must be good, and who in the end will somewhere set all these incongruities right."

Mr. Chesterton does not see higher than the Harlequin God. He does not see the "beneficent Showman," but he does see that in the ideal man the humourist and the idealist are "two lobes of the same brain." He finds this ideal man, like Tolstoy, in the ploughman—"the common man whom mere geniuses like you and me can only worship like a god." But does the common man really see the ridiculous as the sublime, and the sublime as the ridiculous? If so, the world is peopled with Chestertons, and infinitely more amusing than many of us find it.

The book is, at any rate, evidence that Mr. Chesterton might do capital work in fiction if he would take adequate time and trouble; for his narrative moves easily, and he has an immense romantic gusto.

LOCAL HISTORY.

A History of the Ancient Chapel of Stretford. By H. T. Crofton. Vol. III. (Chetham Society.)—We have already noticed the first two volumes of Mr. Crofton's account of the chapel and township of Stretford, within the bounds of the old parish of Manchester. This volume brings the whole matter to a conclusion, and is furnished with a comprehensive index to the entire work. The latest section contains a great variety of diversified information, a fair amount of which is original. The chief fault of the work is the very poor arrangement of material. It appears to have been undertaken without any general plan. The Chetham Society has done, and is doing, admirable literary work, but it would be well if it made a point of its contributors submitting a carefully weighed plan of any projected undertaking to the Council, or some small editorial committee, before it is definitely settled. The opening chapter, having the quaint and general title of 'Places,' deals with a singular variety of subjects, mostly of recent date. The reader has to skip about among the stocks, the inns and coaching days, fishing, bathing, bull- and bear-baiting, industries, post and pigs, prize-fighting, Nonconformist chapels, railways, cemeteries, Pomona Gardens, blind asylum, cricket grounds, and so forth. An antiquarian turn is given to the chapter by the introduction of photographs, and some account of the Bow Stones, the Picking Rods, and the fine pre-Norman crosses at Sandbach, which are introduced on account of the supposed resemblance of their bases to the so-called Plague Stone of Stretford. There is a good deal of amusing gossipy recollection of past days in this chapter which will be appreciated by residents; but Mr. Crofton is much more satisfactory, to our mind, in dealing with the Traffords, their history and succession. There are six good photographic reproductions of portraits of members of this distinguished Lancashire family. This is the best part of the book so far as general readers are concerned. Another chapter is devoted to 'Persons of Note'; it includes brief accounts of Mr. Eglington Bailey, F.S.A., who died in 1888, Sir Thomas Bazley, who died in 1885, police superintendent Bent, 1901, and other local men who are still living. Now, interesting in its way as all this may be, it certainly is not up to the standard which the Chetham Society should reach. Supporters of the Camden or Surtees Society would indeed rub their eyes in astonishment if they found chapters of modern gossip and eulogistic notices of living or recently deceased local worthies included in their subscription volumes; and there is no reason whatever why a lower line should be taken by the Chetham Society, particularly when there is so large a store of unpublished historical matter of value, both in public and private custody, relative to the Palatine counties of Lancaster and Chester.

Picturesque Cheshire. By T. A. Coward. (Manchester, Sherratt & Hughes.)—This is another of the many books of mingled gossip and travel which have been called forth by modern conditions of locomotion—which, in fact, may be said to owe their origin to the invention of the bicycle and the motor-car. And in this instance the work is well done; as a whole the history is accurate and the topographical descriptions all that can be desired.

Cheshire is a county well deserving of the attempt to illustrate its past in connexion with its present. It has much in common with the two neighbouring border counties of Salop and Hereford, and in early times the three were closely bound up together. When, for example, the Herefordshire thane Wild Edric endeavoured to drive out of Shrewsbury the Norman intruders, among his most important allies were the men of Cheshire; and when, three centuries later, Hotspur met the king's forces in the battle of Shrewsbury, he owed the success of his first attack to the arrows of his Cheshire archers. We may, therefore, accept Speed's description, quoted by our author:—

"The shire may well be said to be a seedplot of Gentilitie, and the producer of many most ancient and worthy Families: neither hath any brought more men of valour into the field than Cheeseshire hath done."

It is true that as regards natural scenery Cheshire cannot hold its own against the southern half of Shropshire, or Herefordshire, but, unlike them, it possesses a seaboard, which gives our author the opportunity of some of his best descriptions of nature; and it is fully equal to either of them in the old buildings which still adorn it. The "rows" of Chester have no rival, and the half-timbered

houses scattered up and down its villages, some of which illustrate the book, are not to be surpassed either as buildings or as centres of historical interest. The author is, we think, at his best when he is dealing with nature, for he is evidently at home with the flowers and with the birds and beasts and fishes, and his observation of their habits is keen. Take, for example, part of his description of Hoylake:—

"The golfer has annexed the sandhills, a good thing for Hoylake, but not so good for the local fauna and flora; yet the.....dunes and the marshy spots between them are beautiful with many coast-loving plants—little creeping roses, pale blue-grey sea-holly, thrift, and the yellow sea poppy.....Still the natterjack ambles across the flats, the lizard suns itself amongst the star-grass, the common blue butterfly clings head downwards on the rushes when the sun is clouded over, and in March the dainty rare moth *Nyssia zonaria* hunts for its wingless spouse amongst the sandhill plants."

The following, from an earlier page, not only illustrates this trait of the author's work, but will also be read with interest as a bit of biography:—

"Charles Lutwidge Dodgson, far better known as 'Lewis Carroll,' was born in the quiet parsonage here [at Daresbury]. He lived among the meanest animals, and knew them as friends and playmates; 'he numbered certain snails and toads among his intimate friends.' So he learnt to see the creatures as others could not see them, and so he taught himself those delightful fancies which in later life he wrote about, and so became the author of some of the best children's books which have ever been written. Did the county of his birth suggest to him that delightful character, the Cheshire cat, who discoursed so learnedly to Alice on the subject of babies and pigs, and who faded gracefully away till there was nothing left but the grin?"

Space forbids to quote any of our author's more strictly historical passages; but he is not so strong in them as in his observations of nature. We find him, generally speaking, correct; but he is caught tripping here and there. This is particularly the case where Church matters are concerned. For example, there are two instances on p. 237. At the top of the page he remarks that the Wirral landowners must have been fond of pigeon-pie, from the number of dovecots, being evidently unaware that a dovecot attached to a house was much more than a means of supplying the house with food; it was a mark of the status and position of the family who lived there. Lower down on the same page he speaks of "some ancient fonts" as among the only remaining relics of old Haselwell Church. If there exists among the fragments more than one vessel for holding water, it is very unlikely that the second is a font, though it may be a holy-water stoup. So, on p. 260, we should have thought that the pelican on one of the misereres of Lower Bebington Church was too familiar a Christian symbol for an author to describe it as "amusing." There are a few typographical errors, such as "Odericus" for *Ordericus*, "Bend d'Or" for *Bend Or*, and so on; but these are only small blemishes.

A word must be said about Mr. Roger Oldham's illustrations. They are pleasing, and add greatly to the interest of the book; but regarded as illustrations, they would be more effective if they had greater boldness and strength. The chief defect of the book, however, is that it has no map of the county which it is its object to describe, and this largely detracts from the interest of reading it, especially as regards the general public to whom the county is unfamiliar. To us a topographical book without a map seems only to be rivalled by an historical book without an index. In this case we have an adequate index, but the map should be added if there is another edition.

Old Shropshire Life. By Lady Catherine Milnes Gaskell. (Lane.)—The idea of this book is good. It is to take various incidents embodying the folk-lore of Shropshire and weave them into short stories in order to illustrate the dialect of the county. The execution, however, is disappointing. The stories, which are mostly laid in the eighteenth century, are many of them interesting, and the book will pass muster very well as a volume of short tales to beguile an idle hour; but when it appeals to serious criticism it fails to support its claims. By laying the scenes of the stories in Shropshire towns and villages mentioned by name, the author at once challenges inquiry as to the correctness of her descriptions, and by those intimately acquainted with the topography of the county these descriptions will, at least occasionally, be found incorrect in detail. And so with regard to folk-lore and dialect. Some of the folk-lore will, to say the least, be new to Salopians, and requires authentication, while the reproduction of the Shropshire dialect is in many cases careless, and therefore inaccurate. The book is very readable, and is illustrated with photographs of various old houses and other interesting spots, and as such deserves commendation; but it must not be taken as a serious contribution to the story of the county. Such collections may mislead the students of future generations, who will have no opportunity of testing the accuracy of their statements, and so must be protested against. The present volume, however, is by no means without promise, and if the author ventures with greater care into the same region of literature again, we may hope for something better. In the meantime we would commend to her careful study two standard works, Miss Burne's 'Shropshire Folk-lore' and Miss Jackson's 'Shropshire Word-book.'

Barnstaple Parish Register, 1538-1812. Edited by Thomas Wainwright. (Exeter, J. G. Commin.)—This is a big quarto volume of upwards of 500 pages in double columns. Genealogists will welcome these great lists of names of those baptized, married, and buried in an important West-Country town during three centuries. There seems no reason to doubt that Mr. Wainwright has done his work of copying faithfully. Of "editing" we find hardly a trace—no single word of introduction or preface, no general summary or remarks—merely three or four interpolated notes of the briefest character and of no particular value. As the copying is not verbatim, though both Christian and family names are given as spelt, it seems foolish and a needless expenditure of time, type, and money to print in full many thousand repetitions of "son of" or "daughter of," when "s" or "d" would equally answer the purpose. Some interest always pertains to the use of Christian names at different periods; so it may be well to note a few of the more unusual ones of both sexes that occur in the sixteenth-century entries. Among the male names occur Abdya, Adryan, Ambros, Austyn, Eusebius, Gabrel, Greffyr, Hanyball, Herculus, Justinyan, Pentecoste, Phineas, Theophylus, Tobyas, and Tresteram; among the women, Alsyn, Anstys, Avys (Avysse, Aves, &c.), Claris, Dewnes, Dyonys, Easter, Felysse, Garthered, Jakett, Jelyan (several), Junipher, Lowell, Madwen, Marsryall, Mathwas, Pawlyn, Peternell, Phillipea, and Tamsyn.

Two instances occur among the burials of a remarkable Puritan name. In 1621 there was buried "The-Lord-is-neere Priest," and in 1640 "The-Lords-neere, wife of John Knell."

The successive registrars of Barnstaple were of a very matter-of-fact sort compared with some of their brethren elsewhere, and for the most part confined themselves to terse entries, with but very few comments or interpolations. Nevertheless there are just a very few interesting matters and brief local chronicles among the dry columns of names. There are various references to coloured folk: "Anthony a blackmore" was baptized in 1565; "Grace a neiger servante" was baptized in 1596; and "Marye, base daughter of Elyzabeth, a nyger, with Mistress Ayer," was baptized in 1605. Barnstaple was certainly not renowned for morality in Elizabethan days; base-born entries are frequent: there were eight such in this small town in 1593, and six in 1602. On two occasions babies are brought for baptism from Lundy Isle.

When Joseph, the son of Edward Grible, was baptized in 1655, the registrar adds, "being the tenth soun and niver a daughter between."

The following are local records:—

"In the yere of Or Lorde God one thousande fyve hundred nyntie-eight, and the thirde daye of Apryll, was the towne of Teivertone bourned being Mundaye there market daye."

"In the 20th day of Januarie (1606-7) there was suche a mightie storme and tempeste from the river of Barnestaple with the commınge of the tyde, that yt caused much loss of goods and howses to the vallewe of towe thowsand pownds, besyde the death of one James Froste, a tooker, and towe of his children, the which his howse fell downe upon them and killed them. This storme began at 3 of clock in the morninge and continued tyll 12 of clock of the same daye.

"per me Robte. Langdon, Clarke, teste."

"In the yere of Or Lord God 1606-7, in Januarie, the ryver of Barnestaple was so frozen that manye hundred people did walke over hande in hand from the bridge unto Castell Rocke with staves in there hands as safe as they could goe on the drye grounde, being ye very same moneth the floud was.

"teste Robte. Langdon, Clarck of Barum."

Entry is also made, under August 5th, 1612, of the second great fire at Tiverton, when 260 dwelling-houses were destroyed.

"The first day of July, 1644, this towne was most wonderfully preserved from the Irish and French which came against them for to destroye this towne, which is a day to be remembered of us of this towne for ever. John Sloly, Clarke."

The same parish clerk makes a delightful addition to the registering of the burial of Mrs. Elizabeth Horwood, widow, in 1678:—

"And she made her will and gave me £5. I wish that all good peepell that are buried in Barnestaple would doe the like if the bee abell. John Sloley, clarke."

ENGLISH PHILOLOGY.

The English Dialect Dictionary. Edited by Joseph Wright. Parts XIX.-XX. (*R—Sharp*). Parts XXI. - XXIII. (*Sharpen — Syzzie.*) (Frowde.)—These two instalments form the last but one of the six volumes of which the 'English Dialect Dictionary' is to consist. Everything that we have said in praise of the previously issued portions is applicable, in at least an equal degree, to the new volume. Although the extraordinary rapidity of production has been maintained, the marks of haste are less observable than in vols. iii. and iv.; at any rate, we have discovered very few instances of what has latterly been the most obvious fault in the work, viz., the failure to bring together the whole material for words that have a variety of spellings. The new volume contains very little etymology, but that is really no matter for complaint. The etymology of dialect words is so full of difficulties that even the most accomplished scholar cannot safely attempt to deal with it unless he has abundance of time for investigation; and it is work that can wait, whereas in the recording of the rapidly disappearing usages of rustic speech there is no time to be lost. The few etymological notes that are given seem nearly all to be indisputably correct, though there are one or two inadvertences; *e.g.*, under the Ayrshire *shiemach*, "malignant, reproachful," Prof. Wright follows Jamieson in "comparing" the Gaelic *sgeamh*, "severe or cutting language"; and the verb *spuilyie* is referred to "Fr. *spolir*." The substantive *raise*, a cairn, is treated in the same article with the verb *to raise*. It may

perhaps be maintained that the primary sense of the word is "something raised," but the more probable etymon seems to be the Old Norse *hreysi*, which is wholly unconnected with the verb. We are glad to observe that in the later portions of the dictionary increased use has been made of books not professedly treating of dialect, but incidentally containing representations of provincial speech. The evidence of such works, of course, needs to be used with caution. Prof. Wright is usually judicious in his handling of material of this kind, but in a few instances we doubt whether he has been sufficiently on his guard. The adjective *robustious* may very possibly be as familiarly known in the Isle of Man as it is in many parts of Great Britain; but in the passage quoted as an example Mr. Hall Caine is speaking in his own person, and his use of this Shakspearean word proves nothing with regard to its insular currency. *Story on sticks* is Miss Jane Barlow's literal translation of the Irish name for the telegraph; but unless the expression is really used in its English form (which we very much doubt), it has no right to a place in the 'Dialect Dictionary.' *Root of scarcity* was the common mistranslation of the German *mangelwurzel* in books published early in the nineteenth century; but we should be surprised to learn that it was popularly current in Bedfordshire, as Prof. Wright infers on the ground of its occurrence in Batchelor's 'Agriculture' of 1813. As the book is not quoted, but only referred to, we are unable to judge whether the inference is correct. A word for which a literary quotation might with advantage have been given is *spectioneer*, which appears on the authority of glossaries only, though it has become known to many readers from Mrs. Gaskell's 'Sylvia's Lovers.'

It is impossible in a short notice to do justice to the multifarious interest of the contents of these 900 pages. The collector of folk-lore, the student of early English literature, and the lover of rustic humour will all find, before they turn over many leaves, a host of things well worth their notice. We may mention two points that will interest students of Old English. The Yorkshire word *seater*, a sieve, can hardly be anything else than the Old English *seohtre*, though this word occurs in texts only in a different sense. Under the Northern word *rind*, hoarfrost, Prof. Wright acutely suggests a comparison with *hrinde bearwas*, the MS. reading in 'Beowulf,' 1363, where the emendation *hrīmge* has been universally accepted. The conjecture was first proposed by the late Richard Morris on the ground of the occurrence of the expression *hrīmige bearwas* in the 'Blickling Homilies.' It now appears that the emendation was unnecessary. Nevertheless, the merit of Morris is scarcely lessened, for the passage which he discovered is a genuine parallel, and the interpretation of the word in 'Beowulf' would without it have been uncertain, even with the aid afforded by the 'Dialect Dictionary.' We should like to call the attention of Middle-English students to the skilful and illuminative use which Prof. Wright has made of quotations from the alliterative poetry of the fourteenth century.

Anglistische Forschungen, Heft 13. — *A Grammar of the Dialect of Adlington (Lancashire)*. By Alexander Hargreaves. (Heidelberg, Winter.)—This is a minute study (after the model of Prof. Wright's excellent 'Grammar of the Windhill Dialect') of the phonology and accidence of the dialect representing about 5,000 persons. The preparation of such works is by no means, as many persons imagine, to be regarded as mere learned trifling. The scientific investigation of modern dialects is the only means by which much further light on the history of the development of the English language is likely to be obtained; and for this purpose the data furnished by the examination of the speech of a wide district such as a county are apt to be too loose and uncertain to be of any great use. More monographs are wanted like Prof. Wright's, in which a scholar trained in modern philological methods, who has spoken a rustic dialect as his mother tongue, treats of the speech of his native village. Unfortunately the number of persons having the twofold qualification indispensable for writing a useful book of this kind is necessarily very small. Mr. Hargreaves, we are glad to say, appears to be well equipped for his task. He has in general followed Prof. Wright's method, with one great improvement—namely, that he compares the dialect sounds with those of Middle English, and not merely with those of Old English. He appears now and then to have overlooked the fact that Middle English was not a homogeneous unity. It is, for instance, not correct to refer the *g* of words like *give* to the Middle English *ȝ*. In a work of so much difficulty it is almost inevitable that some mistakes should be made, but those which we have discovered are neither many nor serious. On p. 26 it is implied that *rankle* and *tan* are of Old English origin. *Keel* is wrongly connected with the Old English *cēol*. The verb *kēl*, "to forestall," seems to be a derivative of the substantive usually written *cale*, "one's turn"; it certainly cannot be from the Old Norse *kalla*. Mr. Hargreaves thinks that *koniwest*, "contrary, opposite," is "related to *cunning*." This is impossible; a variant of wide currency in dialects is *collyweston*, which was used as far back as the sixteenth century. Having found the word-index in the 'Windhill Grammar' of great service, we regret the absence of this feature in Mr. Hargreaves's book. The preparation of an index would have led to the correction of some misprints in the phonetic notation. Among the interesting features of the Adlington dialect may be noted the peculiar diphthongs *aī*, *eī*, *oī* (with long and narrow second element) in words like *smaīsh* (smash), *fleīsh* (flesh), and *voīs* (voice); and the curious form *fleīþ* for "fleas," which we are at a loss to explain, unless it be an instance of a very rare collective suffix. This collection ought to be consulted by all investigators of historical English phonology.

FRENCH HISTORY.

Cagliostro. Par Henri d'Alméras. (Paris, Société Française d'Imprimerie et de Librairie.)—Amongst English readers, at all events, Carlyle's study of the Prince of Quacks is not likely to be superseded by this volume. One of the chief reasons for its appearance seems to be the author's desire to demonstrate "l'incurable sottise du peuple qui se prétend le plus spirituel de l'Europe et qui a la faiblesse de le croire." This is scarcely fair, as Joseph Balsamo, the low-born Sicilian, found dupes in all the many countries he visited, thanks to an age which was as credulous as it was sceptical. A jesting and irreverent humour enlivened the forgeries, thefts, and frauds of this "Figaro Alchimiste," raising them to the rank of "spirituose invenzioni." Thanks not only to these, but also to more vile expedients, he was able to spend lavishly, yet accumulate enormous sums. Madame de la Motte, his rival in the plundering of Cardinal de Rohan, asserted: "En un mot Cagliostro, sans avoir jamais rien recueilli, rien acheté, rien vendu, rien acquis, possède tout." During the evil days which befell him after his acquittal of complicity in the affair of the diamond necklace, he took refuge in London, and in November, 1786, put in the *Morning Herald* an advertisement to all true Masons telling them it was time to begin the building of the new Temple of Jerusalem, and inviting them "de se réunir au nom de Jehovah, le seul dans lequel est une divine Trinité.....sur les neuf heures demain soir à la Taverne de Reilly, grande rue de la Reine, pour y former un plan et poser la première pierre fondamentale du véritable Temple dans ce monde visible." His one great and fatal blunder was the inconceivable naïveté with which, at the age of forty-five, he became the victim of the Inquisition. The pages in which M. d'Alméras deals with the masonic mysteries seem introduced as stop-gaps, still they contain some good necromantic stories, for the invocation of the devil had become, fifteen years before the Revolution, a favourite amusement in the great world. The sport had its terrors, as Égalité found.

Le Maréchal de Luxembourg et le Prince d'Orange, 1668-78. Par Pierre de Ségur. (Paris, Calmann Lévy.)—The dramatic interest latent in the first instalment of this biography will doubtless be strong in the future and concluding portion. The reign of cupidity, when, according to Macaulay, "France and England, without seeking for any decent pretext, made war against Holland," served at least to reveal the invincible patriotism of William of Orange; but our author deprives his narrative of its one possible high-light by preferring to dwell on the unscrupulous characteristics of that prince, and the probabilities of his implication in the murder of the De Witts, and in that purposeless massacre known as the battle of St. Denys. On the other hand, when contrasting the supineness of the Dutch between the peace of 1668 and the campaign of 1672 with Louis's energy in collecting for their subjugation the largest army ever seen in France, and with the "entrain joyeux de la race [qui] s'allie à la méthode et se discipline à la régle," M. de Ségur omits to describe the distress of the people who supplied the necessary funds, the schemes by which "a million livers a day" were to be raised for the king by poll and chimney taxes, the eight millions expected to accrue by dismissing a host of public officials and immediately reinstating them on payment of heavy fines, the "great imposition on all periwig makers," and the "don gratuit" of four and a half million livres presented by the clergy to the king ('Despatches of W. Perwich,' pp. 162, 192, 260, 320). As to the "entrain joyeux de la race"—*i.e.*, thirst for rapine and plunder—that was possessed in an equal degree by Louis's German allies. There was, for instance, that semi-barbarian Bernard von Galen, Prince-Bishop of Munster, the ingenious fabricator of explosive weapons, who, as M. de Ségur tells, made the right to unrestrained pillage the condition of his alliance, and who compared his troops, said to include a regiment of well-armed and mounted priests, to a band of "démons chargés d'avancer le supplice des huguenots damnés de Hollande." Of Luxembourg himself it must be admitted that if his military exploits in an inundated and half-frozen country were remarkable, not less so were the atrocities in which he indulged and the zest with which he spoke of villages which, together with their inhabitants, he had reduced to ashes. Even Louvois, who had recently taunted him with clemency, suggested at last that rather than burn towns it was more economical to levy a heavy ransom on them or even to give them over to the soldiers to pillage, "ce qu'il faut pourtant tâcher d'éviter autant que possible parce que sa Majesté n'en profiterait pas." During the campaign in Flanders, 1677, when the baggage of William of Orange was captured by Luxembourg, Louvois claimed a share in the spoil; a little later, after urging the marshal to extort as much money as possible out of so rich a country, Louvois concluded: "Si vous volez quelque chose dans ce pays-là, j'en retiens la moitié. Prenez garde de ne

me pas tromper, et de ne pas me donner lieu de vous accuser de n'être pas bon associé." Such is the result when "l'entrain joyeux de la race s'allie à la méthode et se discipline à la régle."

There have appeared in Paris two books on the Dreyfus case, of which one, published by Charpentier & Fasquelle, is the new volume of M. Joseph Reinach's *Histoire de l'Affaire Dreyfus*, the other an *Histoire Sommaire de l'Affaire Dreyfus*, by R. L. M. (Société Nouvelle de Librairie et d'Édition). We have no objection to make to the Summary, which contains a bibliography and table of contents and other useful matter. It has not, of course, the literary merit of M. Reinach's work. The new volume of the latter forms the fourth of his principal book upon the subject, and has for sub-title 'Cavaignac et Félix Faure.' It is less sensational and striking than was the second volume, entitled 'Esterhazy,' reviewed by us December 13th, 1902. It is, however, even more essential to a complete mastery of the famous case. There are a great many people in England who, while they are aware, for example, that most if not all of the documents by which the condemnation of Dreyfus was secured and maintained were forged, yet think that there is some ground for suspicion against him, caused by supposed confessions on his part after his arrest and on the day of his military degradation. The present volume of M. Reinach contains all the later history of these supposed confidences, the original form of which was dealt with in his first volume—'Le Procès de 1894.' There is a good deal of incidental matter of interest in the present volume, as in everything that M. Reinach writes. There are, for example, a few pages about the Fashoda business, the blame of the conception which led to it being rightly thrown on M. Delcassé, now the friend of England. There is also an interesting note on the Jewish race, in reply to the anti-Semitic school, whose crude proposals are very fully set forth by one who has long been a mark for their attacks, and who showed immense civic courage at the time when his life was in danger. M. Reinach proves in passing that the Jews of Alexandria were largely drawn from the Græco-Egyptian people, a fact which explains one of the types common among modern Jews; while a quotation from Renan covers the case of the descent of the Russian Jews.

OUR LIBRARY TABLE.

The two volumes in which Messrs. Bell publish Sir Robert Giffen's *Economic Inquiries and Studies* raise the already high impression of the public usefulness of that great retired civil servant of the State. When we read an isolated paper by Sir Robert in the *Nineteenth Century* or *Fortnightly*, or other review, we are sometimes tempted to think that he is going out of his way to recant opinions defended by most powerful arguments from his pen in his economic youth; but when the greatest part of his literary work is seen together, and judged more calmly, it appears as a consistent whole, in which there has been no marked change with age, and which has witnessed throughout life consistent openness to new impressions. As regards fiscal policy, Sir Robert Giffen in his preface explains his position, and there is no fault to find with it. He states incidentally that he

> "was writing anonymously as long ago as 1869 about 'Revivers of British Industry.' There were heretics of an older date still."

It is a fact, to which we have alluded in reviewing other works upon the tariff question, that the agitation of 1871 in favour of Imperial federation and State-aided emigration was accompanied in the person of some of its promoters by proposals for an Imperial tariff of a preferential and of an incidentally protective nature.

The most interesting of Sir Robert Giffen's prophetic papers is that on 'Consols in a Great War,' which appears to have been prepared for some society, probably the Political Economy Club. A large class of financial writers of dates before the Boer war used to recommend the purchase of Consols for certain rise, and a well-known French economist wrote a book to prove that the great Government stocks were certain to go up to fabulously high prices, and to remain there permanently, falling and rising with panics and their cessation, but maintaining for ever an increasingly high average level. Sir Robert Giffen, writing before the Boer war, showed the certainty of the coming of the exactly opposite phenomena, and his paper constitutes so perfect an example of the solid basing of prophecy upon statistics, economic principles, and known facts, as to be a masterpiece. The figures suggested by Sir Robert Giffen in June, 1899, as those to which Consols would be reduced by the issue of loans in a very serious war free from absolute catastrophe are those at which Consols now stand.

The Linscott Publishing Company for America, and Messrs. W. & R. Chambers, of London and Edinburgh, publish in "The Nineteenth Century Series" *Naval Development in the Century*, by Sir Nathaniel Barnaby. Such books it is not easy to render satisfactory. There is no more reason for describing naval development in the nineteenth century than naval development since the Ark. The problems of naval strategy were essentially the same before the nineteenth century as they are now; and, from the point of view of comparisons of ships, the Ark is as useful as the Victory to put alongside of a modern ironclad or cruiser. The book, too, is a little out of date in its modern part, for statistics and lists of ships have not been avoided, as we think they should have been. These are, though published in 1904, apologized for in a preface of October, 1903, on the ground that "it is two years since the manuscript for this book was completed." Sir Nathaniel Barnaby is, of course, competent upon many of the subjects on which he writes. It is an interesting fact that, although the late Sir William Allan used to attack the Admiralty for rashness in introducing water-tube boilers, Sir Nathaniel Barnaby points out that the facts of 1887 rendered the adoption of water-tube boilers, or at least their trial, necessary, and that it was a mistake to put off the tentative adoption of the system till so late as 1894. He then adds these words, in which we agree:

> "The change was inevitable, but it was certainly made without reckoning upon the possible attitude of the working engineers and stokers in the Navy to a system which enormously increased their cares and responsibilities.....It is not reasonable to propose that water-tube boilers should be abandoned because they give trouble. All boilers give trouble."

Sir Nathaniel Barnaby tells us that he has said nothing about the substitution of oil for coal; and he rightly adds: "The use of oil in aid of coal seems likely to have a future before it." It is, of course, notorious, as we recently pointed out in reviewing another work, that the experiments of burning inferior North-Country coal with sprayed oil go to show that a satisfactory substitute for smokeless coal has been discovered. In two different parts of his work Sir Nathaniel Barnaby complains of the slowness of the development of the Argentina and of the Atlantic side of South America generally. Brazil undoubtedly is not being developed so fast as might be; but the statistics of our own trade with the Argentina, as compared with the development of Australia, go to show that Sir Nathaniel Barnaby takes an unduly pessimistic view of the more temperate parts of South-Eastern America.

We have received a well-written little handbook, *The Burden of Neutrality: Notes for Onlookers in Time of War*, by two barristers, Mr. S. R. C. Bosanquet and Mr. R. T. G. Tangye (Brimley Johnson), but we do not quite see why the book should be published. It gives matter which is to be found in all the text-books in any good library, and, although we entirely agree in a passage which denounces the press as damaging by its conduct both the chances of peace and the international relations of the various powers, yet it was hardly necessary to print a little volume to preach this sermon, to which no one will attend. There are hardly any notes or references to authorities, and no list of such authorities upon the points likely to arise in the Japanese war. Where the authors discuss the doctrine of ultimate destination, they describe as a novel extension of the times of the American civil war an extension which was, in fact, made, though always contested, in previous wars, and especially in our great war with France. They add that on the side of ultimate destination is our action in the Boer war:—

> "England seized two German ships, the Hertzog and the Bundesrath, on suspicion of carrying contraband of war for the Transvaal to Delagoa Bay."

Surely it was not wise to make this statement, which is also to be found in another passage, without adding that we apologized, paid heavy damages for our action, by a vote of Parliament, and presented a service of plate to the Russian arbitrator who decided against us. It is, however, the case that the main point was not raised.

The House of Quiet: an Autobiography. Edited by J. T. (Murray.)—'The House of Quiet' is a book happily named, for its title conveys alike the spirit of the book and of the writer. It is a little backwater in the loud and contentious current of present literature, inviting to its shelter only men of quiet and goodwill—or at least men capable of quiet, be their stress of life what it may. The book can scarcely be said to have any form, and is unpretentious. An anonymous gentleman, compelled by ill-health on the threshold of life to surrender his active career and bury himself for the remainder of his days in his country house, with no occupation beyond simple personal benevolence towards his rustic neighbours and his own meditations, has set down the plain story of his training, the check to his ambitions, and the manner in which he learnt how to find content in his enforced seclusion. A scarcely less anonymous editor, after his death, has given this record to the world, adding a few semi-autobiographic papers found among his remains—part meditative, part sketches of his country acquaintance. And this is all; no clue to author or editor is provided; the names are carefully fictitious.

Yet upon personality the book depends, though a nameless personality. It is not sensationally interesting, it is not work of genius; but it is work of delicate talent. The book exhales the fragrance of an individuality, a nature not cut to the common pattern, yet with no angles, no revolts, no aloofness from its fellows. The understanding charity of a sweet, noble, and refined character makes its pages sympathetic. The atmosphere of that retired and unviolent life broadens and tranquillizes everything.

The autobiography itself has psychological interest, especially the narrative of how the writer grew to find satisfaction in friendly helpfulness towards his poorer neighbours, avoiding unhealthy introspection by entering into the lives of others. But still more attractive are the sketches of his acquaintance. The peasant, who keeps an obvious and often picturesque originality, has found more than one clever exponent of late. But the well-to-do

and more or less educated dweller in the country has found no artist to draw him, though he often enough developes a clear personality—even an eccentric personality—with the wide elbow-room of the fields. But he is not so readily and evidently interesting as the peasant; his differences from the educated man of the towns are more subtle, less easily captured. This autobiographer has seen his capabilities, and has made him interesting out of his own interest in him. Very slight and casual, these sketches are done with a delicate sympathy, with observation, and with an amused, quiet humour which has great charm. They are not brilliant, but they are attractive, sweet, and human; we should call them clever if they were not something much better than clever. That of the clergyman makes us share the writer's affection for him; and his successor, bounded by ritual, is drawn no less well and kindly for being so largely unsympathetic. The urbanely egotistic artist is done with excellent humour; and the same quality gives charm to the full-length of a stupid baronet, in whom no one less tolerantly observant would have seen anything to sketch. The meditative papers have the common quality of refined and humane distinction. Without, as we say, being brilliant, for those who can take tranquil pleasure this is a book out of the common.

Mr. Reginald Wyon in *The Balkans from Within* (Finch & Co.) does not add much sound information to that in our possession, but his photographs are most interesting, and the book should be turned over for them. He is bitterly prejudiced, as may be gathered from the ferocity of his attacks upon the Greeks. The Turkish part of the Balkan peninsula is the home of lies. All the races who meet there make their own case at the expense of their neighbours; and English correspondents and travellers fall necessarily into the hands of those who among these peoples of liars are the least given to truth and lie in the greatest number of tongues. There is no cure. There is no ground for accepting lies of one party, race, or creed, more than for accepting those of another. The best travellers and informants are those who, like Miss Durham, jot down everything that they come across, and redeem it with the saving grace of humour. Mr. Wyon's photographs are valuable information; his pages are not. He appears to be given to exaggeration, inasmuch as he admits that he has argued in his pages that

"this year will see a blaze in the Balkans that will have far graver results than the conflict in the Far East.....In the twinkling of an eye a dozen nations will find themselves directly or indirectly involved."

The gravity of the conflict in the Far East is that in certain circumstances it might bring Germany, France, and Russia into the field against ourselves, and thus produce that particular war which is commonly looked forward to by politicians as the only Armageddon in which they believe; and it is difficult to see how, in certain other circumstances which might easily come about, automatically as it were, war between England and France, at least, is to be avoided, unless the French should let their Russian alliance, with all it means to them, go by the board. We see no similar dangers in the Balkans. We are quite willing to admit to Mr. Wyon that it is very possible that there may be war there this year, and that Austria may occupy, with more or less difficulty, large territories not her own. Whenever Russia emerges from her Japan war she will have to come to fresh terms with Austria, if indeed she has not done so in advance. The Italians will see with pleasure their Austrian allies involved in a costly, dangerous, and never-ending war in Albania, but they will not move, and there is no reason to suppose that Germany, England, or France will become involved. The dangers, therefore, in the Far East are much greater. They will probably be avoided. But there is no ground at all for Mr. Wyon's suggestion that "the blaze in the Balkans" will have far graver results.

Singoalla: a Mediæval Legend. By Viktor Rydberg. Translated from the Swedish by Josef Fredbärj. (Walter Scott Publishing Company.)—Whatever blemishes the reader may find in 'Singoalla'—and if he is of a captious disposition he may pick out a good many—he will hardly deny that it possesses the genuine qualities of romance in a very high degree. It stirs the imagination, rouses the sympathy, and envelopes us from beginning to end in its own peculiar atmosphere. Fantastic it certainly is, fantastic in the manner of Tieck, Fouqué, and Novalis. The influence of the German romanticists was evidently on Rydberg when he wrote it. But given the fourteenth century for the time of the "legend," and Sweden, with its lakes and forests, for its background, we can surrender ourselves unreservedly to its glamour, undisturbed by any discordant thoughts of life as we know it nowadays. It is largely to the successful avoidance of these discordant notes that Rydberg owes his charm; he writes in a style of picturesque and dignified simplicity admirably in keeping with the story he has to tell, a story full of beauty and pathos. The translation, apart from the few lyric verses, which are complete failures, is wonderfully good, and preserves the quaint and mysterious spirit of the tale very happily. The illustrations also claim a word of notice; they are unusually clever, but generally much too sensational in their effects, and one of them, representing a number of people stricken by the plague, is needlessly revolting. A brief sketch of Rydberg's career, together with a very hurried review of Swedish literature in general, is prefixed to the volume in the form of a publishers' note.

A Compendium of the Canon Law. By Philip A. Lempriere. (Mowbray & Co.)—Dr. Lempriere has produced a book which, whilst purporting to be "for the use of the clergy and theological students of the Church in Scotland," is a most useful and comprehensive summary of the whole history and practice of Canon Law. It is just the sort of book that will be useful on the shelves of any student of ecclesiastical affairs, whether cleric or lay, for it is trustworthy and well arranged. Although special attention is paid to the various points wherein the ecclesiastical law of the Church in Scotland differs from the ordinary Canon Law, this does not in any way detract from its value as an exposition of the general principles of the law of the Church at large.

Winchester Long Rolls, 1723-1812, transcribed and edited by C. W. Holgate (Winchester, P. & G. Wells), carries on the work which he began by his first publication in 1899 of Long Rolls—*i.e.*, of complete lists of the members of Winchester College, warden, fellows, masters, and boys. That volume started from the year 1653; this concludes with the year 1812. It is mainly the work of a thorough student and devoted Wykehamist, and worthy of his scrupulous pen. Clifford Wyndham Holgate died in 1903 in his forty-fifth year, and left the supervising of this record, which contains a brief memoir of his life, to the Secretary of the Governing Body, Mr. Herbert Chitty, who is also a zealous antiquary. The book is attractive in appearance, and contains appendixes valuable to Wykehamists.

Twelve Trifles, Cheerful and Tearful. By Theophila North. (George Martin.)—Such a title as this should, were it needed, disarm the critic. It is modest, adequate, and not a mere aping of humility. The trifles are really trifles—slight things, making no great impression on the mind—and, as trifles, none the worse for that. A picture or two of rustic life, of foreign travel, a few silhouettes of pets, and some other persons, places, and things, make up the sum total of a slim volume.

Among translations we note *A Conspiracy under the Terror*, published by Messrs. Chatto & Windus, in which M. Gaulot's work has been Englished with success by Mr. Charles Laroche.

Another translation is of M. de Molinari's *The Society of To-morrow* (Fisher Unwin), the work being satisfactorily done by Mr. P. H. Lee Warner. We confess that we do not attach scientific value to this book by M. de Molinari. His chapter, for example, on the problem of population reads as though it were written in the time of Malthus, without the slightest regard to modern facts: "Malthus has shown that Nature is not slow to enforce her sentence.....Wages fall and the hours of labour are increased." One would think that M. de Molinari had never so much as heard of Australia and New Zealand, where the population phenomena are indeed very startling, but very different.

Ruskin's *Lectures on Art* (George Allen) have appeared in a "Pocket Edition" which is delightful in every way, and sure to be widely appreciated.

Messrs. Longman have published a sixpenny edition of Newman's *Apologia*, which we are glad to see. We shall be curious to know if its singular charm avails with the general public.

Messrs. Treherne have published *As You Like It* and *Romeo and Juliet* in the smallest form which is compatible with reasonable type. The little books are neatly got up, and minute enough to be put away in the smallest of receptacles—the "ticket pocket."

We have before us the new issues of *The Official Year-Book of the Church of England* for 1904 (S.P.C.K.), an admirably thorough record, which will repay perusal, and *Burdett's Hospitals and Charities*, edited once more by Sir Henry Burdett (Scientific Press), which is a model handbook in every way, not least in its wonderful index.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Day (E. E.), Seeking the Kingdom, cr. 8vo, 6/6 net.
Henderson (H. F.), The Eye-Witnesses of Christ, and other Essays, cr. 8vo, 2/6 net.

Law.

Marsdorp (A. F. S.), The Institutes of Cape Law, Vols. 1 and 2, 8vo, each 21/ net.

Fine Art and Archæology.

Greuze and Boucher, by E. F. Pollard, 16mo, 2/6 net.
Mach (E. von), Greek Sculpture, its Spirit and Principles, 8vo, 15/ net.

Poetry and the Drama.

Campbell (F. W. G.), San Francesco, and other Poems, cr. 8vo, 3/ net.
Gridley (C. O.), Ivy Leaves, Poems, cr. 8vo, 3/6
Shakespeare, Sonnets, edited by C. C. Stopes, 16mo, 2/6 net.
Wright (John), Philomelodies and Shards of Song, 3/6 net.

Political Economy.

Stanwood (E.), American Tariff Controversies in the Nineteenth Century, 2 vols. 8vo, 18/ net.

History and Biography.

Clifton College Twenty-five Years Ago, cr. 8vo, 7/6 net.
George (Claude), The Rise of British West Africa, 12/ net.
Neele (George P.), Railway Reminiscences, roy. 8vo, 6/ net.
Raper (C. L.), North Carolina, 8vo. 8/6 net.
Rosedale (H. G.), Queen Elizabeth and the Levant Company, folio, 10/6 net.

Geography and Travel.

Ogg (F. A.), The Opening of the Mississippi, cr. 8vo, 8/6 net.

Sports and Pastimes.

Elwell (J. B.), Advanced Bridge, cr. 8vo, 6/ net.
Gwynn (S.), Fishing Holidays, 8vo, 7/6 net.
Holmes (R. S.), History of Yorkshire County Cricket, 1833-1903, 8vo, 5/ net.
Kerr (J.), Curling in Canada and the United States, 10/ net.
Whitney (C.), Musk Ox, Bison, Sheep, and Goat, 8/6 net.

Philology.

Dumville (B.), Elements of French Pronunciation and Diction, 12mo, 2/6 net.
Nicholson (E. W. B.), Keltic Researches, 8vo, 21/ net.
Plauti Comediæ, edited by W. M. Lindsay, cr. 8vo, sewed 5/

Science.

Barnaby (N.), Naval Development in the Century, 5/ net.
Blackmuir (W. J.), Saw-Mill Work and Practice, cr. 8vo, 3/6
Conn (H. W.), Bacteria, Yeasts, and Molds in the Home, 4/6
Gunther (R. T.), History of the Daubeny Laboratory, Magdalen College, Oxford, 8vo, 5/ net.

General Literature.

Askew (A. and C.), The Shulamite, cr. 8vo, 6/
Brady (C. T.), A Little Traitor to the South, cr. 8vo, 6/
Chesterton (G. K.), The Napoleon of Notting Hill, cr. 8vo, 6/
Deeping (W.), Love among the Ruins, cr. 8vo, 6/
Foreign Office List, 1904, 8vo, 6/
Gaulot (P.), A Conspiracy under the Terror, translated by C. Laroche, cr. 8vo, 6/
Gilman (C. P.), The Home, its Work and Influence, 5/ net.
Gunter (A. C.), The Sword in the Air, cr. 8vo, 6/
Heddle (E. F.), The Town's Verdict, cr. 8vo, 6/
Hichens (R.), The Woman with the Fan, cr. 8vo, 6/
Hobson (Anne), In Old Alabama, cr. 8vo, 6/
How to Deal with your Taxes, by an Expert, cr. 8vo, 3/6
Jacob (V.), The Interloper, cr. 8vo, 6/
Lampkin (N.), Mrs. Waterman, cr. 8vo, 6/
Maguire (T. M.), Strategy and Tactics in Mountain Ranges, roy. 8vo, 7/6
Methods of Social Advance, by Various Authors, edited by C. S. Loch, cr. 8vo, 3/6 net.
Official Year-Book of the Church of England, 1904, 8vo, sewed, 3/
Penny (F. E.), The Sanyasi, cr. 8vo, 6/
Pierson (C. D.), Among the Garden People, cr. 8vo, 5/
Purser (W. E.), Palmerin of England, cr. 8vo, 10/6 net.
Ross (H. M.), British Railways, cr. 8vo, 5/ net.
Stock Exchange Official Intelligence, 1904, 4to, 50/
Veresaeff (V.), The Confessions of a Physician, translated by S. Linden, 8vo, 7/6
Wyllarde (D.), Uriah the Hittite, cr. 8vo, 6/

FOREIGN.

Theology.

Franz (A.), Das Rituale v. St. Florian aus dem 12 Jahrh., 8m.
Pohl (M. J.), Thomas a Kempis, Opera, Vol. 2, 4m. 40.

Fine Art and Archæology.

Bahrfeldt (E.), Die Münzen- u. Medaillen- Sammlung in der Marienburg: Vol. 2, Parts 1 and 2, Preussen u. Brandenburg, 36m.

History and Biography.

Desjardins (P.), La Méthode des Classiques Français, 3fr. 50.
Doniol (H.), La Fayette dans la Révolution, 2fr. 50.
Jaurès (J.), Discours Parlementaires, Vol. 1, 7fr. 50.
Morillot (P.), La Bruyère, 2fr.
Mugnier (F.), Madame de Warens et J. J. Rousseau, 4fr.
Nesselrode (Comte A. de), Lettres et Papiers du Chancelier Comte de Nesselrode: Vol. 1, 1760-1800, 7fr. 50.
Schiemann (T.), Geschichte Russlands unter Kaiser Nikolaus I.. Vol. 1, 14m.
Waddington (R.), La Guerre de Sept Ans, Vols. 2 and 3, 15fr.

Geography and Travel.

Roux (H. le), Le Wyoming, 3fr. 50.

Sports and Pastimes.

Grand Schlem, Le Bridge, 5fr.

General Literature.

Bienaimé (G.), Carnets Intimes d'un Étudiant, 3fr. 50.
Borgenegg (Cap. von), Grande Garnison, 3fr. 50.
Ombiaux (M. des), Mihien d'Avêne, 3fr. 50.
Rohu (P. le), Intègre, 3fr. 50.
Willy (C.), Dialogues de Bêtes, 3fr.

SIR EDWIN ARNOLD.

Sir Edwin Arnold, whose death we briefly noted last week, was remarkable alike for the versatility of his talents and the unfailing optimism of his outlook on life. Of such men great journalists are made, and he was undoubtedly a great journalist, writing for forty years after his return from India with an unfailing vivacity and wide equipment that perhaps never reached the standard of the professed scholar, but certainly never degenerated into the faults which are briefly stigmatized as "journalese." The amount of work that he did for the *Daily Telegraph* has probably been equalled by few men, but he found time all the while to be an eager student in many directions, and a poet who made a secure reputation with 'The Light of Asia,' first published in 1879. That epic (the very word "epic" is out of date and surprising to-day) introduced, and still introduces, Buddha to many a Western mind to-day which would otherwise remain in ignorance or intolerance of the mysticism and colour of the East. The way in which it blended music and colour was palpably Tennysonian, but its immediate and continuous success cannot be regretted. If the technical student of poetry could not entirely applaud its methods of expression, it was for the many a work of supreme merit and importance and deserved its position, for it spoke of a new thing with dignity and knowledge. "Its peculiar feature was," as we said at the time, that

"the lofty pessimism of Buddhistic ethics, having been attracted and absorbed by a mind of optimistic bias, had resulted in a temper that, though neither specially Christian nor specially Buddhistic, exhibited the most pathetic and picturesque aspects of both."

'The Light of the World,' which followed, dealt with a subject familiar to us in one of the most beautiful and elevated monuments of our literature, and consequently did not repeat the earlier success. Sir Edwin Arnold was, with great natural gifts, already evident in his Oxford days, over sensuous as a poet, and defective as a metrist; his glowing imagination led him too far, and occasionally vitiated his taste. The exercise of translation, which hampers many, produced the right kind of restraint on him, and he has left several excellent versions from various foreign languages, especially in the Oriental field in which he took so much interest. There were irritating blemishes in these, on which we do not now wish to dwell. We may, however, point out that his blank verse had the blank effect of Tennyson's efforts in the same direction, spoiling the sympathetic insight evident in much of his Oriental work.

Journalism was, he wrote in one of his poems, the "Tenth Muse," and he had the constant vigour and readiness she exacts. Most kindly, most industrious, and most accomplished—these are the descriptions which fall readily from the lips of those who knew him. Such a combination of qualities is as rare to-day as it ever was, when everybody is busy writing, and few are busy thinking or studying. He did not fear death, and his eager spirit, unquenched by the labour of so many years and the terror of blindness, has left us a legacy of steadfastness and cheerfulness which is more valuable than many books, more pervading than the work of the scholar, more useful than the brilliance of the satirist.

'THE POPISH PLOT.'

Harvard University.

Father Pollen's note in your issue of February 27th corrects a misapprehension made by your reviewer in his most gratifying criticism of my book. The minutes of the Jesuit Congregation of April 24th, 1678, have been published in a translation, and are, as most people supposed, of an entirely harmless and official character. Moreover the nature of the business transacted there has long been known; and I cannot help thinking that your reviewer fell into a strange mistake in thinking that an account of the deliberations at that meeting would be "the most decisive evidence of all" concerning the intrigues carried on by Jesuits and Jesuit agents between the years 1673 and 1678. I never imagined, and I do not think anything in my book gives colour to the idea, that treasonable schemes were concocted or discussed by the Congregation. I am very far from thinking that designs of treason were officially conceived by the Society of Jesus in England. So far as the evidence I was able to obtain is conclusive, it shows that there was plotting by the Jesuit leaders and partisans; but there is no evidence that there was, and, as I pointed out, good reason for thinking that there was not, in the year 1678 a full-blown plot, that is to say, a concerted, approved, and definite scheme of action for the re-establishment of Roman Catholic influence in the State. Even if there had been such a plot, it would not have been the official business of the Society, and therefore, though it might have been the subject of discussion by some members present at the Congregation of April 24th, it would still not have been recorded in the minutes of the meeting. There is no reason whatever, I must repeat, for supposing that treasonable schemes were discussed by the Congregation, and in drawing conclusions as to the designs formed by Roman Catholics in England at that time I was not influenced by any conception of what conversation might have passed there outside the regular business. Nor am I acquainted with "the theories which," Father Pollen tells us, "have been built up" on that basis, except that of Titus Oates, which it did not take the aid of the minutes to demolish, and which, as Father Gerard justly remarks, "is now ridiculed by every man of sense."

The importance of the Jesuit Congregation of April 24th, 1678, lies not in any business that was transacted by it, but simply in the fact that it was held at the Duke of York's palace and under his protection. The duke was thereby exposed to the penalties for a capital crime, and had the fact become known he and the cause he represented would have been irretrievably ruined. The Congregation, in short, is of importance in connexion with the problem not of the nature of the Jesuit intrigues of 1673–8, but, according to the view I have advanced, of the murder of Sir Edmund Berry Godfrey.

John Pollock.

'THE PSALMS IN HUMAN LIFE.'

Mr. Prothero writes to you that I stated in my review of his book that Episcopacy had ceased to exist before Melville's 'Book of Discipline'; and he suggests that possibly I had forgotten the Convention of Leith. Let me say that I did not make the alleged statement, and did not forget, but had no need to remember, that Convention. In his book Mr. Prothero wrote the words: "One side of Knox's work remained incomplete. Episcopacy was not abolished," and I pointed out that "it must be asserted that Episcopacy was abolished, unless Mr. Prothero is able to show that the superintendent of the 'First Book of Discipline' was identical with a bishop." I was anxious that historical accuracy regarding Knox should be observed. In his preface to the 'Book of Common Order,' first published in 1556, Knox declared the pastor, the doctor, the elder, the deacon, but not the bishop, to be officers of divine appointment. The superintendents, as the 'First Book of Discipline' seems to show, were meant for the temporary purpose of planting the Protestant Church, and they could hardly, therefore, be bishops in any sense. The superintendents were not consecrated by superintendents, but were admitted to office by presbyters. They had no exclusive power of ordination; nor had they a negative voice in their synods, but were subject each to the discipline of his synod, and also of the General Assembly. Was the superintendent in any sense a bishop? and is it true to say, with Mr. Prothero, that "one side of Knox's work remained incomplete," since Knox did not help to establish Episcopacy or quasi-Episcopacy? Mr. Prothero quotes as an authority a writer in the 'Dictionary of National Biography.' I may quote Mr. Grub, not a Presbyterian, but an Episcopalian, who is recognized as an authority. He says ('Hist.,' ii. 99):—

"It has been contended by some writers that..... the Episcopal government of the Church was kept up in the persons of the superintendents.....This opinion seems to be erroneous."

Mr. Prothero refers to his statement that "in 1637 Charles I. attempted to introduce a book of Canons and a Liturgy," and says that I objected that the book of Canons was published in 1636. He says, too, that if it will help me he may add that it was in October, 1636, that Charles commanded the use of the Prayer Book. I confess I do not understand what help the addition will be to me; but I too may make an addition, with little appreciation of its relevancy, that it was in May, 1635, that Charles ratified the book of Canons.

Your Reviewer.

THE UNIVERSITY OF DURHAM.

Hatfield Hall, Durham.

Your Oxford correspondent's letter contains a reference to the Theological School in the University of Durham which was unnecessary for his argument and was bound to be (and is) offensive to some of your readers.

May I therefore, as an Oxford man, point out that the Theological School at Durham is what Oxford men have made it? The Professors and Lecturers in Theology are now, and always have been, all of them Oxford men. I need only mention the names of Prof. Sanday, the present Bishop of Exeter, Dr. Plummer, and Canon Farrar to enable your readers to judge for themselves the probable value of a school taught by such teachers. F. B. Jevons.

*** Our Oxford correspondent is entitled to decide for himself what is necessary for his argument.

THE SPRING PUBLISHING SEASON.

MESSRS. HUTCHINSON & CO.'S spring list includes Fifty Years of an Actor's Life, by John Coleman,—Oddities, Others, and I, by Henriette Corkran,—Behind the Footlights, by Mrs. Alec Tweedie,—Early Associations of Archbishop Temple, by F. J. Snell,—A Sporting Paradise, with Stories of Adventure in America and in the Backwoods of Muskoka, by St. Michael Podmore,—Ladies' Golf, by May Hezlet,—Far Eastern Impressions: Notes on Journeyings in Japan, Korea, China, &c., by E. F. G. Hatch, M.P.,—Letters from Catalonia, by John Walker,—in the "Woburn Library of Natural History," British Salt-Water Fish, by F. G. Aflalo, with a contribution by R. B. Marston,—in the "Library of Standard Biographies": Strickland's Queen Elizabeth, edited by Ida A. Taylor; Lockhart's Scott, edited by J. M. Sloan; The Life of Wellington, by W. H. Maxwell, edited by the Rev. L. T. Dodd; and The Early Life of Goethe from his autobiography, edited by W. von Knoblauch, — The Living Plant, in Leaf, Flower, and Fruit, by A. E. Knight and E. Step, —and Our Poultry, Vol. II., by Harrison Weir. In Fiction: The Successor, by Richard Pryce,—The Masqueraders, by Rita,—The Original Woman, by F. Frankfort Moore,—The Apprentice, by Mrs. Stepney Rawson,—The Shadow of a Throne, by F. W. Hayes,—Sisters, by Ada Cambridge,—The Amblers, by the late B. L. Farjeon,—Chance the Juggler, by Coralie Stanton and Heath Hosken,—The Queen's Own Traitors, by E. Livingston-Prescott, —The End of the Song, and other Stories, by the Countess of Cromartie,—In Double Harness, by Anthony Hope,—The Earthly Purgatory, by L. Dougall,—The Conflict, by Judge Robert Grant,—Tommy & Co., by J. K. Jerome,—The Betrayer, by W. Le Queux. Also new novels by Miss Braddon, Lucas Malet, Mrs. Felkin (Ellen Thorneycroft Fowler) and Mr. Felkin in collaboration, Richard Whiteing, B. L. Farjeon, F. Frankfort Moore, Rita, Adeline Sergeant, and Tom Gallon,—new editions of A Welsh Witch, and novels by E. J. Worboise, Rosa N. Carey, Frankfort Moore, and Rita,—and sixpenny reprints of Peplow's Paper Chase, by Tom Gallon; Babs the Impossible, by Sarah Grand; Into the Highways and Hedges, by F. F. Montrésor, and other popular novels.

THE WALTER SCOTT PUBLISHING COMPANY'S list includes Consummation, by Victoria Cross,—Many Waters, by Arthur Tomson,—A Garden of Spinsters, by Annie E. Holdsworth,—in a new series for girls, "The White Robe Library," Silent Strings, by Sarah Doudney,—a revised edition of Man and Woman, by Havelock Ellis,—The Story of Chamber Music, by N. Kilburn—Sir Henry Raeburn, by E. Pinnington,—Musical Recollections of Miss Bessie Palmer,—in the "Hero" Series, St. Elmo and Infelice, by A. J. E. Wilson,—Bruce's School, by Archibald Reed,—Rupert Calderford, by R. H. Holme,—Quis Separabit? Verses and Essays, by W. S. Hicks,—The Wandering Jew, a Poem by C. I. Bowen,—Life of Joseph Cowen, M.P., by W. Duncan, —Walt Whitman, Seer, by the Rev. H. Wallace,—and Life and Immortality, and other Poems, by the Rev. G. B. Hewetson.

Literary Gossip.

Mr. Fisher Unwin has arranged to publish a book by Canon Tetley, of Bristol, entitled 'Old Times and New.' In the first portion, which deals with "old times," Canon Tetley gives extracts from some old family documents which throw light on late eighteenth and early nineteenth century history. The second portion consists of his own memories. Among the people of whom he gives reminiscences are Gladstone, Frederick Denison Maurice, Charles Kingsley, Archbishop Temple, Sir John Stainer, Mr. and Mrs. W. H. Smith, and Ainger, his colleague at Bristol.

Messrs. Constable's classified reissue in twelve volumes of Mr. Arber's 'English Garner' is to be completed immediately by the publication of vols. xi. and xii., containing fifteen collections of Elizabethan sonnets. Mr. Sidney Lee, in a long and elaborate introduction, embodying a large amount of original research, deals with the dependence of the Elizabethan sonnet on foreign examples, which he touched on in his 'Life of Shakespeare.' He now shows that a mass of Elizabethan sonnets, hitherto regarded as original, are literal translations from French or Italian.

The 'Moulding of the Scottish Nation,' an important essay on the growth of the national spirit and unity of will, by Prof. Hume Brown, has the place of honour in the *Scottish Historical Review* for April, accompanied by an article by the Rev. Principal Lindsay on the manifestations of Lollardism in Scotland as reflected in the 'Scots New Testament,' edited, so far, by the late Dr. Law. Other papers are 'Conal Grund,' a fairy tale of Tiree, from the MSS. of the late Gregorson Campbell; 'Estimates of Shakespeare,' by Prof. Bradley; and contributions burghal, chronological, and philological, by Sir James Marwick, Bishop Dowden, Prof. Skeat, and others.

Lady Gregory writes:—

"Your reviewer of my book 'Gods and Fighting Men' says, 'Most readers will agree with what Dr. Butcher is quoted as saying about a story of Cuchulainn: "It opened up a great world of beautiful legend, which, though accounting myself an Irishman, I had never known at all."' I quote these words in my notes as from 'one of the best Greek scholars and translators in England.' I am allowed to say that they were written by Mr. Gilbert Murray, and I am proud to think my description applies to at least two of my countrymen."

Mr. Bodley has written an introduction to the English translation of the 'Psychology of the English People,' by M. Émile Boutmy, his colleague of the French Institute, which contains some interesting reminiscences of Taine, at whose house on the Lake of Annecy they first met. Mr. Fisher Unwin is the publisher of the work.

Messrs. Luzac & Co. have nearly ready from the press the third volume of the remarkable 'History of Ottoman Poetry,' by the late E. J. W. Gibb, which is now being edited by Prof. E. G. Browne.

The death of Mr. Edward Hutton last Tuesday removes an enterprising promoter of Manchester journalism. The *Sporting Chronicle* was his first venture, and was succeeded by the *Daily Despatch*, *Evening Chronicle*, and other papers, which established themselves in popular favour.

The death is also announced, at an early age, of Herbert C. Fyfe, who wrote a book on 'Submarine Warfare,' and did a good deal of capable journalism for various papers.

Dr. Paul Nerrlich, whose death in his sixtieth year is announced from Berlin, was the author of a number of valuable works on the history of German literature, among them 'Jean Paul und seine Zeitgenossen,' 'Briefe von Charlotte von Kalb an Jean Paul,' 'Arnold Ruge's Briefwechsel und Tagebücher,' &c.

The Göttinger Gesellschaft der Wissenschaften has decided to undertake the publication of the little-known Scholia of Lucian. Dr. Rabe will be the editor.

The Swedish Parliament has now passed the Bill which makes Sweden participate in the Berne Convention.

The death is reported from Rome of Girolamo Boccardo, professor at the University of Genoa, and editor of the 'Nuova Enciclopedia' and the 'Biblioteca del Economista.'

We note the appearance of the following Parliamentary Papers: Report on Technical Schools for Special Branches of the Metal Industries, Germany (3*d.*); Education, Scotland, Report for the Western Division, 1903 (2*d.*); and Statutes made by the Governing Body of Gonville and Caius College, Cambridge (3*d.*).

SCIENCE

The Metallurgy of Steel. By F. W. Harbord. With a Section on 'The Mechanical Treatment of Steel,' by J. W. Hall. (Griffin & Co.)

This elaborate treatise on steel forms one of the volumes of Messrs. Griffin's "Metallurgical Series," of which several have already been published, including a cognate volume on 'The Metallurgy of Iron,' by Prof. Thomas Turner, a subject which was originally to have been treated with that of steel. The importance that steel has acquired in construction since the impulse given to its manufacture by the introduction of the Bessemer process fully justifies a separate volume; and, indeed, the bulk of the present book—containing 714 pages of text, together with forty-four additional pages occupied by four appendixes and an index—precludes any additions on the metallurgy of iron. The subject is divided into four sections, namely, (1) 'The Manufacture of Steel'; (2) 'Reheating'; (3) 'The Mechanical Treatment of Steel'; and (4) 'Finished Steel,' which are dealt with in twelve, two, twenty, and six chapters respectively. The manufacture of steel by the various processes in use involves chemical operations on a large scale; and the value of the different kinds of steel, when finished, depends so largely on their chemical composition and the elimination of certain impurities, that a metallurgist and chemist is naturally the most competent person to treat the first and last sections of the book in their chemical aspects. The author, however, realized, with sound judgment, that the mechanical operations by which steel can be converted into forms suitable for various structural purposes and industrial uses lie beyond the domain of the chemist, and can only be properly explained by a mechanical engineer. Accordingly Mr. Harbord entrusted the preparation of the important third section of the book, on

'The Mechanical Treatment of Steel,' to an engineer, Mr. Hall, having special experience in this branch, so that it might be dealt with from an engineering point of view. Moreover, in the second section, on 'Reheating,' the metallurgical and engineering problems proved to be so closely intermingled, that the two authors agreed to write it together. This book consequently possesses the distinctive merit of having been produced by a metallurgical chemist and a mechanical engineer conjointly, each taking the part for which he was specially qualified by his previous training and experience, with the exception perhaps of the first chapter of the fourth section, on the mechanical testing of materials. This chapter might have been more properly assigned to the engineer than to the chemist, as being of the greatest importance to him, and within the scope of his general experience, though of interest to chemists as indicating the influence of the composition and treatment of steel on its strength.

A better sequence of the subject might, we think, have been effected by placing the fourth section, on 'Finished Steel,' with the exception of the chapter on testing, before the section dealing with its mechanical treatment; for this arrangement would not only have made a clearer division between the more strictly metallurgical and chemical part of the subject and the purely mechanical portion, but it would also more particularly have put the nature, composition, impurities, varieties, and heat treatment of steel before the mechanical processes by which steel is rendered applicable for construction, machinery, and other engineering purposes. It is obvious that it would be useless to prepare steel for these objects till its composition and capabilities have been fully ascertained; and therefore a consideration of the nature and quality of the steel to be employed and its suitability for special purposes should precede the descriptions of the methods by which particular kinds of steel are adapted to their several uses.

In a short introduction Mr. Harbord defines steel produced by the Bessemer and open-hearth processes as purified pig-iron, in which the carbon and impurities have been reduced by oxidation alone, or by dilution with a previously purified metal, or by oxidation and dilution combined, so that the cast ingot can be forged or rolled. With reference to Bessemer or open-hearth steel, crucible cast steel, and shear steel, he proposes to classify metal containing more than 2·3 per cent. of carbon as cast iron. He further defines the metallurgy of steel as the decarbonization and purification of pig-iron from silicon, sulphur, phosphorus, manganese, and other minor impurities, and the production of cast ingots containing various percentages of carbon, and the subsequent manufacture from them of bars, plates, and other forms, of different degrees of hardness, strength, and ductility, for various engineering requirements. The steel thus manufactured must be capable of being forged at from a red to a welding heat, without the slightest sign of injury, and be devoid of any signs of brittleness on being subjected to a sudden shock, or an applied load, when cold; whilst the stress which different samples of steel can bear varies with the amount of carbon.

In the first section the Bessemer and basic processes, the manufacture of steel in small converters, the chemistry of the acid and basic Bessemer processes, gas producers, the open-hearth and basic Siemens processes, the production of steel castings and of shear and crucible steel, armour-plate, and direct processes of steel manufacture are successively considered. In the acid-lined Bessemer converter the blast of air into the molten cast iron oxidizes the silicon and manganese, and eventually removes the carbon, mostly as carbon monoxide; and the process is completed by the addition of an alloy of iron and manganese, either spiegeleisen or ferro-manganese, to recarbonize the iron, after which the molten steel is poured into ingot moulds, and these ingots, on reheating, are rolled or hammered into the required forms. This process is suitable for pig-iron containing from under 1 per cent. of silicon up to 2½ per cent., and from 2·4 per cent. of manganese down to under ½ per cent., and occasionally containing over 2 per cent. of silicon together with 2 per cent. of manganese; but as it does not remove the phosphorus and sulphur, it is only applicable to pig-iron in which they are both under 0·06 per cent.

In Sweden, however, the native ores yield a pig-iron which has a small percentage of silicon, and often as much as 3½ to 4½ per cent. of manganese, but is exceptionally free from phosphorus and sulphur. Consequently the practice there is to stop the blast of air directly a sufficient proportion of the carbon has been removed, and thus dispense with the addition of the alloy of iron and manganese required when the carbon is wholly removed in order to recarbonize the iron. The basic process has to be resorted to for producing steel from pig-iron containing considerable percentages of phosphorus and sulphur; and it differs from the acid process in providing shrunk dolomite, rammed with anhydrous tar, as the refractory lining of the converter, in place of the silicious lining used in the ordinary Bessemer process, which, with the addition of lime during the blow continued for a longer period, allows of the formation of phosphate of lime, by which combination the whole of the phosphorus is removed in the slag. To obtain satisfactory results by this method, the pig-iron should contain only from ½ to 1 per cent. of silicon, and from 2½ to 3 per cent. at least of phosphorus, to enable a sufficient heat to be produced with the low percentage of silicon requisite, silicon being the great heat producer in the ordinary Bessemer process. The elimination of the sulphur is somewhat uncertain; and to facilitate its removal it is advisable to mix some manganese ore with the ore employed in manufacturing the pig-iron, so that it may contain about 2 per cent. of manganese, the sulphur being eliminated, partly by the calcareous slag formed in the basic process, and partly by the formation of manganese sulphide. The amount of spiegeleisen or ferro-manganese required for recarbonization in this process is somewhat larger than in the ordinary process, owing to the tendency of the longer continuance of the blow for the removal of the phosphorus, known as the after-blow, to cause over-oxidation.

The open-hearth or Siemens process, described in chaps. vii. and viii., is the only serious rival to the Bessemer process. In this process the fuel is converted into gas in a furnace called a producer, as explained in chap. vi., and this gas and the requisite air for its combustion are raised to a high temperature by the waste heat from the previous combustion, stored up in fire-brick chequered chambers known as regenerators, and are then led through separate flues to the hearth of the furnace, where an extremely high temperature is produced by their combustion for removing the silicon and carbon from the pig-iron, with which iron ore and steel scrap are mixed. As the phosphorus and sulphur existing in the metal employed are not affected by this acid Siemens process, and are therefore larger in proportion in the finished steel than in the original charge, it is essential that the combined materials subjected to this process for the manufacture of high-class steel should not contain more than 0·05 per cent. of either of these substances.

Where the metal has a high percentage of phosphorus, its removal is effected by the basic Siemens process, in which the furnace is lined with a basic material, and lime is added during the operation in order to form stable phosphates; and thus the phosphorus is eliminated from the resulting steel, as in the basic Bessemer process. As in this case the temperature is largely maintained by the combustion of the gas with the air introduced into the furnace, a high percentage of phosphorus is not required; and though the pig-iron used may contain from 1 up to even 3 per cent. of phosphorus, it is advisable that the phosphorus should not exceed 1½ per cent. for producing steel of high quality; while the percentage of silicon and sulphur should be low, and of manganese high. The removal of sulphur is more uncertain; but the best prospect of securing its elimination is by using pig-iron with a fair percentage of manganese, with the addition at the close of spiegeleisen or ferro-manganese, and the action of a highly calcareous slag. In the latter part of the chapter on the basic Siemens process four methods are described which have been devised for increasing the rapidity of the acid and basic Siemens processes; and the discussion closes with a comparison of the Bessemer and open-hearth processes.

The last-mentioned method produces a more uniform and trustworthy steel than the Bessemer processes, being under greater control and much less exposed to over-oxidation; and for special high-carbon steels the acid Siemens process is almost invariably used, as being the only means to secure an exact percentage of carbon, and also yielding a larger percentage of steel out of the original metal used; but there is little difference in the cost of production of the ingots by the various processes, though probably the acid Siemens process is slightly the more expensive. It is anticipated that the basic open-hearth process will gradually supersede the others for structural and rail steel, owing to the vast deposits of ores with a proportion of phosphorus well suited for its operation. Special kinds of high-carbon steel are still made from wrought-iron bars by cementation, the bars being heated with

carbon in a closed furnace, absorbing the carbon in proportion to the time and heat of the operation; and shear steel or crucible steel is produced, according as the bars are piled and welded together, or fused in crucibles and cast into moulds. The manufacture of armour-plates involves certain peculiar processes which are described in chap. xi.; and the first section concludes with an account of some processes used for producing wrought iron and dead, soft steel direct from ores, which are only applicable where small quantities are required, or where the ores are rich and the available fuel is unsuitable for a blast furnace or exceptionally dear.

The short second section contains a chapter on reheating furnaces for rendering steel ingots sufficiently soft and malleable to be made into the requisite forms, and another chapter on the charging appliances for handling the materials at these furnaces. In the third section, on 'The Mechanical Treatment of Steel,' Mr. Hall gives a detailed account of the various appliances and methods by which large masses of glowing steel are rapidly and economically handled and shaped, a branch of metallurgy which has been enormously developed in the last thirty years, and about which no comprehensive description appears to have been published. Accordingly a concise statement of elementary principles is included here, together with a record of past and present practice, with a view to make the subject intelligible to those who do not possess practical experience in steel works, and also to engineering students. The different types of rolling mills, together with the operations and appliances connected with them, are described in a series of chapters; and two chapters are devoted to forging steel by the steam hammer and by the press, and the merits of the two systems are compared. Occasionally the steel ingot is first drawn down in size under the press, and then finished under the steam hammer. A chapter on compressing steel while fluid and reducing the bubbles of gas in the molten mass, which appear eventually as blow-holes, diminishing materially the strength of the metal, indicates the discovery that a proportion of silicon up to one-fifth per cent. in the best steel prevents the formation of these bubbles, and, more recently, that aluminium is still more efficient in this respect, so that the use of fluid compression is virtually superseded. The last three chapters in this section deal with tube-making, wire-drawing, and the protection of steel from corrosion.

The last section, on 'Finished Steel,' opens with the mechanical testing of materials, and passes on to the very important subjects of the mutual relations of carbon and iron, the condition in which carbon exists in iron, and the various influences it has on the metal produced. Then naturally follows a consideration of the respective influences of silicon, sulphur, phosphorus, manganese, and the other substances found in smaller quantities in steel; and next the properties of special steels or steel alloys, in which aluminium, boron, chromium, manganese, nickel, or certain rarer metals are mixed with the steel. In a chapter on the heat treatment of steel the influences of annealing, hardening, and tempering on the crystalline structure and physical properties of steel are explained. The book concludes with a section on the microscopical examination of steel, which, though proposed many years ago, has only been adopted in earnest by British metallurgists during the last ten years; but it has already become an essential factor in the determination of the quality of steel in the principal works of Great Britain, as it not only assists in proving the soundness of the steel and detecting mechanical defects, but also reveals its internal constitution and the heat treatment to which it has been subjected.

The above rapid outline gives only a slight indication of the comprehensive character and thoroughness of treatment which distinguish this volume. Moreover, the descriptions of processes, appliances, machinery, and other matters are greatly elucidated by profuse illustrations, consisting of 458 figures. At the end of the book are added ninety-three microphotographs of specially prepared sections of different kinds of steel. It will doubtless soon be recognized as the standard work on the metallurgy of steel, valuable alike to inquiring engineering students and to experienced metallurgists and mechanical engineers.

Animal Education. By John B. Watson. (Chicago, University Press.)—The study of comparative psychology, which Romanes did so much to introduce to this country, has already passed through the purely anecdotal stage in which he left it, and has become, largely through the work of Prof. Lloyd Morgan, a branch of experimental science. In the present monograph Dr. Watson makes some interesting additions to the body of knowledge in the results of his investigations into the simpler mental functions of the rat during the early days of life. By various arrangements of the mode of entry to boxes containing food he has offered practical problems of varying difficulty to young rats of succeeding ages, and has compared their behaviour under these conditions with that of adult rats. In this way he has followed the development of the power of association and memory, and has, though at present incompletely, examined the share taken in these mental processes by the several organs of sense. His results in these directions illustrate, without extending to any wide degree, the facts collected by previous observers, but they have a special significance derived from his parallel investigations of nervous structure in similar sets of animals. The work of Flechsig and others has shown that the fatty sheaths which finally swathe every nerve fibre within the central nervous system appear comparatively late in early life, and also at different times in different parts of the system. The function of these sheaths is still unknown, and though it seems clear that they are not concerned in the transmitting business of the fibres, it has been held in more than one quarter that the work of certain higher tracts of the brain cannot be carried on before the full development of the sheaths is accomplished. As a matter of fact, the mental life of human infants is already known to develope in time independently of the ascertained course of appearance of these sheaths. Dr. Watson has now supplied decisive evidence in the same direction, for he finds that the powers of mental association reach a considerable level of development in young rats before the fatty nerve sheaths have arisen in the brain, while the power of receiving sense impressions is exhibited weeks before the corresponding nerve tracts receive the sheaths.

Since the point of chief interest in the work is this physiological one, communication of it to a technical journal would have secured attention for it more certainly, we think, than publication under its present indefinite title. Whatever may be thought of international liberty of spelling, formations like "fiber" and "center" are not suitable in scientific writing, where assimilation to convention is important.

BOTANICAL LITERATURE.

South African Flowering Plants. By the Rev. Prof. G. Henslow. (Longmans & Co.)—This is an elementary book, intended for the use of beginners, students, and teachers, and is well suited for its purpose. It is devoted principally to the morphology of flowering plants as illustrated by certain selected subjects representative of the chief natural orders of the Cape flora. As in other works from his pen, the Professor lays great stress on external climatic conditions as factors in producing modifications of form. The plant is endowed with the power of adapting itself to its environment. If it succeed in doing this it survives, if it fail it dies out, and between perfect success and utter failure there are, or have been, endless intermediate stages. Taken as a whole, the South African climate is dry. At certain seasons and for short periods there may be abundant rainfall, at other seasons an arid condition prevails. The forms of the plants are modified accordingly, and what is especially striking is the very different manner in which the same ends are attained. Take the heaths for one illustration. Their leaves are indeed numerous, but individually they are very small, rolled up on the under side, and generally exposing as little surface as possible to the sun, so that evaporation and transpiration are reduced to a minimum during the dry season. Compare these with the mesembryanthemums, the crassulas, and other succulent plants, wherein the leaves expose a relatively large surface, but are provided with a copious water supply in their fleshy substance, a supply also protected from too copious evaporation by a specially thick skin. Then there are the bulbs with large, relatively thin leaves, which soon perish, and remain dormant in the dry season, the requisite moisture being in this case stored up in the fleshy subterranean bulb-scales. Numerous other instances might be cited, but these will suffice. In the flower the varied forms are also in many instances clearly the result of adaptation to particular purposes or instances of responsiveness to various stimulating influences. But whilst this may be generally true, it is not always so, as we find very diverse forms existing side by side under what are, or appear to be, identical conditions. The endeavour to reconcile these discrepancies and the search for the explanation of the phenomena generally furnish fascinating employment for the botanist, and often supply valuable hints for the cultivator, but there is always the risk that the imagination of the observer may outrun demonstrable truth. The examples selected by the Professor are very suitable for the purpose, the illustrations are good, and the text clearly written, but we question the propriety of using such names as the "Water-uintjes family," the "Matjesgoed family," the "Nemesia and Harveya family," or the "Moraea and Gladiolus family." So far as we know, there is no authoritative precedent for any of these names, whilst the corresponding botanical names, Naiadaceæ, Cyperaceæ, Scrophulariaceæ, and Iridaceæ, are familiar everywhere, and not, as the others are, misleading.

Beautiful Flowering Trees and Shrubs for British and Irish Gardens. By John Weathers. (Simpkin, Marshall & Co.)—This is a small volume illustrated with over thirty coloured

plates, "intended to meet the more intelligent interest that is now taken in the cultivation of beautiful flowering and ornamental trees nd shrubs." Those who can visit the arboretum at Kew or attend the displays made by the Royal Horticultural Society will be in a position to recognize what a wealth of beauty and interest is at their disposal. As a rule the cost is not materially greater, and the cultivation not more difficult, than in the case of the privets and laurels, so called, which form the staple of our shrubberies. What can be more beautiful than the plums and apples from China and Japan, which are at the height of their attractiveness in early spring? what more splendid autumnal coloration than that afforded by such plants as *Pyrus arbutifolia*, *Parottia persica*, the Canadian amelanchier, and many others? Even the azaleas, which in spring produce a mass of brightly coloured flowers, afford in autumn a glow of colour in their foliage which can hardly be surpassed in richness of tint. Mr. Weathers in his little book indicates many of the most desirable plants of this character, and gives useful hints as to the method of planting and the care they require. The arrangement is mostly alphabetical, so that very diverse plants are placed in juxtaposition, both in the plates and in the text. The system of nomenclature adopted by botanists is full of pitfalls for the unwary; but we do not think such violations of concord are permissible as are illustrated here by such names as *Berberis vulgaris fructo-niger*, *Hibiscus syriacus violacea variegata*, *Rhus continus*, and *Daphne blagayanum*. But these slips are not sufficient to detract from the value of the book as a whole. As a means of calling attention to a somewhat neglected class of plants, this little treatise will have a distinct worth.

A Concise Handbook of Garden Flowers, by H. M. Batson (Methuen & Co.), is an alphabetical list of "herbaceous and deciduous" garden flowers, compiled with care, so that it will be useful for reference, whilst the cultural notes will also be serviceable. The author places the species of Sedum and of Sempervivum, and of bamboo, among the herbaceous and deciduous species, but strictly they belong neither to the one nor to the other group. The author also supplies popular names to most, if not all, of the plants, but she omits to cite authorities for them, so that they cannot be checked, and it is probable that a considerable number are either mere translations from the Latin, or are not in general use, such, for instance, as "David's False Goat's Beard"! As criticism is invited, we may point out that the word Hohenhackeri, on the first page, should be spelt Hohenackeri; Abrotonum should be Abrotanum. Under Aster the word "family" is used when *genus* would be more appropriate. *Rubus articus* should, of course, be *R. arcticus*. Among such a number of names as are here included errors of this description are, we may add, almost unavoidable. An extensive index, in which most of the synonyms may be found, forms an appropriate termination to the book, which we commend to the notice of amateurs.

A Garden in Venice. By F. Eden. (Newnes.)—In Venice gardens do not invariably flourish. This one has flourished — exceedingly. We know it "out of the book," and can testify to its wonders. Mr. Eden gives a vivacious account of its birth—how in the course of ages its soil came into being by the combined action of wind and tide and mud. We hear how it came into the owner's possession—how, by studying the soil and humouring the plants like cherished children, he made his garden at length the thing of beauty it is. The human touch has at times something almost creative. This book is prettily dressed in brown leather and has charming illustrations. In fact, vistas of pergolas, well-heads, and cypress, make one long to enter this garden of Eden.

Mr. Murray has sent us Darwin's *Fertilization of Orchids* in the "popular edition" of that master's works which he is producing at a cheap price. This is a great boon, since the book represents the author's latest corrections, and is still copyright.

We are glad to see that *Flowering Plants and Ferns* in the "Cambridge Biological Series" (Cambridge, University Press) has reached a second edition, having been revised and rearranged as one volume. Mr. J. C. Willis, the author, has had a varied botanical experience, and his book contains a vast amount of careful information compressed within the compass of a single handy volume. Part II. forms an unusually complete summary of the whole plant world under Latin headings, with short accounts of each order or specimen. The adaptation of plants to conditions of weather other than our own is strikingly indicated in many foreign genera. This part is evidently for specialists; but Part I., which now goes with it, provides the necessary outlines for study of the forms and organs of plants, and an introductory chapter on field work, a yard of which is better than an acre of *Horti sicci*. Part III., to which many additions have been made, contains an admirable glossarial index. The whole is well abreast of modern research, and a thoroughly business-like volume, lucid though compact.

The Natural History of Plants. From the German of the late Anton Kerner von Marilaun by F. W. Oliver, D.Sc. (Blackie & Son.)—The second volume of the reissue of this important work is now completed. As a comprehensive book of reference on all departments of botany it stands unrivalled—popular in the best sense of the word, full of information for the novice, interesting to the general reader, accurate without undue technicality, copiously illustrated, and fully indexed.

Flora of Derbyshire. By the Rev. W. R. Linton. (Bemrose & Sons.)—Up to the present time the standard book on the flora of Derbyshire has been that of the Rev. W. H. Painter, issued in 1889, with a supplement in 1899. We have now a more elaborate, thorough, and painstaking work put forth by Mr. Linton. About 600 closely printed pages are well arranged, and represent the botanical researches of the author and his assistants "in nearly every parish" during the past ten years. Mr. Painter divided the county into three divisions — the Peak, the Central, and the Southern. Mr. Linton has improved on this by following the surface geology of the county with greater precision, and gives eight instead of three districts. These are (1) the mountain limestone, the oldest geological formation, which occupies the central part of the shire; (2 and 3) the millstone grit of the east and of the north; (4) the coal measures of the east and south; (5) the Permian of the north-east; and (6, 7, 8) the new red sandstone, which is divided into three districts of different altitudes.

There is no doubt that English botanists generally will be glad to see so careful a work, and to know where to look for the 1,001 species of flowering plants of whose presence in Derbyshire there is conclusive evidence; but we wish that the book had contained a little more that even the most abstruse and technical of botanists need not have despised. For instance, there is often much instruction, as well as interest, to be obtained from the local names of flowers—the variants are at times most curious. A short special chapter might have been given on Derbyshire wild-flower names still or recently in use among the untravelled and simpler of the inhabitants; or such remarks could have been given under the particular flower. But we look in vain for any indications of this kind of plant-lore.

It is sad to read that *Osmunda regalis* is now only to be found in one place, and that there it has been imported; we can well remember three places where the royal fern flourished handsomely. Money-making and reckless plant-hunters seem to have exterminated it, and they are rapidly doing the same with the scaly fern (*Ceterach officinarum*). It is pleasant to find that the green spleenwort (*Asplenium viride*) is on the increase; at all events, it has been recently found in localities hitherto unknown. As the study of ferns is so very popular, it might have been well to take a little more care with regard to this section; for instance, neither the oak fern nor the hard fern is named as growing on the coal measures, but both are to be found there in several localities.

Crocus nudiflorus is rightly named as growing in meadows adjacent to both the Derwent and the Trent; but the much rarer *Crocus vernus*, abundant in the Nottingham meadows, is omitted, yet it used to grow near Darley by Derby in the "fifties" of last century, and, for aught we know, at much later dates.

There is one delightful, freely flowering, water-loving plant, the brightest and most attractive among the wild yellow flowers of England, the monkey flower or wild musk (*Mimulus luteus*), which botanists seem to have entered into a conspiracy to ignore, or treat as a mere stray "escape." Turning to it in these pages, we find it is starred with an asterisk, which means "more or less recently introduced, alien, casual." Mr. Linton admits that it is "becoming frequent," and records its occurrence in seven out of his eight botanical divisions. Its "first record" for Derbyshire is put down as 1881, but the writer of this notice gathered it himself in three localities in the county, when a boy, in the early "fifties" of last century, and he has seen it in a *hortus siccus* as gathered in Dovedale in 1848. The fact is the plant can be traced back a great deal earlier than not a few other English wild flowers that are never graced with the doubting asterisk, and it is to be found in almost, if not quite, every English county. Even if it can be established that it is of alien origin, a widespread residence of certainly a century ought surely to be sufficient to entitle it to letters of naturalization.

NATURAL HISTORY.

A Naturalist in Guiana. By Eugène André. (Smith, Elder & Co.)—The section of the Orinoco forest with which Mr. André's volume deals is one of the least known in the world. It is watered by the Caura, an affluent of the great Orinoco, whose sources lie in that almost untrodden region of the Guiana highlands where tradition placed the Golden City of the Incas. Its course, until within some fifty or sixty miles of its confluence with the Orinoco, is through forest of the densest character, in whose mysterious depths strange semi-human creatures were believed to lurk. Even so learned a traveller as Raleigh believed that a race of headless men, "reported to have their eyes in their shoulders, and their mouths in the middle of their breasts," had their home in its recesses, and has left his belief on record. The travels of Humboldt in the eighteenth century threw much light on the Orinoco basin, and thereafter the legend of El Dorado took its place with tales of Atlantis and Prester John.

This portion of the great South American forest, however, though its depths conceal no Golden City, may yet prove a source of almost inexhaustible wealth. It is rich in rubber, vanilla, and many other tropical products, none of which in the present state of the country can be turned to profit. The area of settlement, which at one time, thanks to the labours of the Spanish missionaries, extended up stream at least as far as the Para rapids, now ceases above the Mura rapids, and the settlements are of a primitive type, with a scanty population of Venezuelans, ignorant, vicious, and devoid of initiative. Of La Prision, the furthest settle-

ment up stream, Mr. André gives a disheartening picture. No one in the settlement can either read or write; a wandering scribe comes round three or four times a year to write letters and straighten the accounts, which are kept by tallies. The bulk of the work is done by the women, and the rudest methods are in use. Material comfort is a thing unknown. The houses are little better than huts, fastened together by creepers. A rough table, a bench, a few plates, and hammocks are reckoned sufficient even by men of considerable wealth in coffee plantations and cattle. The only pleasure in life is to be drunk on raw spirit, and the only sport is cockfighting. Above La Prision and around it stretches the trackless forest, uninhabited, even by Indians, for hundreds of square miles.

The Caura, flowing from its lofty sources in the Guiana highlands, and rushing down to the lowlands through a densely forested and mountainous region, presents many obstacles to navigation in the shape of rapids and cataracts. Mr. André has visited its lower reaches and affluents several times, partly as a collector of rare plants, birds, and insects, and partly to ascertain the economic resources of the basin. On his last journey he passed above the Mura falls into the region of the unknown, a solitude unbroken except by tapirs and other forest creatures. The difficulties of the task were not small, for the bed of the river was continually obstructed, and the passage of the Para rapids, for example, involved a portage of several days, and the cutting of the track through forest of unusual density. Pushing on up stream for another month, the party passed the difficult Arichi rapids, and reached a point from which they hoped to ascend Ameha, a mountain apparently of the Roraima type. Several days were spent in reconnoitring, but on every side the mountain presented impregnable cliffs.

The return journey was begun in good spirits, but at the Arichi rapids, a few miles down stream, during a difficult portage, the largest boat—containing the whole of the priceless collections, and almost all the provisions—was stove in, its contents being lost. The party thus found themselves, with only one small boat and a handful of stores, lost in the depths of the forest, at a distance of some weeks' journey from the nearest inhabited point. The rains had begun, the river was in flood; game, abundant on the voyage up, had retired into the forest, and in a day or two starvation stared them in the face. From this point the story becomes a tragedy. The original plan was for three or four to drift down stream, while the others cut their way through the forest, and for all to bivouac together at night. So difficult and exhausting, however, was the task of clearing a path, and so slow the daily rate of progress, that it soon became evident that the strength of all would give out many days' journey from the goal, and that the only chance of safety, and that a slender one, was for the boat's crew to push on with the current to La Prision, and there to organize a relief party. Worn out with sickness, hunger, and exhaustion, six starving men at last reached La Prision; but though a search party went out, nothing was ever heard of the main body, who had apparently struck deeper into the forest to starve in its recesses. This part of Mr. André's book is of special interest, and brings out clearly what a scanty margin of subsistence the tropical forest really has to offer, and how inevitably the life it supports, unless in constant touch with a civilization organized on a broader economic basis, must be of a low and unprogressive type. At a critical moment in the history of the expedition their salt gave out, making it almost impossible for them, in their fatigued and disheartened state, to eat enough animal food to sustain life. Their strength rapidly gave way, and soon became unequal to the heavy task of clearing a track through the forest, and in the face of the evident hopelessness of their quest, will and initiative alike broke down. In the struggle between man and nature the odds were hopelessly against man, and this fact explains why the exploitation of the tropical forest proceeds so slowly. Mr. André writes with the enthusiasm of a true naturalist of the forest world, and deserves to be congratulated, both on his bold exploit and on having added an excellent book to the literature of the South American forest.

Long service in India, save when work is of exceptional interest, is apt to prove dreary and monotonous. In Lower Bengal and Southern India this is so specially, because the effects of enervating heat are not counteracted by the bracing cold of winter, as in more northern parts. Consequently, for those whose work lies in the south and in the neighbourhood of cities, it is a great advantage to have some pursuit which can be followed without undue exposure to the sun, and without violent exertion. Such officials in particular owe gratitude to Lieut.-Col. D. D. Cunningham, an officer, we believe, of the Indian Medical Service, for his observant study of the ways of birds and other animals frequenting Indian streets and gardens, presented under the title of *Some Indian Friends and Acquaintances* (Murray). The book is compiled chiefly from notes made during a residence of nearly thirty years, mainly in or near Calcutta, and the author explains that his materials

"do not deal with the abstruser parts of natural science, and, for the most part, are merely fairly accurate records of common events, such as may occur in any garden in the lower deltaic region of the Valley of the Ganges. They deal, in fact, with matters that must be familiar to botanists and zoologists, but which may be of some interest to general readers with a taste for 'natural history,' who, as a class, would seem to be of a comfortably indulgent nature, judging at least by the lenient reception that they accord to many of the works that are specially addressed to them... ..It may seem strange that any one should fail to find the means of killing time in a land thronging with such varied interests, but the fact remains that many people do so, and that there is ample occasion for even the humblest attempts to point out sources of pleasure that lie open to all, even in the smallest and most remote country stations.....Even in the midst of the largest towns human interests are not the only ones inviting attention, for the most densely peopled areas contain an abundant resident Fauna and Flora."

This is so, and though some of both could very comfortably be spared, yet the majority will repay intelligent observation and record, even by those who are not specialists. The author deals first with birds as the most conspicuous element. Kites and crows, whose audacity is well known; mynas and parrots, noisy beyond belief; doves, of whom it is said to be incomprehensible that they ever came to be considered harmless, as their character is essentially quarrelsome; adjutants, eagles, vultures, herons, kingfishers, &c., down to the little honeysuckers: all are carefully observed and correctly described. He next tells of the mammals — monkeys, jackals, squirrels, and others—winding up with the reptiles. Snakes, it is known, lend themselves to strange stories, and some curious particulars as to their treatment and handling by natives are given, the cobra being treated with much less caution and respect than the daboia (*Vipera russellii*). A classified list of most of the animals mentioned in the book is given in an appendix; it will be found useful for reference. There is also an index, and there are many illustrations, plain and coloured.

ANTHROPOLOGICAL NOTES.

Dr. Lewis R. Farnell, of Oxford, has contributed to the *Archiv für Religionswissenschaft* (vol. vii., Leipsic) a paper of sociological hypotheses concerning the position of women in ancient religion. He challenges the conclusion that the predominance of women in religious ceremonies is a survival of mother-right or matriarchy. A paper in the same journal by Mr. Georg Karo, of Bonn, on old Cretan places of worship, discusses the discoveries of Mr. A. J. Evans in the Dictæan cave and at Cnossus.

The second part of the fifty-eighth volume of *Archæologia*, just issued to the Fellows of the Society of Antiquaries, contains a report by Mr. H. St. George Gray on his excavations at Arbor Low, organized by a committee of the Anthropological Section of the British Association. Arbor Low lies five miles to the south-west of Bakewell, in Derbyshire. It consists of a circle of stones, with inner stones in the direction of radii of the circle, now numbering altogether forty-six, surrounded by a fosse and vallum, and adjoining a tumulus on the south-east. The diameter, measuring from the crest of the rampart, is 250 ft. On the south-west a ditch can be traced for some distance in a southerly direction. The tumulus, when explored by Mr. Bateman in 1845, contained two small urns and other objects of the Bronze Age. Mr. Gray's excavations were begun on August 8th, 1901, and continued in 1902. He found many flint flakes and flint and chert implements, portions of a deer's horn pick, a human skeleton, and other objects, but none of metal and no primitive fictilia. He concludes that the circle belongs to the late neolithic period, to which Prof. Gowland attributes the erection of Stonehenge.

M. Félix Alcan, of Paris, is the publisher of a *Journal de Psychologie*, which is to appear every alternate month, and is to be edited by Prof. Pierre Janet and Dr. Georges Dumas. The first number (January and February, 1904) has been issued, and contains articles by Profs. Ribot, Flournoy, Grasset, and Raymond. For the next number, articles by Profs. Pick, de Luzenberger, Brissot, and Houssay, and by Dr. Arnaud, are announced.

Folk-lore for December, which was somewhat belated in its issue, contains a valuable paper by Mrs. J. A. Peggs on the aborigines of Roebuck Bay, Western Australia. From a prefatory note by her kinsman Mr. C. J. Tabor, it appears that Mrs. Peggs acquired a taste for anthropology and kindred sciences by attending the meetings of the Folk-lore Society; and when upon her marriage she accompanied her husband to Roebuck Bay, she began a regular course of letters home, descriptive of the manners and customs of the natives. These letters constitute a series of fresh and shrewd observations very pleasantly told. She forwarded home sketches of the tribal marks borne by the natives, which are photographed as illustrations of the paper, as are also a group of thirteen of them, and a number of objects now in Mr. Tabor's collection, including one of the masks employed in the ceremonies of initiation, and a sword of heavy wood, believed to have been used for beheading.

The *Archæological Journal* contains a suggestive article by Prof. M'Kenny Hughes on some buried buildings, with special reference to Herculaneum. Many different causes result in the entombment of buildings, some natural, others due to the destructive agency of man or of burrowing animals. In the volcanic outburst of the year 63, while Pompeii was buried in dry ashes, in Herculaneum the same material has been consolidated into rock. A study of the conditions of its entombment may enable explorers to find relics that would repay the difficulty and cost of the work.

SOCIETIES.

Society of Antiquaries. — *March* 24. — Viscount Dillon, President, in the chair.—The Very Rev. the Dean of Durham exhibited the original letters patent of Edward I., 1303, granting to Kirkstead Abbey licence in mortmain to hold lands at Covenham, Lincs.—Mr. F. G. Hilton Price, Director,

read notes on 'Some Ancient Egyptian Figures of Gods in Silver.' He stated that silver was a very rare metal in old Egypt, and during the early empire was considered the most valuable of the precious metals, sometimes standing before gold in old inscriptions. It was called *Het-nub*, or white gold. The rarest object he exhibited was the figure of a Sphinx of elegant form, representing Heru-Khuti, or Harmachis, to whom the Sphinx was sacred. The figure is of great rarity, not only on account of its metal, but on account of the cartouche upon its base of Seqenen-Rā, who was one of the warrior-kings of the seventeenth dynasty. It probably was the official seal or stamp of Tau-āa-qen, the third king of the name of Seqenen, who lived about 1720 B.C., and whose mummy was found near Deir-el-Bahari, and is deposited in the Cairo Museum. He also exhibited silver figures of Thoth, Bast, An-Heru, Taurt, and of a kneeling king, all of which he ascribed to the period of the eighteenth dynasty. The Director also exhibited two gold bars for coinage from Egypt, which were thus described by Mr. G. F. Hill: "These two bars are said to have formed part of a large number found, together with coins of Diocletian and earlier emperors, at Aboukir in the winter of 1901-2. The first, which is solid, measuring 183 mm, bears two stamps: (1) .....ANTIVS [P]ROBAVIT and ACVEPPSIG, and (2) EPMOY-ERMV. The second (187 mm.) is boat-shaped, the mould having been tilted first to one end, then to the other; it bears the stamp (3) BENIGNVS-COXIT. The bars belong to the same category as those from the hoard discovered in Transylvania in 1887, consisting of bars stamped at the mint of Sirmium at some time between 367 and 383 A.D.; and the bars from Aboukir also probably belong to about the same period, although, if they were actually found with the coins mentioned, they may be earlier. The first stamp contains the signature of .....antius, who was *probator*, or official assayer, and of another person represented by the letters ACVE, who was *præpositus* of the mint, and signed (SIG*navit*) the bar as being up to standard. The second stamp probably refers to the standard recognized at one of the cities especially connected with the worship of Hermes, such as Hermopolis; that standards were so named is proved by the designation 'artaba of Hermes' applied to the artaba of the standard of Hermonthis. The transliteration of EPMOY by ERMV is paralleled by similar instances on other objects. The third stamp belongs to Benignus, the official who refined (*coquere*) the gold, and corresponds to the stamp affixed to the Sirmium bars by Lucianus, who signed them as *obryzum*, *i.e.* 'of refined gold.' The bars thus stamped were doubtless used as currency with the help of scales, the ordinary gold coinage not being convenient for large payments."—Prof. Gowland said that the bars had been made from native gold (gold dust), which had been refined by a rude but effective process well known to the Romans. Tested by the touchstone, they contained about 975 to 980 parts of gold per thousand, the remainder being silver. They thus closely resembled in fineness the bars found in Transylvania bearing the stamp of the Roman mint at Sirmium. One had been cast, by a method practised in China, in a rocking mould, so that the sides towards the extremities were much higher than the other parts of the bar, and the surface of the metal was more or less covered with waves. They were, as the author stated, undoubtedly used to supplement the ordinary currency for large payments. He instanced several examples of the similar use of stamped gold bars in China, and of silver bars and ingots in China, Japan, and Korea. The gold bars known as Pekin bars were also of refined gold, usually 991 to 992 in fineness. All these gold and silver bars, like the Roman bars, were of varying weights, as they were always weighed when payments were being made. The stamps they bore were those of the refiner who made them, sometimes supplemented by those of an official who tested them. Some also bore the marks of the bankers or merchants through whose hands they had passed, and greater weight was often attached to these marks than to the others when the bars were being received in payment.—Sir Charles Robinson exhibited a bronze processional cross of early Scottish work, and two circular brooches, also Scottish, one of bronze, the other of base silver.—The Society's meetings were then adjourned over the Easter recess.

LINNEAN.—*March* 17.—Prof. J. Bretland Farmer, V.P., in the chair.—The Chairman announced that Mr. W. Watson had been elected an Associate.—Mr. J. L. Bonhote was elected a Fellow.—The Rev. R. Ashington Bullen exhibited (1) the egg-capsule of a Mantis found on a twig of wild olive at Brenes, near Carmona, Spain, on February 16th, while others occurred in immense numbers on blackberry and various shrubs. Mr. W. F. Kirby refers it to *Mantis religiosa*, Linn. (2) A photograph of a cat playing with a snake before killing it, and calling to her kittens in a loud and peculiar way to come and share in the sport; it was snapped by Mr. G. Bonsor in 1903, in the *patio* of his house in the Necropolis Romana, Carmona.—Mr. A. O. Walker brought a branch of black currant from his garden near Maidstone, with the swollen buds indicative of the destructive mite *Eriophyes ribis*.—A discussion followed, in which the Chairman, Mr. A. D. Michael, Mr. N. E. Brown, and Mr. E. M. Holmes took part.—An account of the Bryozoa from Franz-Josef Land collected by the Jackson-Harmsworth Expedition, 1896, 1897 (Part II. Cyclostomata, Ctenostomata, and Endoprocta), was contributed by Mr. A. W. Waters, a summary of the paper being given by the Zoological Secretary.—The Rev. T. R. R. Stebbing exhibited a series of specimens collected by H.M.S. Rattlesnake, and determined by Mr. J. Macgillivray, one of the naturalists on board, in illustration of Mr. Waters's paper, which was further illustrated by lantern-slides.—Mr. A. D. Michael contributed some remarks, chiefly on the terminology of the group.—Mr. A. O. Walker criticized the lax use of the word "Antarctic" in geographic distribution, especially of the Amphipoda.—The General Secretary, Mr. B. Daydon Jackson, then gave an exhibition and lantern demonstration of 'Botanic Illustration from the Fifteenth to the Twentieth Century.' He supplied a chronological account of the various methods employed from the anonymous 'Herbarius' in 1484 and the undated 'Ortus Sanitatis' to recent times.—The Chairman initiated a discussion, in which Mr. A. D. Michael stated that the cost of several of the best processes was prohibitive as regards their employment in matters of natural history, and Mr. C. A. Ferrier pointed out that Bewick's technique was actually wood-engraving, and not mere wood-cutting. He further mentioned that in his early days in London he was introduced to William Harvey, a famous draughtsman in the middle of the nineteenth century, and the last surviving pupil of Thomas Bewick.

ENTOMOLOGICAL.—*March* 16.—Prof. E. B. Poulton, President, in the chair.—Miss M. Maude Alderson, the Hon. R. O. Beaconsfield Bridgeman, Mr. W. A. Luff, Mr. F. S. Mumford, Mr. E. Harris, Mr. T. F. Furnival, and Mr. G. Meade-Waldo were elected Fellows.—Mr. G. T. Porritt exhibited a pair of *Æschna isosceles*, taken by him in the Norfolk Broads last summer. The species had been regarded as almost lost to the British list for many years.—Mr. J. E. Collin exhibited *Phora formicarum*, Verr., which is parasitic on the ant *Lasius niger*, obtained by sweeping the herbage in a paddock at Newmarket. These flies belong to the genus Phora, and to a hitherto unnamed species. He also exhibited *Phora* sp., found in a garden at Newmarket, running about at the entrance to the nest of a species of Bombus. Specimens received from Dr. Sharp labelled "from Bombus nests" are also the same species. It is evident that its life-history is in some way connected with that of the Bombus, but because of the different shape and form of the female ovipositor, it is probably not parasitic on the bee, as *P. formicarum* is on the ant, but acts as a scavenger, by living on the dead pupæ in the nest.—Commander J. J. Walker exhibited a series of Buprestidæ from Sydney, comprising about 120 species, of which 70 belonged to the genus Stigmodera; a dried specimen of *Angophora cordifolia*, Cav., a small tree of the natural order Myrtaceæ, the flowers of which are the great attraction in New South Wales for the Buprestidæ, as well as for very many other Coleoptera; specimens of the Bugong moth, *Agrotis spina*, Guenée, from Jervis Bay, N.S.W. (referred to at the previous meeting); and *Carthæa saturnoides*, a remarkable moth from Perth, W.A., referred to the Geometrina, but possessing an extraordinary superficial resemblance to a Saturniid.—Mr. A. J. Chitty exhibited a specimen of *Peribalus vernalis*, Wolff., a rare bug, of which only five or six specimens appear to have been taken, and pointed out that, as the records in Saunders's 'Hemiptera' included Cumberland and Weston-super-Mare, and his own specimen was taken at Huntingfield, Kent, it had probably been overlooked.—Dr. F. A. Dixey exhibited a remarkable pale form of *Mamestra brassicæ*, taken by Dr. G. B. Longstaff and himself at Morthoe, North Devon, on July 16th, 1903. Mr. C. G. Barrett had examined the specimen, and pronounced it probably unique.—The President read some observations on the gregarious hibernation of certain Californian insects, communicated to him by Prof. Vernon L. Kellog, of the Leland Stanford University, California, and a short paper bearing on the same subject, entitled 'A Possible Explanation of Insect Swarms on Mountain Tops.'—Mr. O. E. Janson contributed, on behalf of Mr. F. P. Dodd, a note upon 'Maternal Instinct in Rhynchota,'—and Mr. H. Rowland-Brown read a 'Note on *Oncoptera intricata*,' a moth extremely destructive to pastures in Tasmania, by Mr. F. M. Littler. He also exhibited examples of the imago and larva of the species, the latter closely resembling that of a Hepialid.

MEETINGS NEXT WEEK.

THURS. Linnean, 8.—'The Morphology of the Stem of the Genus Lycopodium,' Mr. C. E. Jones.
FRI. Astronomical, 5.
— Geologists' Association, 8.—'The Metamorphism of Sediments,' Mr. G. Barrow.
— Philological, 8.—'The M Words in the Society's Oxford Dictionary,' Dr. H. Bradley.

Science Gossip.

SIR OLIVER LODGE has published a new edition of his interesting work 'Pioneers of Science' (Macmillan & Co.), which first appeared in 1893 (see *Athenæum*, No. 3420). The fact that the present is a second edition might have been stated on the title-page. In view of the note over-leaf, "reprinted with corrections, 1904," we may say that the hand of a corrector should have been more evident. Thus, in the account of the discovery of Neptune, we are told that Galle was "head of the observatory at Berlin," a position really occupied by Encke; and we are led to suppose that the planet was searched for at Cambridge rather than Greenwich, because the "national equatorial" (whatever that may mean) was otherwise occupied, the fact being that the equatorials then at the Royal Observatory were not considered powerful enough for the purpose, and therefore Challis was asked to make and undertook the search at Cambridge. Tycho Brahé's observatory at Hveen in the Sound (or rather the whole of the enclosure containing it) was called, we may add, Uraniborg, *borg* being the word for castle in Danish. Dr. Dreyer's exhaustive life of that great astronomer should be better known. Though Tycho did not himself accept the Copernican system, his observations furnished the means by which it was established. Of Sir Oliver's book we need only repeat what we said in 1893, that it forms "a decidedly interesting sketch of the history of astronomical science and the contributions thereto of its greatest leaders," whilst the illustrations are both numerous and excellent, and an index is provided.

F. L. writes:—

"Will you allow me to correct some mistakes which, I am afraid by my faulty correction of the proofs, appear in the 'Research Notes' last week? In writing of the increase of the light of the phosphorescent screen under the N rays, I intended to say that if *the screen* be looked at obliquely the N rays appear to diminish its light. M. Victor Huni and Ascher Mayer should also be Victor Henri and André Mayer. With apologies for my inadvertence."

THE 'Nautical Almanac' for 1907 has recently been published. The contents and arrangement are generally the same as in previous years, the principal change being the omission of the lunar distances as no longer necessary in navigation. There will be two eclipses of the sun (one of these total in Central Asia on January 13th), and a transit of the planet Mercury over the sun's disc on November 14th.

THE planet Mercury will be at greatest eastern elongation from the sun on the 21st inst., and visible in the evening during the second half of the month, moving from the constellation Aries into Taurus, and approaching the Pleiades at the end of it. Venus is a morning star, situated in Pisces; she will be near Jupiter on the morning of the 23rd, the conjunction taking place after daylight. Mars will not be visible until after his conjunction with the sun at the end of May. Jupiter rises earlier each morning in the constellation Pisces. Saturn is near the boundary of the constellations Capricornus and Aquarius, and rises between four and five o'clock in the morning.

PROF. MAX WOLF finds, on further examination of photographic plates taken in 1901, that a small planet, not previously announced, with a remarkably large apparent motion, was registered on January 17th, and another (which *may*

be identical with the former) on May 9th ; also that Herr Götz, whilst searching for one discovered in 1898, registered a new one on the 8th and 24th of October, 1902. According to Dr. Berberich's calculation, one photographed by Mr. G. H. Peters at the Naval Observatory, Washington, on December 11th, 1903, and suspected by Mr. Dinwiddie to be identical with the above discovery in 1898, is really new. Six new ones are announced by Prof. Max Wolf at Heidelberg—three registered on the 14th ult. and three on the 24th ; another, at first also thought to be new, turns out to be identical with Oppavia, No. 255.

Two new variable stars are announced : Var. 9, 1904, Orionis, by Dr. W. Luther, of Düsseldorf, and Var. 10, 1904, Monocerotis, by Dr. Anderson, of Edinburgh. The changes of brightness do not in either of these cases appear to be great.

FINE ARTS

G. F. Watts. By G. K. Chesterton. (Duckworth & Co.)

The Life Work of George Frederick Watts, R.A. By Hugh Macmillan. (Dent & Co.)

The two books which we have placed together have only one thing in common, their subject. Mr. Macmillan's book of nearly 300 pages gives, no doubt, a great deal of information, but says to the finer intelligence little that is worth notice. How this remarkable feat has been accomplished may be explained by quoting a single paragraph. What the author has to say is that Mr. Watts, as a young man, went to Florence; what he says is :—

"Florence was at this time the capital of a kingdom which occupied a high place among the principalities of Europe. Its society was the gayest in Italy. Its galleries and museums were full of the finest paintings and sculptures in the world. At every step the foot trod upon some reverent history [what were the municipal authorities thinking about?] ; every street had its charm of the olden time, or its poetry of the present hour. Every building had some great memory of the past connected with it. The Campanile of Giotto reared its lily-like stem into the blue sky, as fresh and fair as though it were a dream of the previous night. The Arno that flowed through the city [where does it flow now, by-the-by?] seemed like the stream of time itself [it is pleasant that it has now given up this habit]—ever renewing its youth from the far-off hills, and ever recounting its mighty chronicles [in this, too, we are glad to note an improvement] ; and the bridges—old and new—that joined both banks of the river [we can well understand how deep an impression this must have made on Mr. Watts's young and ardent spirit] seemed to unite the crowds of the living inhabitants with the misty shades that had gazed upon Dante and Michael Angelo and Cimabue. To Watts it was a perpetual fascination."

This, we think, will fully explain the mystery of the three hundred pages. For such a mighty stream of words, "ever renewing its youth," Mr. Watts's allegories afford an ample and convenient channel, but it is one along which we mercifully refrain from piloting our readers.

Mr. Chesterton's study of Mr. Watts is the very opposite of this. In his miniature book he has managed to say a great deal which is very much to the point. He has said it, too, with the epigrammatic terseness and wit which distinguish his style at its best. There is, indeed, something piquant in seeing the work of Mr. Watts, the master of a stately and measured utterance, treated thus, and treated sympathetically, by a writer whose mental habit, as expressed in his style, is so totally dissimilar. There is nothing of the grand manner about Mr. Chesterton's writing ; he is quick, nervous, almost jerky, but always alert, always on the spot, and he pushes the desire for vividness so far as to go by preference to the street, sometimes to the dustbin, for his similes. But at whatever cost he will shake his reader's intelligence into activity, and will get his ideas listened to, even if they be not accepted. Intrinsically, too, and apart from the sparkling manner of their presentment, those ideas are well worth attention. He begins by a trigonometrical survey of Mr. Watts's position, and in rapid touches sketches the contours of the great and already distant mountain group of the early Victorians, of which Mr. Watts forms, perhaps, the highest peak. The mental atmosphere of the early Victorian epoch he indicates thus :—

"The attitude of that age.....was an attitude of devouring and concentrated interest in things which were by their own system impossible or unknowable. Men were in the main agnostics : they said, 'We do not know' ; but not one of them ever ventured to say, 'We do not care.' .....These men restrained themselves more than hermits for a hope that was more than half hopeless, and sacrificed hope for a liberty which they would not enjoy ; they were rebels without deliverance and saints without reward..... Their faith was doubtful, but its doubt was faithful."

He adds that the great distinction of this age of scepticism was that when "the creeds crumbled and the gods seemed to break up and vanish," it did not fall back on things more definite and solid, but "fell in love with abstractions and became enamoured of great and desolate words." That is excellently said ; but Mr. Chesterton might have pointed out more clearly wherein Mr. Watts differed from his age, what it was in him that enabled him to resist the extravagant fervours and the languid decay of energy and faith alike which beset so many of his contemporaries ; the curious and fortunate event that, though he was always the intimate friend of Tennyson, he never became Tennysonian. The Pre-Raphaelites, Millais most conspicuously, did become Tennysonian, and the creeping disease of sentimental romanticism gradually paralyzed their faculties of invention. Mr. Watts, whatever he has been in his ideas, whatever he may have expressed in words, has never, as an artist, been touched by sentimentality ; he has been saved by the gift of a noble Hellenic sensualism. Whatever he may have wished to do and say, his wholly instinctive love of pure physical beauty of form and of sumptuous colour has held him back from morbid intricacies of feeling, and kept him largely human and robustly sane.

For Mr. Watts's general attitude to life Mr. Chesterton justly rejects the appellation of Puritan: "He has the Puritan vigilance, the Puritan realism, the Puritan severity in his attitude towards public affairs," but the word that describes him is "Stoic." 'Hope' is certainly a stoical picture, and the author is right in insisting on the sad paganism of Mr. Watts's art. He has none of the ecstasy, none of the jewelled gaiety, of mediæval mysticism ; but Mr. Watts's attitude towards death is hardly stoical. There is a distinct, however faint, hopefulness about it which suggests that the moral sense of humanity is not alone and unmatched in a chaotic and indifferent universe.

But perhaps the best part of Mr. Chesterton's essay is his attempt to explain the nature of Mr. Watts's symbolism, and his refutation of the complaint, already out of date, that it is "literature," and not painting. Of 'Hope' he says :—

"The title is not (as those think who call it 'literary') the reality behind the symbol, but another symbol for the same thing, or, to speak yet more strictly, another symbol describing another part or aspect of the same complex reality. Two men felt a swift, violent, invisible thing in the world : one said 'hope,' the other painted a picture in blue and green paint. The title is therefore not so much the substance of one of Watts's pictures, it is rather an epigram upon it."

Or perhaps, in Mr. Watts's best work, the title is little more than an indication of the course of his inspiration, a mere record of the channel his imagination took to arrive at certain self-subsistent and self-evident pictorial images. But there is perhaps some truth lurking in the old "literary" objection which Mr. Chesterton has hardly unearthed from its confused and imperfect expression. Suppose we take from 'Hope' its title, and place it alongside of one of the athletes or slaves of the Sistine Chapel, for which no one ever tries to find a title; would the one have anything like the same content as the other? Can we rest equally satisfied with the two titleless figures, equally filled by the emotions which the purely pictorial expression arouses? We think not. In the case of Mr. Watts's 'Hope' we should feel that we could not get the full emotion from the painting until we had made a number of guesses at a possible title—until, in fact, we had made up for ourselves some epigram upon the figure like the word Hope. This is a distinction which may well be noted, though if it be made an offence, the answer is ready that a great deal of the finest graphic art in the world is indeed partially literary and poetical, and that there is no more inherent reason why a good picture should not be helped by a title, provided always it is a good picture, than why good music should not be made better by accompanying words, provided it is good music even when deprived of them. But what Mr. Chesterton shows, in a really brilliant passage, is that Mr. Watts's symbols are singularly free from the adventitious aid of a conventional code or cipher, that they are not hieroglyphs, but are indeed symbols of realities, more vivid and more close to those realities than the words which also symbolize them.

Mr. Chesterton is not quite so convincing in his repudiation of didacticism. He begins by saying that not only cannot art teach a lesson, even morality cannot. Yet he suggests that there may be a "genuine correspondence between a state of morals and an effect in painting." "It is not," he adds,

"so much the fact that there is no such thing as allegorical art, but rather the fact that there is no art that is not allegorical.....Thus Mr. Whistler, when he drops a spark of perfect

yellow or violet into some gloomy pool of the nocturnal Thames, is in all probability enunciating some sharp and wholesome moral comment."

Mr. Chesterton's love of paradox has carried him over the line here, and, we think, led him to ignore a valuable distinction. There is a sense in which Mr. Watts's art is ethical, and Whistler's is not. The fact is that, without being necessarily more moral in themselves, some people—Mr. Watts and nearly all dramatists are of the number—find in moral ideas and situations the highest possibilities of beauty. There is no need for them to deny the possibility of beauty arising from other sources, but they might well maintain that a survey of the whole history of art shows the highest forms of beauty to be derived from the æsthetic treatment of this particular material. But they, too, just as much as the rhyparographer, must stand or fall not by the elevation of their moral ideas, but by the æsthetic perfection of their presentment. Into this—which is, of course, the fundamental question—Mr. Chesterton goes but slightly. The few things he says of the correspondence of Mr. Watts's technique with the quality of his ideas are a little overstrained; as, for instance, his suggestion that pagan and Renascence colouring, and with them that of Mr. Watts, is opaque, while mediæval and Pre-Raphaelite colouring is transparent. Of Mr. Watts's plastic sense of contour and modelling he has scarcely anything to tell. But of the portraits as imaginative and typical interpretations of character he says much that is acutely perceived and wittily expressed. Of Carlyle's complaint that Mr. Watts had made him "like a mad labourer," he appropriately remarks that this was because, in fact, Carlyle was a "mad labourer."

"The Carlyle of Watts has more of the truth about him [than Millais's]: the strange combination of a score of sane and healthy visions and views with something that was not sane, which bloodshot and embittered them all, the great tragedy of the union of a strong countryside mind and body with a disease of the vitals and something like a disease of the spirit."

We have quoted enough to show how fascinating Mr. Chesterton's essay is. It is not final, not, perhaps, very profound, but it is more than a brilliant literary exercise; it is an attempt at a true valuation of Mr. Watts's spiritual significance. It is, indeed, so good that we hope Mr. Chesterton will do more art criticism, and that he will be content to forego, as he can well afford to do, something of his brilliancy for the sake of a deeper discrimination.

We turn again to *The Wallace Collection* (Manzi, Joyant & Co.), with its text by M. Molinier and introduction by Lady Dilke. We have previously referred to early portions of this handsome publication, of which Parts IV. to VII. are now in our hands. Such of the reproductions of this instalment as appear in the text have been printed with great care. An improvement was perhaps to be expected as this considerable undertaking was got thoroughly in hand, and the 'Tabernacle of Carved Wood' (Flemish early sixteenth century), for example, which illustrates p. 20, leaves nothing to be desired. The notes by M. Molinier which accompany each object reproduced are not only very valuable in themselves, but form a useful supplement to the brief account of the different groups in the collection by which the same writer leads the visitor from room to room. Some of the colour printing is excellent, and we find a notable instance in the reproduction of the portrait of a lady by Isabey, which is itself a good example of a class of work by that master the name of which is legion. Part VII. also contains an admirable reproduction of the finest piece of work by Boulle in this collection. We mean the small writing-table with a deep drawer, which is as remarkable for its elaborately finished technique as for its fine style. One is, however, tempted to plead for the removal of the rather poor bronze bust of Alexander—a late work of the eighteenth century—by which it is ill adorned. We have, indeed, frequent occasion to remark a somewhat amateurish arrangement of many of the *objets d'art* in the distribution of this collection. One of the most flagrant examples is noted by M. Molinier in Nos. 29 and 30. There we find two poor little candlesticks set upon the grand stands which flank a monumental clock by Thuret. The clock has, however, fortunately found a base, which, though not made for it, at least accompanies it well; but the whole group would make a better show were the candlesticks removed.

L'Œuvre de Morel-Ladeuil, Sculpteur-Ciseleur, 1820-1888 (Paris, Lahure), is a paper-covered monograph admirably illustrated and compiled by the artist's son. Morel-Ladeuil is well known in England, and as early as 1851 had Count D'Orsay as a patron in Paris. In 1859 Messrs. Elkington got him to work for them, and his bas-relief of 'Night' was so successful that they induced him to come to Birmingham, where he stayed for three years. His 'Table des Songes' was a feature of the Great Exhibition of 1862. The artist now left Birmingham for a big London studio, where he worked for Messrs. Elkington for twenty-three years. His beautiful 'Milton Shield' (1867) won praise on both sides of the Channel, and was secured for the South Kensington Museum for the sum of 3,000*l*. This has been often reproduced, examples being abundant in private and public collections. He also produced a 'Bunyan Shield.' 'The Vase of Helicon' was a most elaborate piece of work, finished in 1873, and was given to Queen Victoria at her first jubilee. The artist's 'Pompeian Lady at her Toilet' gave him an American reputation in 1876. These and other works are reproduced here, and discussed with modesty by the compiler, who also provides a complete catalogue of his father's *orfèvrerie* from 1851 to 1888. The whole forms a charming record of a rare talent.

THE WHITECHAPEL ART GALLERY.

Under Mr. Aitken's able direction the exhibitions at Whitechapel become every year better and more instructive; they are already, indeed, important events among the year's exhibitions, and make a pilgrimage to Whitechapel incumbent on lovers of painting whose lot is cast further West. Mr. Aitken seems to us, moreover, to keep in view in the organization and arrangement of these shows, as well as in his comments in the catalogue, the most feasible means of interesting a public which has little opportunity of cultivating a fine or discriminating taste, by insisting rather on the associated ideas of an art than on its fundamental principles, and treating of the by-products of beauty rather than beauty itself. For the artist in endeavouring to create a beautiful object inevitably lets slip a great many facts about himself, his age and his country, of which he is unconscious and which form no part of his intention. For one person who has the genuine instinct for beauty there must be a dozen who have enough intelligence and curiosity to appreciate this byplay of art. In the present display of the art of Holland everything is done to make intelligible the Dutch genius, to show at once its kinship with and distance from the English point of view. Such a method has the chance of making these exhibitions a liberalizing and humanizing influence without persuading people to pretend, from motives of snobbery, to admire what they naturally would not. It is, of course, necessary, even for this treatment of pictures, that they shall be good æsthetically, since the intelligent philistine probably gets a stronger impression from a good picture than a bad, even though his appreciation is not æsthetic. In any case there are a great many good pictures and a few first-rate ones at Whitechapel.

First by a long way comes Lord Spencer's Rembrandt of *The Prince of Orange as a Boy* (No. 154), assuredly one of the most purely beautiful things Rembrandt ever made. The colour, with its pearly greys, its notes of peach and apricot, is unusual in Rembrandt. It is positively gay and exhilarating. The crumbled and abrupt touches of paint laid on over a darker underpaint give a sense of vitality which Rembrandt himself hardly ever surpassed.

Beside this the portrait of *A Woman with Flowers in her Apron* (171) looks almost laboured and heavy, especially as regards the face, which is curiously vacant of mood and expression. But the plastic rendering of the figure is superb. It is curious that this picture is not mentioned in the recent edition of Michel's 'Rembrandt.' There can, we imagine, be no doubt about its authenticity. Lord Spencer also contributes a very late Rembrandt, *The Circumcision* (157), which has some splendid passages, particularly that of the kneeling priest, but in its present rather unsatisfactory condition is difficult to judge as a whole.

Rembrandt is also well represented by original drawings, mostly lent by Dr. Hofstede de Groot and Mr. Rothenstein. Several of these are very fine. It will be interesting to see whether Mr. Aitken's ingenious remarks about them enable his public to overcome the objections to them which the plain man is likely to entertain.

After Rembrandt the artist who is best represented here is Ruysdael; there are no fewer than three superb landscapes by him—Mrs. Bischoffsheim's *Rotterdam* (143), *A View of Katwyk* (346), lent by Sir Charles Turner, and another with the same title (361) lent by the Glasgow Corporation. We do not know which of these two really is Katwyk, but it is clear that they cannot both be views of the same place, though the general motive is similar. Both of them are finely expressive of the peculiar melancholy of a small seacoast town, with its buildings clustering for protection round the church.

There is no characteristic Hobbema here, for it would be very difficult to recognize Lord Aberdare's landscape (364) as such without the attribution. Even less convincing is Mr. Martin Colnaghi's so-called De Koninck (341), so that, with the exception of Ruysdael, the greater Dutch landscape painters are not particularly well represented. Of Van Goyen, however, there are many specimens, and two rather theatrical moonlight effects by Aart van der Neer are interesting. The Both is a fair example in rather an unusual vein. Among the sea pieces by far the finest is Mrs. Bischoffsheim's Van de Capelle (313) of boats in a calm, with a heavy sky behind their pale ghostlike sails, a most poetical and imaginative composition.

Of the *genre* painters there are many interesting and curious specimens, but none of the very finest quality. There is no indubitable Vermeer, for we fail to recognize as his the *Old Woman stirring a Fire* (357), which is nevertheless an admirable little picture, nearer, perhaps, to Brekelenkam. Maes is well seen in several pieces, but Terborgh and De Hoogh very dubiously. On the other hand, we note an

extraordinary number of less-known and odd masters. There are two Ochterveldts, of which Sir Cuthbert Quilter's (374) is a really beautiful example, while the *Man playing a Viol da Gamba* (308) is characteristic and well painted, though helpless in composition. There are a number of Judith Leisters, several excellent works of Dirk Hals, and an interesting picture of a dairymaid by Willem van Odekerchen (340), a rare artist who, judged by this work, had considerable talent. The Duke of Wellington lends a very fine Van Ostade, *A Game of Gallet* (352), in which the artist's usually too brown interiors are exchanged for an outdoor scene with a dominant tone of greenish grey. Two perfect Jan Steens (309 and 312), a fine still-life by Kalf, and an exquisite little Cuyp, a portrait of a Princess of Orange in a landscape (293), must be mentioned, but it is impossible to do more than give a bare outline of this large and miscellaneous collection.

The Director has arranged on a screen a few paintings of the primitive Dutch School. He has been fortunate enough to secure for this an extremely good Jerome Bosch, *The Mocking of Christ* (395), which shows what a great and original artist he was, and how already, in the fifteenth century, he anticipated the achievements of the sixteenth. Another very interesting picture is the portrait of a young nobleman, ascribed to Lucas van Leyden, from the Liverpool Gallery. This is now ascribed by some to the elusive Jan Mostaert. We doubt the success of an attempt to prove that the Oultremont picture, the 'St. Gilles' of the National Gallery, and this are by the same hand.

The lower hall is filled with modern Dutch pictures, among which we may notice a really fine Jongkind, *View of Notre Dame* (67); two good things by Matthew Maris (68 and 69), as well as some very poor ones; a Jacob Maris in Matthew's manner, and an interesting little interior by Weissenbruch (44). Modern Dutch artists are also seen here. For the most part they seem to be taking pointillism with a stolid seriousness which its inventors never can have intended, and with results which even they might deplore. Mr. Cornelis de Moor's *Paradise* (202) is an amusing and brilliant affectation, and Mr. Bauer's *Spanish Landscape* (215), though hardly more sincere, is impressive at first sight. Mr. Toorop's *Moonshine* (209) shows that when he forgets his laborious mysticism he has distinct talent.

AMONG THE NORFOLK CHURCHES.

I.

The north-east corner of Norfolk, stretching by the coast-line from Yarmouth to Cromer, and enclosed by a roughly drawn line inland passing from Yarmouth through Acle, Wroxham, and North Walsham until Cromer is again reached, includes all the district of the Broads and those parts of the great county, whether seaboard or inland, which are best known to the tourist. Norfolk is well known to the ecclesiologist for the frequency, beauty, and interest of its churches, and this portion of the county is second to none in the variety and number of its ancient places of worship. The grand group of marshland churches to the east of Wisbeach, and churches of special celebrity for size and beauty of style, such as Blakeney, Causton, Cley, Sall, or Wymondham, are all outside the limit just specified; indeed, that area, apart from renovated Cromer and huge Yarmouth, can only be said to include one church of first-class rank, the noble church of once busy Worstead. If, however, the ecclesiologist wishes to learn thoroughly the successive conditions of the church building of any given district or shire, it is wiser and far more interesting to visit the whole of the old churches of a specific neighbourhood, rather than note or photograph the best-known selected examples.

Several weeks have recently been spent in noting the characteristics of all the parish churches in this corner of the county, ninety in number, a large proportion of which usually escape the attention of those who think they know Norfolk well. A few general and particular statements with regard to this group may therefore prove of some interest.

Although fifteenth-century and early sixteenth-century work predominates, and is naturally in better preservation than earlier and simpler styles, nevertheless the out-of-the-way country parishes yield abundant evidence of the practical Christian faith of many a previous generation. In two cases there is clear evidence of stone structures of pre-Norman date. The small circular windows, deeply splayed on each side, high up in the north walls of the retired church of Witton and of the busier Coltishall point to work of the tenth or early eleventh century. In two or three other cases there is also some good reason for suspecting work prior to the Conquest. The two small early lights at Coltishall were falsified during a "restoration" of 1865 by the introduction of an absurd large circular window of an impossible style immediately below them.

In this one district there are no fewer than eighteen examples of the small round western towers of massive pebble construction of the Norman period. In most of these instances the towers have been subsequently raised by the addition of upper stages of octagonal shape, usually of fifteenth-century date. Repps is the best case of such an addition in the whole county; the beautifully designed upper work of the thirteenth century is so well proportioned and so cunningly arranged as to prove a most effective contrast to the severely simple style of the original construction. Potter Heigham affords an example of a nearly equally good addition to one of these early towers of the fourteenth century. At Wroxham there is an exceptionally fine south doorway, with the jamb-shafts enriched with bosses after an unusual fashion, of late Norman date. Other doorways of the same period are to be found at Ormsby St. Margaret, Clippesby, Burgh St. Margaret, and Burlingham St. Edmund. The little ruined church of Burgh St. Mary, standing in the midst of cornfields, is of interest as preserving the original dimensions of an unaltered early Norman church of simple construction attached to a round tower. This tower is 18 ft. in outer diameter. The inner area of the body of the church, nave and chancel in one, is only about 42 ft. by 16 ft. Altogether upwards of a fourth of the churches of this district afford obvious evidence of construction in Norman days.

Pebbles from the sea-beach or from inland pits, cunningly adjusted, with fast-binding mortar of exceptional endurance, were the chief material in use. From that day to this pebbles and flints in this district, where stone has to be brought from considerable distances, have been continuously used in church fabrics. The quoinings of stone and its necessary use in windows and doorways introduced variety as the successive styles advanced, but the very great preponderance of flint walling produced a certain monotony, particularly in the towers of later date. In the thirteenth century and throughout the fourteenth the flint stones were usually dressed or split to produce an even outer surface to the walling, the larger stones being selected for this purpose. In the great towers, particularly near the sea coast, the surface of dressed flints is often as clean and clear as it was when the work left the builder's hands, and seems quite incapable of retaining any stain of time or the smallest portion of lichen growth. Occasionally lighter-coloured flints have been carefully selected with good effect, though this method does not yield nearly so good a contrast as the filling-in of outline panelling in free-stone. Several of the churches between Wroxham and North Walsham have a pleasing change from the usual steely blue of the big expanse of flint surface, and have warmer tints of yellowish grey in their general colouring; this appears to arise partly from lighter-coloured flints, but mainly from somewhat wider mortar-joints, upon which time can contrive to stamp its passage.

Here, too, may be named the use of brick in the fabric of the churches. Though a good deal of brick that may now be noticed as having been used in the repairing of walls, buttresses, and parapets, and occasionally in extensive rebuilding, as in the case of the body of the church of Dilham and the tower of Hoveton St. John, is undoubtedly of debased times in the eighteenth and nineteenth centuries, nevertheless the use of brick in these Norfolk churches was far more considerable from the beginning of the fifteenth century than is generally supposed. Red bricks were occasionally used in a sparing fashion, but at regular intervals, in the archwork over windows, particularly of the clearstory in late fifteenth or early sixteenth century church work; but the contrast in colour is too abrupt to be in any way effective, as can be noticed in the much rebuilt church of Burgh St. Margaret, where this fashion was followed on its restoration. At Potter Heigham the image niche and flanking windows of the parvise of the south porch are admirably designed in brickwork, whilst a study of the size of the bricks and their mode of setting shows that their use in parapets and other surface work was by no means exceptional in pre-Reformation days. The marvellously effective use of brickwork for secular purposes in this district is well known in the case of the great castle of Caister, near Yarmouth, built at the beginning of the fifteenth century. Noble large buttressed barns of sixteenth-century brick may be noticed at Ludham and West Caister. The pleasing effect of such work in a church tower may be noticed in the picturesquely repaired steeple of Downham Market in quite a different part of Norfolk. Altogether the brickwork of this county would well repay far more attention than it has yet received. Apart from surface work, the church use of bricks in this district was most considerable throughout the fifteenth century. The unhappy number of ruined or partly ruined churches show clearly that bricks were not only freely used in the minor parts of tower archways and windows, but that new bricks also formed a very considerable part of the inner rubble of walling. Fully a fourth of the whole inner walling of the fine lofty tower of South Walsham St. Laurence, one-half of which is standing from the base to the summit, is formed of bricks.

There can be no doubt that the earliest churches of East Anglia were covered with thatch. The various good qualities of such a roofing material are shown by its long continuance in the village churches of this district. Almost everywhere else in England a thatched church would be regarded as an eccentricity, but in this district fully one-fourth of the churches are still so covered in whole or in part. This, to a great extent, arises from the resources of the Broads, for the thatch is usually formed from carefully cut water-reeds instead of from wheat straw. In two cases, Irstead and Stokesby, the well-arranged thatch shows through the rafters in the interior of the church after a primitive, but not unseemly fashion. The thatch, particularly in churches of lower pitch, such as Salhouse, has, for the most part, a pleasing effect. It requires, however, fairly regular attention and renewal. Moss-grown thatch may be picturesque, but it rapidly deteriorates when in that condition—the church of Palling affords a sad example of the miserable plight of a long-neglected roof of this kind.

The inhabitants of this part of Norfolk, having a church on almost every small manor, do not

seem to have desired any great extent of enlarged or improved church accommodation in the first three-quarters of the thirteenth century. Early English work of the time of Henry III. is, however, to be met with in a few cases. It can be noticed at Clippesby, Filby, Witton, Repps, Ormesby St. Michael, and Ridlington. At the interesting church of St. Benedict, Horning, there is dog-tooth moulding round the priest's door; and an old "dug-out" parish chest shows, from the details of its ironwork, that it is of this date. There was a fashion, too, at this period, of superseding the probably plain bowls of the Norman fonts by much more costly octagon bowls of Purbeck marble, the panels of which are sculptured with plain arcades, two to each panel. They are supported by central shafts and eight subsidiary ones of small dimension, though these bases have usually been renewed. Such fonts, which are a sign of the rising prosperity of the district, of almost exactly similar pattern, are to be seen at Walcott, Lessingham, Filby, Horning, Crostwight, Scotton, Ormesby St. Michael, Coltishall, and Ingham, whilst there is a fragment of a discarded one at Strumpshaw.

Though the great majority of the fine towers of the district are of fifteenth-century date, there are also some plainer unbuttressed examples which belong to the reign of Edward I. The lower parts of the towers of Ormesby St. Michael, Thurne, Stokesby, and Sloley are undoubtedly of the latter half of the thirteenth century. Towards the end of that century the very small Norman churches of the district began to give way as insufficient before an increasing and more wealthy population. Monastic husbandry and agriculture brought about an increase in flocks and herds. Nowhere probably was this more the case than in this part of Norfolk. The great mitred abbey of Hulme St. Benet was of commanding influence throughout the Broads; here, too, also were the priories of Hickling and Ingham, whilst on the coast line was the important Cluniac house of Bromholme, second only in importance to Walsingham as a place of general pilgrimage. The winding waterways around St. Benet's, passing through many a parish, afforded an easy means of sending produce to the port of Yarmouth, whilst small trading ports between Yarmouth and Lynn, such as Blakeney and Wells, as well as others swept away by the sea encroachments, enabled the inhabitants readily to export their wool and other commodities and enter into a prosperous sea trade with the Hanseatic towns across the water.

As the fourteenth century dawned, the Flemish-learnt linen-weaving began to take firm hold in East Anglia, and gradually to grow in importance; whilst as that century drew to its close woollen-weaving was added to the industries, and nowhere assumed more vigorous proportions than at Worstead (the donor of an apparently undying name to a special yarn) and the surrounding villages. But this latter industry did not culminate until the fifteenth century was well advanced.

The absence of local stone was a material check to rapid progress in church beauty and development during the fourteenth century, and much that was then attempted doubtless disappeared before the wave of greater vigour and prosperity that characterized the church-building movement towards the close of the next century. But there is good work of different dates in the Decorated style to be noticed in the arcade work of Mautby, Bradfield, and South Repps, in all of which cases the aisles have disappeared and the arches have been built up, as well as in the chancel of South Walsham St. Mary, and generally at Scotton, Tunstead, Salhouse, and Filby. At Rollesby the work had apparently been interrupted by the Black Death of 1349, and resumed after some interval. At Brinstead the same awful calamity seems to have stopped definitely the fine plan of a lofty chancel harmonizing with the work of the nave. Crostwight is an example of a lofty fourteenth-century tower. This tower is, alas! showing obvious signs of decay; the cracks on the western front are ominous of speedy collapse, unless the necessary repairs are quickly undertaken. Here, as in several other cases, the cruel tearing ivy is allowed to work its destructive course unimpeded. There is a notice warning visitors that the tower is dangerous; half an hour's work with the saw on the stout ivy limbs would remove one of the worst elements of danger. But the foolish and absolutely unreal notion that ivy holds up an old building is one of the fond superstitions that cling to Norfolk.

J. Charles Cox.

THE HAWKINS SALE.

The collections of the late Mr. C. H. T. Hawkins' including many beautifully decorated snuff-boxes, were sold by Messrs. Christie, Manson & Woods on the 22nd ult. and following days.

The miniatures on the first day included: Sir John Webb, by J. Smart, 125*l.* Viscount Torrington, by A. Plimer, 62*l.*; A Lady, three-quarter face, frilled cap with blue ribbons, by the same, 58*l.* A Lady, in male costume, wearing blue coat, white waistcoat, and white cravat, by R. Cosway, 360*l.* Admiral Giuseppe Courton, by J. Guerin, 52*l.* George IV., *en camaïeu*, hair encircled by a laurel wreath, 140*l.* David R. Stapylton, by Engleheart, 52*l.* Among the miniatures in enamel were: Esther, Wife of the third Earl of Sussex, by H. Spicer, 120*l.* William du Dubois, Prime Minister to Louis XV., 68*l.* The Dauphin, lace cravat and wide bow of blue, 50*l.* Monsieur, Brother of Louis XIV., by Petitot, 160*l.*; A Lady, a sash composed of flowers over her left shoulder, by the same, 90*l.* The gold snuff-boxes comprised: Oval, with enamel of Venus and Adonis (lot 95), 420*l.* Louis XVI. Oval, polychrome panel with infant Bacchanals (lot 107), 210*l.*; another polychrome enamel with classical figures (lot 108), 210*l.* Louis XV. Oval, painted with contemporary battle scenes (lot 126), 480*l.* English Circular, miniature of a young girl by Engleheart (lot 127), 380*l.* Louis XVI. Oval, figures of Diana, Cupid, &c., after Boucher (lot 128), 450*l.* Oblong, presented by Louis XV. to the King of Naples (lot 129), 650*l.* Louis XV. Oblong, enamelled in translucent blue (lot 131), 250*l.*

On the 23rd the miniatures comprised: A Gentleman, three-quarter face to left, black coat and white cravat, 64*l.* A Gentleman, blue coat with brass buttons, white cravat, by R. Cosway, 72*l.* Lord Fitzgerald, by Engleheart, 72*l.* Duke of York, by R. Cosway, 50*l.* A Divine, in gouache, by S. Cooper, 110*l.* A Lady, white Van Dyck costume, yellow bows at her breast, by R. Cosway, 340*l.* A Lady, three-quarter face to right, hair bound with white scarf, 62*l.* A Lady, brown hair bound with a scarf, and wound with a rope of pearls, by Kuppeller, 54*l.* A Young Girl, white bodice open at the neck, by J. Smart, 145*l.*; A Lady, white bodice, small blue coat trimmed with fur, by the same, 160*l.* Hon. Maurice Fitzgerald, 75*l.* A Lady, blue ribbons in hair and on dress, coral beads round her neck, by Engleheart, 435*l.* Miniatures in enamel: Napoleon, by W. Bate, 90*l.* Elizabeth Ferrour, 64*l.* Jean Baptiste Lulli, 60*l.* Louis XIV. when Young, 77*l.* Duc d'Orléans, by Petitot, 88*l.*; Anne of Austria, by the same, 80*l.*; Madame de Montespan, by the same, 110*l.*; Marquis d'Auteuil, by the same, 78*l.* Gold Snuff-boxes: Circular, miniature of lady in gouache (lot 229), 350*l.* Louis XVI. Oval, panels of seaports and landscapes (lot 239), 500*l.*; another, chased with figures of Cupids (lot 246), 350*l.*; another, polychrome figure subject (lot 249), 500*l.*; another, portrait of a lady by Petitot (lot 250), 340*l.* Louis XVI. Oblong, miniature of Louis XIV. attributed to Petitot (lot 253), 460*l.* Louis XVI. Oval, miniature of a lady in gouache (lot 257), 410*l.* Louis XVI. Oblong Octagonal, miniatures in gouache (lot 258), 400*l.* Louis XVI. Oval, polychrome panels with pastoral scenes (lot 259), 326*l.* Louis XV. Oblong, Watteau figures (lot 260), 285*l.* Louis XVI. Oval, panels with Nymphs and Cupids (lot 261), 580*l.* Louis XV. Oblong, enamelled *en plein* (lot 262), 1,900*l.* Louis XV. Circular Bowl-shaped, elaborately chased (lot 263), 340*l.* Louis XVI. Circular, with Nymphs sacrificing to Cupid (lot 264), 320*l.*

On the 24th the miniatures included: A Lady, hair in ringlets, and bound with a white scarf, 62*l.* Mary and Alice Archdale, 190*l.* A Gentleman, three-quarter face to left, black coat and white cravat, 80*l.* A Gentleman, three-quarter face to right, dark green velvet coat, 60*l.* Sir Charles Greville, by Engleheart, 110*l.* A Lady, hair in ringlets, and bound with a pink scarf, wearing a black coat with pink facings, by Engleheart, 240*l.*; the same lady, hair bound with dark rose ribbon, wearing striped mauve and yellow bodice, by the same, 320*l.* R. B. Sheridan, by J. Smart, 110*l.* A Lady, hair in ringlets, and bound with pearls and black ribbon, by Engleheart, 70*l.* General Sir Thomas Trigge, by R. Cosway, 90*l.* Mrs. Manette, by Engleheart, 210*l.* A Lady, hair bound with a white scarf, 145*l.*

A Louis XV. Oblong Gold Snuff-box, painted with flowers by Hainelin (lot 396), realized the highest price of the sale, viz., 6,400*l.* Other Gold Snuff-boxes: Old English Oval, polychrome enamel of figure subject (lot 375), 220*l.*; another, polychrome enamel of ladies and children (lot 376), 375*l.* Louis XV. Oblong, flowers in polychrome enamels (lot 381), 270*l.* Louis XV. Shell-shaped, enamelled with flowers in natural colours (lot 390), 250*l.* Square-shaped, figure of a writer in sixteenth-century costume (lot 392), 210*l.* Louis XV. Oval, painted with Teniers subjects (lot 393), 300*l.*; another, enamelled panels with mythological subjects (lot 394), 690*l.*; another, enamelled with domestic scenes after Chardin (lot 397), 1,550*l.* Louis XV. Oblong, painted with vases and detached bouquets of flowers (lot 398), 510*l.* Louis XVI. Oval, painted with Mars, Venus, Cupids, &c. (lot 399), 1,460*l.*; another, chased with pastoral scenes and trophies (lot 400), 260*l.* Louis XVI. Oblong Octagonal, painted with Bacchanals, Cupids, &c. (lot 401), 300*l.*

On the 25th the miniatures comprised: Ruth R. Stewart, and Rose Dorothy Stewart, 170*l.* A Lady, three-quarter face to right, brown hair, white dress, 96*l.* A Lady, with hair bound with a white scarf, and wearing yellow sash, 105*l.* A Lady, full face, dark curling hair and white bodice, 75*l.* A Gentleman, with purple coat and white cravat, by Plimer, 55*l.* Jane Elizabeth, Countess of Oxford, 100*l.* Mr. Dawson Damer, by Engleheart, 125*l.*; A Lady, hair bound with a blue scarf, a string of pearls round her neck, by the same, 241*l.* A Lady, nurturing her child, by S. Shelley, 76*l.* Miniature portraits in enamel: A Lady, dark hair with yellow ribbon, black pearls round her neck, 90*l.* Madame de Chevreuse, 60*l.* Gold Snuffboxes: Louis XVI. Oval, painted with lovers at an altar (lot 504), 250*l.* Louis XVI. Oblong Octagonal, panels painted with port scenes (lot 507), 220*l.*; another, painting of the Choice of Paris (lot 508), 225*l.* Circular, panels of sage-green enamel (lot 510), 255*l.* Louis XV. Oblong, scroll-work, landscapes, and figures in gold (lot 518), 290*l.* Shell-shaped, miniature of George II. as Prince of Wales (lot 529), 235*l.* Louis XVI. Circular, miniature of Marie Antoinette in gouache (lot 530), 270*l.* Louis XVI. Oval, pastoral figures after Watteau (lot 531), 560*l.*; another, painted with pastoral scenes (lot 532), 500*l.*; another, enamelled with subjects from heathen mythology (lot 533), 720*l.* Louis XVI. Oblong, pastoral scenes after Lancret (lot 534), 560*l.* The four days' sale produced 54,019*l.* 16*s.* 6*d.*

The pictures and drawings belonging to Mr. Hawkins were sold on the 26th and 28th ult., the most noteworthy work being Watteau's Guitar-Player Surprised, which fetched 2,520*l.* Fragonard's Seesaw was sold for 157*l.* The drawings included: J. S. Cotman, St. Bennet's Abbey Mill, Norfolk, 71*l.* C. Fielding, View of Ben Cruachan over Loch Awe, 110*l.* Birket Foster, The Weald of Surrey, 262*l.*; On the Shore, Bonchurch, 273*l.*; Isola Bella, Lago Maggiore, 63*l.*; A Highland River Scene, 78*l.*; Rouen, from near Canteleu, 55*l.*; Rouen, 50*l.*; Lucerne, 56*l.* Sir J. Gilbert, Charles I. and his Army, 60*l.*; Don Quixote, 65*l.*; The Standard-Bearer, 60*l.* S. Prout, The Porch of a Cathedral, 73*l.* T. M. Richardson, City of Chiuse, Etruria, 126*l.*; Sorrento, from the Capo di Monte, 120*l.*; On the Coast between Nice and Mentone, 147*l.*; On the Moors above Loch-na-Struy, 50*l.* C. Stanfield, The Channel off Fort Rouge, Calais, 52*l.* Turner, A Swiss Lake Scene, 105*l.* P. de Wint, Cliveden on the Thames, 94*l.*; A Landscape, with a farm, 89*l.*

Fine-Art Gossip.

The Centenary Exhibition of the Royal Society of Painters in Water Colours is open to private view on Saturday next.

On the same day Messrs. Dickinson invite us to a private view of water-colour drawings by Mr. T. L. Shoosmith, illustrating old towns and country scenes at home and abroad.

Mr. Baillie holds at his gallery on April 9th a private view of pictures and sketches by Mr. F. C. Robinson and Mr. Bernard Sleigh.

Mr. John A. Maconochie Welwood writes: "In your issue of March 5th it is stated that the authorities of the Louvre have purchased, along with a portrait by Hoppner, a portrait by Raeburn

of Mrs. Maconochie. You add that this is probably the picture lent by Mr. Allan A. Maconochie Welwood, of Meadowbank, to the Raeburn Exhibition held at Edinburgh in 1876. The portrait in question of my great-grandmother, which was lent by my uncle to the Raeburn Exhibition in 1876, is in my possession. I have no intention of disposing of it, nor have I ever even been asked to do so."

Among the recently elected members of the Königliche Akademie der Künste in Berlin are Sir Villiers Stanford, Joseph Israels, and the Swedish painter Anders Zorn.

MUSIC

THE WEEK.

Queen's Hall.—Philharmonic Concert.
St. James's Hall.—Popular Concert.
Royal Academy of Music.—Students' Concert.
St. James's Hall.—Broadwood Concerts.

The programme of the second Philharmonic Concert last Thursday week commenced with Beethoven and concluded with Strauss. The old master was represented by one of his most genial symphonies, No. 4 in B flat. The late Sir George Grove, in his 'Beethoven and his Nine Symphonies,' speaks of the "grace and gaiety" of this particular work, but in every movement, the third excepted, there are melancholy phrases or rough discords; Beethoven, even when attempting to be bright, could not hide his melancholy and choleric nature. At the end of the programme came Strauss's 'Tod und Verklärung.' Between these two striking examples of classical and modern art were two concertos. The solo part of Brahms's Pianoforte Concerto in D minor was played by Mr. Leonard Borwick with all due skill and intelligence, yet his reading of the music displayed smoothness rather than strength. The Concerto for double-bass and orchestra by Bottesini did not prove an interesting revival. The solo part was played by the composer himself at a Philharmonic Concert in 1887 to a pianoforte accompaniment, which for the present occasion had been scored, and with skill, by Mr. A. C. Forsyth. Mr. Claude Hobday was the soloist, but though a good performer on the unwieldy double-bass, he failed to make the music, mostly of the virtuose order, attractive.

Monday's Popular Concert was the last of the present season. An artistic rendering was given of Beethoven's Quartet in E minor. Herr Willibad Richter in Brahms's Pianoforte Sonata in F minor was sound, intelligent, and admirable as regards technique, but his reading lacked life. The programme ended with a Pianoforte Quintet by Christian Sinding, the Norwegian composer. It is an able, though unequal work. In the first and last movements the development of good thematic material is not organic; moreover, the Finale is unduly long. The two middle movements, however, are delightful; the one an Adante full of charm and character, the other a lively Intermezzo. Mrs. Henry J. Wood sang three clever songs by Wilhelm Berger, and three short expressive ones by Borodine, and deserved her success. Prof. Kruse, undaunted by the poor attendances this season, announces that his Popular Concerts will be resumed next winter.

The Fantasia on 'The Tempest' from Berlioz's 'Lélio,' that strange *monodrame lyrique* which the composer described as *la fin et le complément* of his 'Symphonie Fantastique,' was performed at the orchestral concert of the students of the Royal Academy of Music. It is one of the most characteristic numbers of the work, and especially interesting as regards its orchestration; the divided violins and high notes were possibly remembered by Wagner when he wrote his 'Lohengrin' Prelude. The performance, under the direction of Sir A. C. Mackenzie, was very creditable. This Fantasia has not been heard, we believe, since 'Lelio' was performed at the Crystal Palace under Sir August Manns. A scena, 'Invocation,' by Mr. Hubert Bath, given at this students' concert, is Wagnerish, and too long, but shows promise; the composer can create a diatonic melody.

The programme of the last Broadwood Concert of the second series on March 25th included Dr. Walford Davies's 'Pastorals,' given for the second time this season. The performance was good, and the favourable impression first created by the music more than confirmed. Signor and Signora Guarnieri gave a most sympathetic rendering of César Franck's Sonata in A for violin and piano, a work which they had studied under the composer's direction.

The Kneisel Quartet appeared again at the second extra concert on Tuesday evening. Their performance of Schubert's Quartet in D minor was exceedingly vivid, and they also took part in Brahms's Pianoforte Quartet in G minor. The pianist was Mrs. Carl Derenburg, who as Miss Ilona Eibenschütz formerly distinguished herself. On Tuesday she displayed all the qualities by which she established her reputation: fine technique, a clear, crisp touch, and a rendering of the Brahms music which lacked neither intelligence nor warmth. She also played with genuine success some Scarlatti pieces. The concerts will be resumed next year, and the Bohemian, Cathie, and Kneisel Quartets have already been engaged, also the Moscow Trio.

Musical Gossip.

The last Saturday afternoon concert of the season at Sydenham was given by the Crystal Palace Amateur Orchestral Society, with the assistance of the Crystal Palace Choir. Of Mr. Coleridge-Taylor's now well-known and much appreciated cantata, 'Hiawatha's Wedding Feast,' the associated forces offered a satisfactory performance, the singing being notable for directness of attack and fulness of volume. The tenor solo "Onaway, awake," was agreeably rendered by Mr. Lloyd Chandos. Schubert's 'Rosamunde' Overture, Mr. W. H. Reed's piquant 'Suite Vénitienne'—already heard at Queen's Hall,—and Thomé's 'Entr'acte Pizzicato' were other items in the scheme. In Max Bruch's Violin Concerto in G minor the solo part was ably interpreted by Mr. Sigmund Beel, and the performance was generally attractive. Mr. Walter Hedgcock was the conductor.

The Concert-goers' Club was inaugurated at the Grafton Galleries yesterday week; it is to be run on the model of the Playgoers' Club. Mr. G. C. Ashton Jonson delivered an address in which he stated that the object was "to exercise a powerful influence in the furtherance of good music." Mr. D. F. Tovey read a paper on Beethoven's Mass in D, with vocal illustrations.

Between 800 and 900 applications were received for admission to the chorus of the forthcoming Leeds Triennial Musical Festival, but only about 40 per cent. could be entertained. For the first time the chorus is drawn absolutely from Leeds itself—270 from the Choral Union and the Philharmonic, and 101 from other societies and choirs.

The Cardiff Festival will take place in the third week of September. The programme will include Elgar's 'Dream of Gerontius'; Massenet's 'Ève' (first time in England); Schumann's 'Faust'; Félicien David's ode-symphonie, 'The Desert'; Mendelssohn's 'Midsummer Night's Dream' music; and, by way of novelties, 'John Gilpin,' by Dr. Cowen, the conductor; Mr. A. Hervey's new overture, 'In the East'; and a choral work, 'The Victory of St. Garmon,' by Mr. Harry Evans.

The dates of the third series of Broadwood Concerts will be: November 3rd, 17th, December 1st, 15th; and in 1905, January 12th, 26th, February 9th and 23rd, March 2nd, 16th, and 23rd, and April 6th.

Mr. Neil Forsyth writes to say that there has been some misconception as to the Elgar Festival, and he wishes it to be known that "the Grand Opera Syndicate was alone responsible for the festival, both as regards its idea and its execution." He also sends a prospectus of the three subscription series of special performances under the direction of Dr. Hans Richter during the coming season at Covent Garden. The dates of the first series are: May 2nd, 9th, 16th, 23rd, 26th, and 30th, and the works, 'Don Giovanni,' 'Nozze di Figaro,' 'Lohengrin,' 'Tristan,' 'Tannhäuser,' and 'Die Meistersinger,' respectively. The dates of the second and third series will be: May 3rd, 6th, 12th, 21st, 24th, and 31st, and May 7th, 11th, 14th, 18th, 20th, and 27th; the same works will be given as at the first series, though not in the same order. The following artists will appear: Mesdames Suzanne Adams, Destinn, Hertzer-Deppe, Helian, Knüpfer-Egli, Kirkby Lunn, Maubourg, Nielsen, and Ternina; and MM. Burrian, Caruso, Cotreuil, Dufriche, Gilibert, Herold, Journet, Knüpfer, Krasa, Reiss, Renaud, Radford, Scotti, Seveilhac, Schütz, Simon, and van Rooy. The performance of the longer works will begin at seven o'clock. Dr. Richter once said that Mozart had a future, and this placing of that master's two great operas at the opening of the Covent Garden season is helping materially to verify his prophecy.

We recently announced that Mr. E. Bent Walker was painting the portrait of Prof. Ebenezer Prout. It is now finished, and was recently exhibited at Mr. Walker's studio. The learned professor is pictured in his doctor's robes, and the likeness is truly excellent.

The incidental music for 'The Coming Race,' which is to be produced at St. George's Hall under its new management, has been entrusted by Mr. Maskelyne to Mr. Edward Kent, son of the late Mr. Charles Kent.

An orchestral concert will be given by the Bach Choir, under the direction of Dr. Walford Davies, at St. James's Hall, on Wednesday evening, May 18th. The programme will include Sir H. Parry's 'Ode on St. Cecilia's Day,' Brahms's 'Schicksalslied,' Schumann's 'Requiem for Mignon'; also Schubert, viz., '92nd Psalm' and 'Christ ist erstanden.'

We are glad to hear that the honorary degree of M.A. has been conferred on Mr. J. W. Taphouse by the University of Oxford. He takes the highest interest in music, and possesses a library in which are many choice and rare works.

The recently published correspondence of Moltke shows that he was passionately fond of music. Mozart and Beethoven were his favourite composers. He did not care

for Brahms. The early operas of Wagner were not distasteful to him; but of the third act of 'Die Meistersinger' he said: "I prefer the Reichstag; there, at any rate, the closure can be applied."

The second March number of *Die Musik* contains an article by M. Julius Levin, of Paris, describing a Beethoven sketch-book in the possession of M. Charles Malherbe, librarian of the Paris Opera. Almost all the sketches concern the Pianoforte Concerto in E flat, Op. 73. The writer states that M. Malherbe bought it from Liepmannsohn, Berlin, but was unable to ascertain who previously possessed the book. Part of it, at any rate, was however known to Nottebohm. In chap. xxix. of 'Zweite Beethoveniana' (a collection of articles which originally appeared as 'Neue Beethoveniana' in the *Musikalisches Wochenblatt*) will be found four of the musical quotations given by M. Levin.

The *Signale* of March 16th states that the composer J. P. E. Hartmann, father-in-law of Gade, who died in 1900, was generally considered the "oldest" musician, but that Manuel Garcia—born, by the way, in the same year (1805) as Hartmann—has beaten the record. In the *Athenæum* of March 19th we mentioned one or two composers who exceeded the age of ninety. To these, besides Hartmann, may be added Sir George Smart, who lived to the age of ninety-three, and Gottfried Preyer, who died in 1901, at the age of ninety-four.

PERFORMANCES NEXT WEEK.

Sat. Musical Festival, 3, Queen's Hall.
— Metzler's Vocal and Instrumental Recital, 3, Æolian Hall.

DRAMA

THE IRISH THEATRE.

The conditions under which the representations of the Irish National Theatre were given at the Royalty Theatre on Saturday last demanded on the part of the supporters of the institution an amount of zeal eclipsing that of the most devout worshipper at Bayreuth or other Wagnerian shrines. To devote to the contemplation of a single piece the whole of a summer day seems but an insignificant task beside that of visiting twice in the course of a day of what might well have been regarded as mid-winter a theatre producing no fewer than four novelties. Criticism in such circumstances becomes all but impossible, the spectator finding himself baffled in the attempt to disentangle so many separate threads of interest. Most important is naturally 'The King's Threshold' of Mr. W. B. Yeats, which was given both in the afternoon and evening. This shows the devotion of Leanchan, the chief bard of Ireland, in vindicating the rights of the poets withdrawn by King Guaire. While these are withheld he condemns himself to starvation. Vainly do the ladies of the Court, the princesses of the blood royal, and his own mistress seek to induce him to forego a *régime*, persistence in which means inevitable death. The king then swears that his demise shall be followed by the hanging of his pupils. Instead of praying him, as was hoped, to surrender, and so save their lives, these youths urge their master to persist in his pious and patriotic resolution, whereupon the monarch relents and restores the ancient and immemorial privileges.

'Riders from the Sea,' by Mr. J. M. Synge, gives a pathetic picture of the mourning of a widow, the last of whose sons is swallowed up by the inexorable sea which has already furnished "wandering" graves for his five brothers and their father.

'In the Shadow of the Glen,' by the same author, shows the rather indiscreet trick played on his wife by an Irish farmer, who tests her fidelity by shamming death. The unsatisfactory result of the experiment recalls the immortal Widow of Ephesus.

Mr. Yeats's Irish farce, 'The Pot of Broth,' had been previously seen. Last came 'Broken Soil,' a picture of peasant life, by Mr. Padraic Colm.

Dramatic Gossip.

Of the long series of novelties and revivals which heralded the spring season but a sorry account has to be given. Three pieces—'Joseph Entangled' at the Haymarket, 'The Duke of Killicrankie' at the Criterion, and 'The Arm of the Law' at the Garrick—are successes. Two novelties, 'A Queen's Romance' at the Imperial and 'Love's Carnival' at the St. James's, have been blown up lest the wrecks should impede navigation, while concerning more than one other work it is difficult to say which way the needle will ultimately point. In England, as in America, the theatrical outlook is far from bright.

It is stated that Madame Réjane, during her forthcoming visit to London, is anxious, when producing 'La Robe Rouge,' to introduce into it the alterations made in Mr. Arthur Bourchier's adaptation now running at the Garrick as 'The Arm of the Law.' 'A Marriage has been Arranged,' by Mr. Alfred Sutro, a little play already acted once at the Haymarket, forms an agreeable *lever de rideau* at the theatre last named. It is supported by Miss Violet Vanbrugh and Mr. Arthur Bourchier.

The arrival in London of Sir Henry Irving is expected to-day. He is credited with an intention of visiting Australia, and securing again the services of Miss Ellen Terry.

Among the theatres closed during the present week have been His Majesty's, the Savoy, the Imperial, the Vaudeville, and the New.

Madame Sada Yacco and M. Otojiro Kawakámi are proposing to appear during the summer. It is said that they will play in Ibsen, which seems an unpromising experiment.

The appearance in 'Cynthia,' by Mr. Hubert H. Davies, of Miss Ethel Barrymore, is fixed for May 12th. Mr. Gerald Du Maurier will be in the cast.

'The Never-Never Land,' an Australian story by Mr. Wilson Barrett, obtained a favourable reception at the King's Theatre, Hammersmith, its exponents including Miss Haidée Wright and Mr. Austin Melford.

'Sunday,' by "Thomas Raceward," is announced for this evening at the Comedy by Mr. Fred Terry and Miss Julia Neilson.

R. C. Carton is engaged upon a new play for the Duke of York's, in which Miss Compton will have a leading part.

The pantomime has been withdrawn from Drury Lane. In consequence of the requirements of the County Council, it seems probable that no autumn melodrama will this year be offered.

The 'Sword of the King' is the title of the new play by Ronald Mac Donald, a son of Dr. George Mac Donald, to be produced by Miss Ida Molesworth at Wyndham's Theatre on the 9th of April. Miss Molesworth will be supported by Miss Mary Rorke, Miss May Harvey, Mr. Charles Goodhart, and Mr. Brandon Thomas.

'Everyman' was revived at the Coronet Theatre on Monday by what is called the Elizabethan Stage Society.

'Vendetta,' an adaptation by Mr. Neville Doone from the story of the same name by Miss Marie Corelli, was given at the Kennington Theatre on Monday. Miss Audrey Ford was the Countess Nina Romani, and Mr. Charles Glenney the Count Fabio Romani.

To Correspondents.—C. E. A. C.—J. S. S.-G.—C. B.—J. C. C.—received.
W. M. R.—Will look the matter up.
L. D. D.—Not suitable for us.
No notice can be taken of anonymous communications.

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LITERATURE

Historical Studies.—Stray Studies. Second Series. By John Richard Green. (Macmillan & Co.)

The historical student of to-day is a little apt to be misled by the famous 'Short History of the English People.' Its imaginative power and fascinating style are unmistakable. But it has some of the defects of a popular book. It is one-sided, not always accurate, and at times, if the truth is to be told, a little gushing. It seems, indeed, the work of one who was almost as much a politician as a student. To those who never knew the world without it, the immense revolution it wrought among the general public is either unknown or unregarded. The work is of little direct use to the investigator, and he is apt therefore unduly to depreciate it. These volumes will form a most useful corrective to this habit of mind. If they do not heighten our knowledge of history, they elevate enormously our conception of Green.

The first reflection that naturally arises on reading these books is, How much that man must have known! His sure-footed steps tread such various paths, and all with such apparent mastery. Nor does he appear to have confined his attention, as his other books might imply, to this country. He is fully alive to the great historical movements of Europe, and can write of the charm of a French or Italian town as vividly as of an English. His knowledge of first-hand documents appears to be vast and to extend through many ages; though it is amazing to see him state that Freeman's research left nothing for the future to do. Secondly we feel what a lot he saw. His power of vision was indeed remarkable. Whether it be Yarmouth, or Knole, or Château Gaillard, or St. Edmundsbury, nothing seems to have escaped his eager gaze—nothing, that is, that can make more actual the knowledge of the past. It is clear that he would have been as a *cicerone* even more valuable than as an historian. It is this wide range of vision which distinguishes Green among historians, and is responsible for some of his faults. We find reiterated complaints in this work of the "drum-and-trumpet history." Freeman's famous book is condemned as being a retrograde step, because it has so little of social and economic interest. Crécy is declared to be the most insignificant event in the reign of Edward III. This is surely a little inconsistent with the violent diatribe we read a few pages on against the disastrous effects of the French war. Green did not then, or ever, see that his accusation was only partially just. It is impossible for any one writer to make his history political, social, military, artistic, literary, philosophical. Green, in fact, attempted too much; he tried to combine a history of democratic development with a study of economic phenomena. Hence, while his book is always suggestive to the ordinary man, and full of interesting *aperçus*, it is never wholly satisfactory to the student. Green might have anticipated Dr. Cunningham, and produced a vivid narrative of economic development, of which no reader should ever forget the main outlines; or he might have anticipated Dr. Maitland, and told us of the development of the legal framework of life. But when he tried to present the whole history of civilization in this country, he was bound to fail. By-and-by somebody—only he will be a compiler, not an original investigator like Green—may be able to give the main results of Stubbs and Freeman and other modern experts in a form which will be readable by the public, and instructive to schoolboys and undergraduates. But this is essentially popularizing work, and cannot and ought not to be done by a man, such as Green, who was a born historian. The drum-and-trumpet history, so long as its limited scope is recognized, has a legitimate place. Political history is the history of peoples only in so far as their actions in some way or other concern the *public* authority; this is not all history, nor anything like it. But so long as politics exist it is an important part of it. Green's indictment of all but social history is really a charge against the *Times* because it does not supply the place of novels, or against the *London Gazette* because it contains no reports of cricket matches.

This same notion lies at the bottom of another amazing statement of Green. He seems to consider that nothing but great histories like his own have any real title to be called history, and depreciates all monographs. As is well known, it is by monographs almost entirely that knowledge has been advanced; nor can other result well seem possible to any one at all conversant with the mass of evidence to be studied. The notion of a comprehensive synthesis is ever before Green, and he seems to be unaware that the statement of Bacon was in reality a mediæval utterance. Only in the days when one subject like theology was predominant, and science and history were in their infancy, was it possible for any sane person "to take all knowledge for his province." Yet Green seems to regard this as the duty of an historian, and would apparently have placed even such an historian as Gardiner on a lower level than Buckle.

Into the detailed opinions here set forth it is hardly necessary to enter. They are in line with Green's views as developed in his larger works. To the modern reader the most startling positions are those he takes up with regard to Edward I. and Elizabeth. Both monarchs he seems to have regarded with a dislike heightened by contempt. In the extraordinary virulence of his condemnation he showed here as elsewhere how far removed were his keen imaginative sympathy and antipathy from the discriminating judgment of Stubbs or the intellectual insight of Creighton. To compare the hot-headed vituperation of Green with the 'Constitutional History' of the former concerning Edward I., or the monograph of the latter on Elizabeth, is to get a good measure of the limitations of the historian whom this book illustrates so well, for the very reason that he ever remained very much of a pamphleteer. For historical imagination and quick sympathies Green is almost without a rival. But he had little enough of intellectual moderation, and his very sympathies rendered him in some matters intolerant.

Green was a great writer and a real historian. Yet in many respects his work belongs to a past age—the age in which men like Macaulay, or Grote, or Hallam studied the past, not so much for the sake of presenting it as it was, as for the selection of just those features which harmonized with their own political ideals. He did, indeed, widen the conceptions of the historian, and greatly deepened the realism of our historical pictures. But his standpoint was rather political and literary than scientific and philosophical. The truly great historian never finds it necessary to get angry with his characters. Green did. This more than anything else puts him in a class below many writers who in literary gifts and imaginative power are far his inferiors.

We cannot forbear one or two quotations which are characteristic and pointed. Here is one:—

"Mr. Kingsley has promised us a 'Child's History of England,' which will perhaps send us back a little more contented to our 'Student's Hume.'"

Again, after telling a commonplace story of Henry VIII., he says:—

"We commend the scene to Mr. Froude for a future edition of his work; the English hero whom he has sketched with so loving a pen rivals in Mr. Morice's story the greed and oppression of a Turkish pasha."

Pauperism is one legacy which feudalism has left us; it

"was the Statute of Labourers and not the dissolution of the monastaries that forced on England the Act of Elizabeth. The bitter strife between employers and employed is the other. To every artisan and to every ploughman in the land, the one memorial of Edward's reign is not the thought of Crécy or the proud keep of Windsor, but something infinitely simpler and deeper, the gentle means of persuasion which the Parliament ordered to be made 'in every township betwixt this and the

Feast of Pentecost,' the first sign of the warfare between labour and capital—the village stocks."

This is all very well. But it is not less the case that feudalism left us two other conceptions which, though we have since discarded them, are historically a main ground of our liberties—(1) the theory of the original contract; (2) the maxim "no taxation without representation." It is not fair to state one fact and omit the other or at least the reasons for disbelieving it, as Green might have done.

One more quotation and we have done. In the latter half of the 'Stray Studies,' which mainly consist of extremely sensible remarks on popular philanthropy, there is an interesting attack on the action of that queer body the Ecclesiastical Commission in regard to the Lambeth Library, of which, though not at the time of writing, Green was custodian. He laments the abolition of all sinecures in the Church of England, and the steady parochializing of all clerical ideals. Speaking of the Church and its ancient repute for learning, he says:—

"Its connexion with the Universities, its actual social position, and its possession of posts of leisure, have been the chief causes of this peculiar tone of learning, but it is a characteristic which the Ecclesiastical Commissioners have set themselves steadily to trample under their feet. For years they have been backing the popular nonsense about working clergy, as if Hooker in his study was not as strictly a working clergyman as the Rev. Mr. Smith pottering in and out of the cottages of Buncom-in-the-Mud. They have swept away sinecures, they have swept away canonries,.....they have divided and subdivided all things that were accounted prizes, till they can look round at last in triumph on the vast unbroken flats of a 'Blomfield Level.'"

Very true. The Commissioners sowed the wind. It is we who reap the whirlwind in the spectacle of a clergy which is daily more and more immersed in the round of petty and often useless routine, more and more divorced from the culture and thought of the day, more and more of a caste, less and less of an intellectual force.

Russian Affairs. By Geoffrey Drage. (Murray.)

Mr. Drage's volume is excellent so far as concerns the material resources of European Russia. On Siberia it is not good, and there is from the book an important omission, namely, that it contains no view of what are known as the personal domains, the income of which is undoubtedly of vast magnitude, and constitutes a secret resource for the empire itself. The volume is largely a translation from one excellent German authority. Many of the highest authorities on Russia are not referred to; but the reason for this is plain when we remember to what an extent the book is purposely cut free from history. The latter part of Mr. Drage's volume, in which he deals with the expansion of Russia in what he styles "dependencies," is somewhat feeble. It is often made up of quotations, and it is not always clear whence the quotations come; while there is a good deal of contradiction among his authorities. There is an important paragraph with regard to our relations with Afghanistan quoted on pp. 519–20 without the slightest evidence as to the quarter whence it is taken.

When we turn from the excellent, but not to the general reader interesting, first and larger part of Mr. Drage's volume, dealing with the present position of agricultural, industrial, commercial, and financial Russia, we come to a good many weak points, some of which, such as the character of the index and of the maps, affect the utility of the volume. In the first map, showing the advance of Russia in Europe, the colours are not very well handled, but the slight change made in Bessarabia in the reign of Alexander II. does not appear to be shown. In the map of European races the ascriptions are so conventional as to be useless from a race point of view. Hungary is marked as though it were racially far more Magyar and far less Slav than is the fact. In the letterpress Mr. Drage states that in Hungary there are 8,500,000 Magyars to 5,000,000 Slavs, besides Germans and Roumans, a statement which, in our belief, puts the Magyar population far too high for observers who are not Magyar. The Magyars will, however, no doubt in time Magyarize their Slavs, as the Germans have Teutonized the Wends. In the same way in the map Germany is made far too Teutonic, large districts east and south-east of Berlin which are mainly Slav, though partly Teutonized, being marked as Teuton; and while all Wales is declared Celtic, very little of Ireland and none of Cornwall is admitted to be such. These ascriptions are obviously of little value, and when it comes to painting and labelling anything as Celtic, we have to search for a single Celtic race otherwise than in tongues, and are led into a morass.

In his chapter on Russia in China Mr. Drage writes:—

"It is no secret that she is meditating an extension from Hailar to Kalgan, some 60 miles north-west of Pekin. Mr. Wirt Gerrare, in his recently published work on 'Greater Russia,' maintains that this railway is already being built and that he saw construction trains passing over it. Other travellers, who have visited the locality as recently as July, 1902, deny that any trace of this line exists."

It should have been made clear that the denial is a sweeping one by a British official who made a long journey on purpose, and whose report was laid before Parliament.

We should have been disposed to doubt the accuracy of the statement that M. de Witte is "probably still, next to the Tsar, the most important and influential person in the Russian Empire." Indeed, Mr. Drage himself writes a few pages further on that

"he was 'relieved of the functions of Minister of Finance' and appointed President of the Committee of Ministers. It is as yet uncertain whether this new appointment is to be regarded as an honourable retirement or as a promotion to still higher authority and fuller powers."

The tree which Mr. Drage describes as being the most widely spread species in Russia (*Picea excelsa*) should hardly be called by him "the fir," being in fact the common spruce, Norway spruce, or white deal. There are several passages by Mr. Drage from which we gather the impression that he is not very clear as to the relations between the Russian Church and the Greek Church. Indeed, we regard it as a contradiction that he should first declare that Russia is undermining "the Greek character of the Orthodox Church," and then in the same paragraph speak of the "ultimate expulsion of the non-Orthodox Greek clergy." If this matter were to be discussed it would have been well to give a clear statement as to the change in the Church tongue of many branches of the Eastern Church, owing to the substitution by Russian influence of old-Slavonic—the Church language of Russia—for other tongues: in some cases modern, and in some cases Greek. But this change for the most part has not been accompanied by the slightest change of doctrine, the vast majority of the branches of the Eastern Church holding precisely the same doctrine as does the modern Russian official Church—accepting, that is, the reforms introduced by the Patriarch Nikon, against which the most religious part of the Russian peasantry have never ceased to protest.

Where Mr. Drage deals with the new Russian Socialist revolutionary party, he writes:—

"The new party lays great stress on the importance of reaching the peasants, and emissaries are sent among them to instruct and organize them."

It might be gathered from this sentence and from other remarks in the same paragraph that the activity of the revolutionists among the peasantry is something new, but, on the contrary, from the very commencement of any Russian revolutionary movement it is always on the peasantry that its main efforts have been concentrated; and the propaganda carried on from Geneva by Herzen and Ogaref in the days of the Kolokol was entirely directed to the peasants.

The Literature of the Highlands. By Magnus Maclean. (Blackie & Son.)

This book is welcome, if only to redress the balance of patriotic activity which has recently done so much for the sister tongue. In the purely philological field such men as Cameron of Brodick and Dr. Macbain have won a share of credit for Scottish learning. It is well that this field should not be left entirely to continental scholars; there is still, however, room for a book like the present, a sound yet popular account of the considerable Gaelic literature of modern times. Whether the "aiseirigh na seanu chanain Albannaich," the renaissance which Mac Mhaighstir Alasdair was bold to prophesy, can be realized, seems doubtful. But it will fail rather for the want of Scottish Gael than of Scottish Gaelic in the Highlands. For the speech which, by the best accounts, was spoken by Adam "in Paradise," and more recently was exorcised by the "tawse" and its equivalents from the parish schools of Alba, is at last being taught in them, to a generation that would otherwise forget it. The effort is worth making if only to retard the world's loss of so ancient and poetical a tongue. Its value in conversation, in the expression of hate and love, is well known to those who can understand it.

Dr. Maclean has dealt in a previous volume with the early poems for which in their Scottish form we are mainly indebted to the 'Dean of Lismore's Book' and later collections. The earliest of them belong to the period when the literary language was beginning to take shape as separate from that of Ireland. The spoken tongue was clearly much earlier modified by communication with the northern Gaelic, which, to this day, is very different from the Dalriad Scottish of the south.

The stock of legends dealing with the Cuchullin cycle and the later Ossianic period was common, no doubt, to the race on both sides of the sea. These, and a great mass of genealogical and historical traditions, formed the stock-in-trade of bards and seanachies, whose lore, lively on the lips of men, was late and partially reduced to written forms. Among the early MSS., however, may be found also love-songs and lyrics; and when we come to the seventeenth century an unexpectedly modern and intelligent view of the politics of the time succeeds, as in the Fernaig collection, to the expression of clan feeling and local animosities. But the *aiseirigh*, the revival which resulted in the outburst of a copious stream of poetry, dates, no doubt, from the convulsion of 1745, the facility for the first time of appealing to the printing press, and, shortly after, the inspiring inventions of the literary *cateran* James Macpherson. The Gaelic muse, till then inaudible, began to be heard, and the tragic conditions which once more united Celtic Scotland for a moment as a nation made her voice articulate as of old. We speak of the poetic outburst; at no time has there been any prose literature of importance. The *sgeulachan*, or folk-stories, so well known from Campbell of Islay's researches, do not come within the purview of the present volume. Probably the single selection made from Dr. Macleod's 'Emigrant Ship' gives as happy an idea as possible of modern prose. But the author rightly turns to his main subject, the outburst of song which dates from the middle of the eighteenth century. This is not the only instance of a nation's stress being the poet's inspiration, but in this case the singers were mostly poor hunters and herdsmen, many wholly illiterate in the modern sense, and their achievement would have been impossible had they not been saturated with poetic tradition, and had not the songs and recitations of the *ceilidh* been familiar as their one method of maintaining touch with the past. In that sense the Gaelic mass was educated in a manner impossible to a less primitive and more instructed society. Our author, we think, has not brought out this point sufficiently.

First among the Jacobite poets of the '45 stands Alasdair Macdonald. He, at any rate, had a literary education. A student of Glasgow (and the son of a graduate, as his to-name Mac Mhaighstir implies), he has the credit of compiling the first Gaelic-English vocabulary. An early marriage shortened his career at the University, and he became a schoolmaster in his native Ardnamurchan — rather a wild guide of youth in a stormy district. Records that have leapt to light from the Presbytery of Mull (see *Transactions* of the Gaelic Society of Inverness, vol. xi. p. 171) fully bear out the impression that our author gives that the part of a pedagogue was unsuited to so restless a genius. Worse than his "strained relations" as a schoolmaster and elder of the kirk was the hard poverty that oppressed him, and to him, as to many another Highlander, the arrival of Tearlach Mac Sheumais, as he calls the Prince in his enthusiastic welcome, appeared as a relief from despair. Before this no doubt there had begun the prolific flow of his verse, of which but a portion has come down to us. The love-songs and descriptive pieces in which he excelled are well represented in Dr. Maclean's selection. As far as translation is possible, the English versions are good.

Of what is always held to be his finest descriptive poem, 'The Birlinn [galley] of Clan Ranald,' the renderings quoted are by the late Prof. Blackie and Peter Thomas Pattison. The former gives a spirited idea of the passage in which the storm-beaten mariners raise the *iorram*, and the latter renders, more literally, the brewing of the tempest:—

> The sun had opened golden yellow
> From his case;
> Though still the sky wore dark and drumly
> A scarred and frowning face;
> Then troubled, tawny, dense, dun-bellied,
> Scowling and sea-blue;
> Every dye that 's in the tartan
> O'er it grew.
> Far away to the wild westward
> Grim it lowered,
> Where rain-charged clouds on thick squalls wandering
> Loomed and towered.

The whole poem is the admiration and despair of would-be translators. The screaming and belling of a storm seem really to ring in the Gaelic. The assonance and music of such a piece as 'The Sugarbrook,' on the other hand, are as hard to match in their gentle melody. It is this side of Macdonald's genius that is really more striking than the powerful rhetoric he used in his vocation as the Tyrtæus of his day, though in that style also he was pre-eminent. The stately 'Oran nam Fineachan' ('Song of the Clans'), the spirit-stirring 'Brosnachadh,' or 'Call,' the bright lilt of 'Tearlach Mac Sheumais,' which the bard is said to have sung, with the Prince on his knee, at Glenfinnan; the still well-remembered "Agus hò, Mhòrag," must have been irresistible to a Celtic host. In all we find the versatility and exuberance of diction which were the poet's strongest characteristics, but which have tended, it is said, to induce mere wordy redundance in some of his imitators.

Other Jacobite singers of eminence were Mac Codrum, a rather biting genius of the type of Iain Lom, also that erratic partisan John Roy Stuart (like Macdonald a combatant officer), and the Ardnamurchan bard's worthiest rival, Duncan Bàn Macintyre. Duncan fought (and ran away, as he tells us) at Falkirk on the Government side, so his interest and convictions were at variance. Duncan's flyting with Fletcher about the lost sword (*non bene relictus*) was his first excursion into verse of which we have record. There is a *naïveté* about the whole transaction highly characteristic of a sweet-natured man with a caustic turn of wit. Robert Buchanan's judgment here given on him, in which he is compared to Burns (the comparison is more often made with William Ross, the amatory poet), is just and sympathetic. There is hardly anything finer in its way than Duncan Bàn's descriptive power. The lonely life of a forester may lead a man to dull misanthropy or, in rare cases, to a lofty appreciation of nature. Duncan's sympathetic soul became the better for peopling his solitude with the results of observations of the seasons, of the birds, and of the deer. Though he could neither write nor read, he could wed his thoughts to his country's melodies, and sing them, and thus entrust them to Mac Talla, the echo of time. Some of his best pieces, "Mairi bhàn og," the love-song to his wife, and the grand hill and cloud pictures 'Ben Dorain' and 'Coire Cheathaich,' are here; also versions by Blackie and Buchanan, which are as good, perhaps, as the intricacies of Highland rhythm, almost as hard a mould for English as the classical metres, and the redundance of epithets will allow.

To the list of poets of nature our author adds Ewen Maclachlan, the mavis of his clan, though a learned schoolmaster in Aberdeen, and the Northern favourite, Rob Donn Mackay. Rob, who was recognized as a "literary prodigy" by Lockhart long ago, is not so remarkable in his descriptions of nature as Duncan Bàn, whom he resembled in some other respects. Like him he was "illiterate," like him a Jacobite in spite of circumstances (in Rob's case a Whig clan), like him, and like all his tribe, an adept at the *sinbhlach Gaelig* that makes love-songs so tender. But the Reay bard shone most in elegy and satire, reflective, mordant, sometimes gloomy, as in the 'Death Song of Hugh,' sometimes rollicking in mischievous fun, as in the 'Briogais Mhic Ruairidh.' These points are noted by Dr. Maclean, as is the curious influence which Pope, of all writers, exercised through oral transmission on this most epigrammatic of Highland bards. The author does not advert to one point which strikes the student, the Reay variety of the Northern tongue, so different from the literary form of the South and West. May not these vernacular differences be found to have a bearing on some still vexed questions of philology? Other chapters are devoted to the Ossian of Macpherson, the provenance of which is in no doubt at this day, though its inventive merit stands as high as ever; to the rich store of Gaelic proverbs, well exemplified; to the great religious poet who still stands higher than his secular compeers in the estimate of his countrymen, Dugald Buchanan; to the versifiers of last century, of whom Livingston and Evan Maccoll are probably the best—the former the bitter recorder of the "clearances" and the chronicler of modern war, as the latter is the interpreter of modern sentiment. Nor are the translators forgotten, Stewart of "Nether Lochaber," and many another enthusiast. 'Ben Dorain' simulates the pibroch in its variations; almost every piece of verse is wedded to, or rather springs from, a tune. When we add to this the rhyming by vowels as opposed to syllables, and the occurrence of these perhaps at the end of one line and the middle of the next, it will be seen how imperfect must be the best attempts to render the verbal force of the original.

The 'Literature of Travel and History'

concludes the book. If, on the whole, the work appears to be rather a *catalogue raisonné* than a history, and to suffer somewhat from its origin in the lecture-room, at any rate it serves its avowed purpose of giving a "succinct and popular account" of the lives and works of the bards within the period treated. The leading characteristics of those works, descriptive and lyrical, are placed in strong relief. It is observed that there is no epic nor dramatic poetry (though materials for an epos existed in the old legends, and Ossian and St. Patrick might have set the fashion in drama); nor is there philosophy, except of the proverbial kind. The effects produced on Gaelic poetry by political and social changes, above all by the religious fervour which came so late, turning the half-pagan warrior into a stern mystic and enthusiast, and making Dugald Buchanan the exponent of his deepest feelings, might have been more accentuated for the benefit of the Southern reader. Less certainly some effort at comparative treatment might have been made with advantage. But in literature, as in other things, the Gael "has a boat of his own."

Hill Towns of Italy. By Egerton R. Williams. (Smith, Elder & Co.)

The author states in his preface that in preparing for his wanderings he was able to find but few works bearing on the mountain cities of Italy; but we think he must have overlooked Augustus Hare's books and Mr. Carmichael's charming 'In Tuscany,' to say nothing of the writings of Ruskin, Symonds, Gallenga, and others. Probably, however, his meaning is that there are but few works dealing specially or exclusively with the topic he has chosen, and from this point of view his 'Hill Towns of Italy' is an acquisition. Even then we can hardly call it an exhaustive treatise, for such places as Lucca and other well-known towns, both in the extreme north and south, are not included in his scheme. However, we are not at all ungrateful for what we get, for the subject is entrancing and the author sympathetic, while Alinari's illustrations are admirable, as any one conversant with the Florentine photographer's handiwork would naturally expect.

The towns visited belong rather to what may be termed the central Apennines or hill country. For instance, the Castle of Bracciano, north-west of Rome and midway to the sea, is the first described:—

"Through an opening in the hills Bracciano appeared upon its hill, clustering about the gigantic pile of towers and parapets, which constitute the castle, houses clambering white up the rock, roof-tops mounting yellow with lichen-grown tiles; these soaring ponderously to machicolated parapet and tower-head. Beyond, the deep blue waters of the lake far beneath."

This was the interesting castle that Walter Scott made a point of inspecting, even before he had seen Rome. His spirited description of mediæval chambers and corridors, dungeons and battlements, in 'Ivanhoe' and 'The Talisman' was brought vividly back to the author's mind.

Sutrium—perhaps the birthplace of Pontius Pilate—Nepi, once the residence of Lucrezia Borgia, and Viterbo with the glass sarcophagus of Santa Rosa, whose face, after seven hundred years, still showed signs of beauty—all these were visited in turn, and curious bits of mediæval customs and legendary lore are lovingly recorded. So conservative are the people of Viterbo that they voted three times against the bringing of the railroad thither, and the Imperial Government had finally to force it. After this we can hardly feel much surprise at the violent objection, say, of the Tibetans to the amenities of civilization as tendered to them from the Indian frontier. The food at Viterbo seems to have been miserably uninviting; but then the wine!

"Ah, there is the touchstone of the life of these people. After drinking of it I ceased to wonder that they could live on such food as they do. The wine of this region possesses a most extraordinary charm.....It is grown upon the hillsides about, is both red and white in colour, and is drunk fresh within the year, like nearly all Italian wines. It is fragrant and sweet, and age sharpens it. The Viterbians never have ice, but bring down snow from the hills, just as the Romans used to. The snow is carried mule-back in bags, in the spring time, from Mte. Cimino, with large green leaves about it to ward off the sun, and deposited in deep wells at Viterbo, which when filled are hermetically sealed. In these wells the snow keeps perfectly. This was the identical method of the Romans."

An excursion made by the author from Viterbo in search of the Etruscan city of Ferentinum led to the exploration of a ravine a few miles off which recently had been a hiding-place for brigands, and the actual place where Tibuccio, one of the most famous of the gang, was finally hunted down and shot by gendarmes. Close by, Mr. Williams was fortunate enough to discover an ancient rampart of circumvallation, surrounding, as it seemed, some old Etruscan town, which had its walls rebuilt by the Romans in the imperial period. There was no opportunity of exploring the site of the buildings, for it was all overgrown with trees and underbrush. But the author's companion promised to direct the attention of the authorities to the advisability of excavating here; and it would seem likely that an important archæological find may result.

We read once again the story of Bishop Fugger, of Augsburg, who partook so greedily of the sweet wine of Montefiascone that he died on the night that he arrived at the hostelry there. He rests before the high altar of San Flaviano, outside the town, beneath a gravestone on which his likeness is carved, with a goblet on each side of his head. Even the author, however, goes out of his way to make excuses for the wine-bibbing prelate. The former found the famous Est, Est, Est wine "not disappointing."

"Light in colour, and in body sweet without being insipid, and at the same time possessing a peculiar gentle tartness. Above all was its fragrance remarkable, being penetrating, and so rich and powerful that it reached the sense of taste acutely as well as that of smell. I sat at an open window, wanted to remain with the Est, Est, Est, and quite realized how the bishop came to his end."

Travelling in Italy developes the magical virtue of patience, as many know, and in the out-of-the-way lines that connect these old-world spots things seem decidedly slack. On leaving for Terni the author knocked in vain at the little wooden shutter of the ticket window, but until the train actually rumbled into the station no ticket was vouchsafed. Even then a receipt for a bag deposited in the cloak-room could not be honoured. Mr. Williams rushed about the platform and waved his voucher, but no official was equal to the emergency. In his despair he appealed to the guard to delay the train till the luggage could be produced. "Certainly," was the courteous reply. But the right official could not be found, and then the right key was not to hand. Eventually the bag was extracted after a delay of ten minutes, during which the whole train stood patiently waiting.

The last antiquarian discovery we will refer to was made in Bevagna, a town south of Perugia. Here the author came across a fine series of mosaics unearthed only three years ago:—

"The cellar floor, to my amazement, was all of stone mosaic, the most remarkable I have ever seen, composed of large figures of animals in black upon a white background. It was clearly Roman work, but of a genius surpassing any Roman work of that nature elsewhere found. The material used was simply white and black cubes of stone; but with this were formed a fish, a lobster, a seahorse, and a centaur, each from four to six feet in length and of marvellous execution. They positively moved and writhed and snorted under the very eye. The details and the proportions were perfection, and every line expressed muscular action."

This extraordinary discovery was made at a depth of several feet, and extended into various other people's cellars. It was probably the pavement of some vast Roman baths. Nowadays Bevagna has shrunk to a village of 1,800 inhabitants. But it still has something to be proud of—for the author declares that the people are too primitive and unsophisticated to take "tips." We agree with him that this anomaly is simply incomprehensible.

The reader will be well satisfied with this pleasing and instructive record of travel over one of the most deeply interesting of historical fields. In less skilful hands the guide-book element might have been unduly prominent, but the light and loving touch with which the author handles his subject, combined with an occasional flavour of Americanism, imparts a decided freshness to his work.

A History of American Literature. By William P. Trent. (Heinemann.)

It is just eighty-four years since Sydney Smith asked, in all seriousness, "In the four quarters of the globe, who reads an American book?" In 1820, perhaps, few people did. Nowadays Mr. Mudie would tell a very different story. The British novelist grumbles bitterly that his market is flooded by the competing stories of our Transatlantic cousins; and, as a great many people are inclined to regard "book" and "novel" as synonymous terms, there is no need to go further and expatiate upon the achievements of American writers in other fields of literature. The really interesting thing is that American literature, which now forms so important a part of the annual output of books written in the English language, is virtually a product of the last century. It thus affords a peculiarly simple theme for the historian. The great national

literatures of the Old World take their rise in the dim beginnings of history, and their origins are, in almost all cases, beset by a large number of obscure and controversial problems, the solution of which the historian has to be content, in the main, to accept from the specialists under whose flag he prefers to enrol himself. American literature offers none of these difficulties; we know exactly how it originated—or rather differentiated itself from the literature of the mother country—and the historian has to do little more than write a *catalogue raisonné*, adorned with the best critical estimate which he is able to supply of the outstanding names. Prof. Trent, whose scholarly work at the Columbia University promised highly for the accomplishment of such a task, has even outrun expectation in the admirable account of his native literature which he has contributed to Mr. Gosse's series of "Short Histories of the Literature of the World." A sound critic and a lucid writer, widely read and well informed, he has produced the sanest and, for the general reader, the best history of American literature which has yet been attempted.

It is true that the historical treatment of American literature, in spite of the apparent simplicity which its recent origin imports, is beset by other difficulties. Throughout the period of which Prof. Trent writes—for the scheme of the series compels him to omit all reference to living writers—there is no well-marked development which can be handled as a whole or regarded as peculiar to America. There is no revival of learning, no struggle between Romanticist and Classicist, no *Sturm und Drang* period—none, in short, of those epochs which afford the chief interest to histories of the older literatures. Down to the Civil War, with which Prof. Trent lays his pen aside, American literature was mainly derivative and imitative. There was more truth than the patriotic American is willing to admit in the criticism which spoke of Irving as the American Goldsmith, and Cooper as the American Scott. The two or three really original great writers whom the United States produced in the first century of their existence, and who are generally recognized as classics—Poe and Emerson and Hawthorne—formed no school, and made little impression on the majority of their countrymen, though they were intensely patriotic; indeed, it is only now that their essential superiority to the facile Longfellows and scholarly Lowells, who had the prize of immediate popularity, is coming to be generally recognized. This fact rather handicaps the historian who desires to present something more than a catalogue of authors and works. Since the Civil War there are many signs that matters are changing. American literature nowadays stands on its own legs, and borrows less from the Old World than it did before that great cataclysm.

With these limitations, which he fully recognizes, Prof. Trent has given us a most interesting book, which may be read from end to end with pleasure and profit. He divides it into four periods, the two earlier of which are naturally indicated by the movement of political affairs. The colonial period affords little that has a claim of more than curiosity, in the technical sense, upon the student of literature. The literary achievements of the early settlers in America, like the naval deeds of the primitive Greeks, were "no very great things." Mr. Trent has laboured conscientiously among them, and has succeeded better than any of his predecessors in producing a connected and entertaining story of this period. We may smile with him at the confusion of ideas which could lead the Rev. John Rogers to use so unfortunate a metaphor to describe the effect which the verses of that "right Du-Bartas girl" Mrs. Anne Bradstreet had upon him:—

> Thus weltering in delight, my virgin mind
> Admits a rape.

We smile, though in a grimmer fashion, at the speech to the "Reprobate Infants" which Wigglesworth, in his 'New England Inferno,' puts into the mouth of God:—

> You sinners are, and such a share
> As sinners may expect,
> Such shall you have, for I do save
> None but my own elect.
> Yet to compare your sin with theirs
> Who lived a longer time,
> I do confess yours is much less,
> Though every sin 's a crime.
> A crime it is, therefore in bliss
> You may not hope to dwell,
> But unto you I shall allow
> The easiest room in Hell.

It is an instructive exercise in the comparative psychology of races to endeavour to square this grim and ruthless theology, which found its prosaic expression in Jonathan Edwards's famous sermon on the doom of unbaptized infants, with the same divine's rapturous account of the mystically spiritual Sarah Pierrepont, whom he afterwards married:—

> "They say there is a young lady in New Haven who is beloved of that great Being who made and rules the world, and that there are certain seasons in which this great Being, in some way or other invisible, comes to her and fills her mind with exceeding sweet delight, and that she hardly cares for anything except to meditate on Him; that she expects after a while to be received up where He is, to be raised up out of the world and caught up into heaven; being assured that He loves her too well to let her remain at a distance from Him always. There she is to dwell with Him, and to be ravished with His love and delight for ever."

The chief problem presented by early American literature, in its reflection of the society of the time, is to know how we are to reconcile these two views of the unseen world. Mr. Trent handles it ably enough, and interests us in many writers of whom none but the professed student ever heard before. His treatment of the later literature, where the difficulty of the work is increased by that lack of any general line of classification which we have already noted, is particularly good, and the pages devoted to such writers as Poe, Whitman, Emerson, Thoreau, Cooper, and Lowell are models of illuminative criticism. Finally, as a favourable specimen of his style and an interesting passage in itself, we may quote the paragraph in which Mr. Trent does justice to the greatest of American statesmen and orators, and incidentally says some very sensible things bearing on the distinctive note of American literature:—

> "Abraham Lincoln is in his own person almost as much a justification of the claim that there is a truly American literature as of the essential vitality of American democracy. Not that he was a man of letters. If he were still alive, he would probably put an end with some racy story to the attempts to write monographs upon his style and to give him a high place among American authors. Lincoln justifies the claim that there is a truly American literature, because it seems impossible that the country that could produce such an original product in the shape of a man should have been completely sterile in the matter of original creation in letters. As we have seen, the most distinctive note of American literature is its applicability to the needs of a healthy-minded, sound-hearted people. Franklin in one field, Cooper in another, Longfellow and Whittier in yet another, in spite of their indebtedness to British and continental culture, were genuine American products, and appealed to their readers because what they wrote was applicable to American conditions. Lincoln rose to the presidency because in the field of politics he comprehended the demands of those plain people who at least knew Longfellow's 'Village Blacksmith' and the 'Psalm of Life.'.....Simplicity and wholesomeness of democratic appeal mark the words and deeds of Lincoln and the books of the popular authors contemporary with him."

In this passage we think Mr. Trent has hit upon the essential note of American literature in the period which was really ended by the Civil War, though some of its chief exponents lived well on into our own time.

NEW NOVELS.

The Gage of Red and White. By Graham Hope. (Smith, Elder & Co.)

The byways of French history in the sixteenth century afford a field for the historical novelist which might be more often exploited. There is no lack of leading characters and an infinity of complicated intrigue, and an author has almost as free a hand as if the scene were a "Near-Eastern" principality in the elastic region which has been peopled by Anthony Hope and his followers. In the present case a sufficiently readable narrative has been spun round the personality of Jeanne d'Albret of Navarre, the mother of Henry IV. Her character is well drawn, and her simplicity and high courage deserve a better fate. The political sacrifice of her hand to the Duke of Cleves is fortunately frustrated by that potentate coming to terms with the Emperor. Jeanne then would fain marry Francis, the gallant Balafré, the "grand Guise" of history. But the Lorrainer is obtuse, and though staunch in his love for the little princess, whose champion he became in her childhood, is unfit to cope with the intrigues around him. So Jeanne and he are at cross-purposes, and she makes a loveless marriage with the wretched Antony of Bourbon. The murder of D'Enghien seems an unnecessary item in Catherine de' Medici's dark record, and Charles, the Cardinal of Lorraine, a more innocent idealist than is consistent with his later life; but on the whole there is probability in the characterization where history leaves portraits imperfect. "The Red and White" is a pretty conceit, which we will leave to the reader.

Red Morn. By Max Pemberton. (Cassell & Co.)

Two-thirds of this story deal with thrilling perils encountered in rapid succession on the Atlantic Ocean, the lively narrative being

not overloaded with rigging and scuppers. Each of the incidents is well within the limits of probability, though the bursting of an ammonia-tank and the burning of crews by the hot blast from Mount Pelée are happily novel and rare; but their rapid cumulation is strongly suggestive of the impossible. However, when we are in the thick of it Mr. Pemberton carries us along so merrily, and the hero and heroine are so brave and resourceful and strong, that we forget how uninteresting they are and how inexplicably they behave when unstimulated by emergency. Still the critic may keep asking in vain why the man with piercing eyes and lank dark hair and a stoop does this, and why Miss Jessie Golding, daughter of a New York railway king, does that. Why, for instance, did the former say that Lord Eastry was a gentleman, though all that Mr. Pemberton writes about that peer shows that the appellation was inapplicable? In chaps. xvii.–xix. we find careful explanations of Jessie's vagaries, but they are scarcely convincing, and if needed at all should have come much earlier in the book.

Maureen. By Edward McNulty. (Arnold.)

At a time when Sir Horace Plunkett's book on Ireland has set that country by the ears Mr. McNulty's novel of humble Irish life comes appropriately. He is apparently of Sir Horace's opinion that the government of Ireland is too ecclesiastical. But his picture of an Irish parish (for that is what 'Maureen' is) goes very much further than Sir Horace's philosophical study. It is the difference between the abstract and the concrete; and, as presented in the concrete by Mr. McNulty, the picture is disheartening. Father John, one of the two priests concerned, is an ignorant and unscrupulous man, whose sole ideas are to secure his control over the village and to fill the coffers of the church. The latter he attempts to accomplish by a fictitious miracle, and it is in arranging this that he falls foul of the new schoolmaster because the latter will not back him up. The unfortunate schoolmaster, who is a timid, shrinking man, is denounced from the pulpit, and the young bloods of the parish are let loose on him. The love-story of Maureen is interwoven with his fate. Mr. McNulty's aim has been to show the devastation wrought in the village by priestly influence, children being neglected, households starved, and lovers separated in the interests of holy Church. The story is gruesome, and is handled very powerfully. The tragedy is not minimized, but on the other hand no evident bias appears in the author's treatment. He records his facts as history, and he has enhanced the interest of his novel by lighter shades of humour which break the gloom very successfully. His characters strike us as well considered and true; certainly they are distinct. And he has skilfully delineated that curious trait in Irish nature which developes a rebel into a king's soldier in a trice. Fiction as it is, we take this book to be a valuable contribution to the Irish problem.

To-morrow's Tangle. By Geraldine Bonner. (Cassell & Co.)

There is little in this Californian tale that has any relation to life. A pioneer, who has become a Mormon for the sole purpose of marrying a second wife, sells his lawful spouse to a sentimental miner for a pair of horses, generously throwing his baby daughter into the bargain. Twenty-five years later Jake Shackleton is the chief of millionaires in San Francisco, where his daughter, "one of those lordly women that California grows so triumphantly," is earning a miserable pittance as a music teacher. His sudden death leaves Mariposa in a position to assert a claim to all his riches, her ill-used mother having, by the familiar device of a death-bed confession, made her acquainted with her relationship to him. Conscience makes her brave. Resenting the dead man's treatment of her mother, she shrinks from receiving any benefit through him, and, resisting the importunate advice of an unscrupulous lover, renounces the great fortune that is hers for the asking. Of its class, however, 'To-morrow's Tangle' is a fairly good specimen. The plot, though largely fashioned by the long arm of coincidence, is ingenious and well worked out, and the characters, if conventional, are clearly drawn. Much the best part of the story is the prologue, in which there is more than one suggestion of Bret Harte.

The Man in the Wood. By Mary Stuart Boyd. (Chapman & Hall.)

This book is better written than imagined. The petty despotism of a vulgar woman, who domineers over a weak clerical husband and as many of his rustic parishioners as she can, is a poor topic either as the foundation of a story or for illustration of character. Parsimonious and sanctimonious tyrants like Mrs. Pell-Taskin no doubt exist, but we are glad to think that they are uncommon types, while such antediluvian narrowness of view as the clerical couple exhibit on social subjects is surely an anachronism. The poverty that marks their order in these days does not as a rule make them so mean and ridiculous as here described. On the other hand, the generous "Veka" (the author has a gift of cacophony), the Cinderella-like poor cousin of the rectory, and her hero, the man in the wood, are pleasantly drawn, and some relief is afforded by the latter's voyage and experiences on a plantation in Ceylon. He is a noble-minded convict, unduly punished for a slaughter which in fact amounts to justifiable homicide, and Veka, with the aid of a kind old gentleman (there are many of these *di ex machinâ* to smooth the path of love and virtue in the story), restores him to name and fame.

What Ought She to Do? By Florence Warden. (Chatto & Windus.)

The author has so much ingenuity, and usually such a freshness of invention, that at her best she writes an admirable sensational or domestic novel. She fluctuates between these two, and occasionally blends them. Her latest book is of the domestic order, and is tame in comparison with many of her previous efforts. We are prepared to believe, however, that it will please, despite the fact that she has chosen a trite subject, and not taken the trouble to treat it carefully, which is the only thing that would have compensated for the threadbare situations developed. When three jovial hunters, passing the Assizes Court, are attracted by the demeanour, and interested by the misfortunes, of a young and friendless girl who has been wrongfully charged with theft, we get a fair start. With the proposal of the youngest (aged twenty-three) that the girl should dine with them we get under way, and begin to be interested. But when this young Quixote announces his intention of marrying his *protégée*, without being under the influence of drink, passion, or a wager, our attention flags. Thereafter Miss Warden's story limps. It has its good points, for her narrative is always facile and generally direct; but we have often met that woman with the disguise appearing in her husband's house, and we are tired of her. In this case the intervention is not tragic, or even pathetic, and we cannot help feeling that the heroine comes off very lightly.

Miss Caroline. By Theo. Douglas. (Arnold.)

It is not clear at what date the story of 'Miss Caroline' is fixed, but from the illustrations, which are by Mr. Gordon Browne, we judge it to be some time in the eighteenth century. There is a sort of brave air of gallantry and swords and pistols in the background. But the main course of the tale is not exciting; it is thoroughly and decidedly feminine. The narrator is a girl of sixteen who lives with her stepfather at Orchard Place, and with Max, who is her stepfather's son, but who is careful to point out to Hetty in the first chapter that he is not her brother, and no relation at all. Thus early and satisfactorily is the way cleared. There is a certain chain of exciting incidents which hinge on the person who gives the novel its title. Perhaps it would be unfair to explain who Miss Caroline is, but we cannot help thinking that the author has been a little audacious in supposing that a trick of this sort could be carried out effectually. Moreover, we get more than a little tired of the honeyed sweetness of the heroine, of her feebleness and inability to stand up for herself, and, above all, of her innocence. Her innocence is colossal—so much so that we suspect her. She does not know anything, and cannot be brought to understand anything. She is a dainty little fool, whom her contemporary, Dr. Johnson, might have addressed in the historic phrase, "That, dearest, is because you are a dunce." What detracts from the interest of the story is the certainty the reader has as to the way in which it will end. He (or she) will only read it to be sure that it does end in the one way. And it does.

The Ellwoods. By Charles Stuart Welles. (Simpkin, Marshall & Co.)

This book appears to have been copyrighted in America in the year 1901, and in England during the present year. In his preface the author describes it as

"a novel with a social and political purpose..... It has been the author's desire simply to indicate the most glaring obstructions in the paths of reform. These barriers once broken down .....the age of the revival of learning will be at hand.....The brotherly love of Christianity will become the burden of legislation, instead of greed and fratricidal strife.....that grand Com-

monwealth of peace on earth and goodwill towards men, heralded by Christ, will have been inaugurated."

We think the writer was ill-advised to choose the novel form, a form for which he has apparently no sort of gift, as a vehicle for the presentation of his views regarding ancient and modern prophecies, the marriage laws, sociology, politics, and the like. By endeavouring to give these a setting of fiction, he has simply robbed them of whatever dignity may be inherent in them. Huxley or Darwin, had either been ill-advised enough to write a novel, might possibly have done no better. Mr. Welles holds that Christianity is but little understood, that religion is based upon a perfect conception of the marriage state, and that when this is properly understood we shall arrive at the millennium.

The Brazen Calf. By J. L. Ford. (New York, Dodd, Mead & Co.)

The thread of narrative on which this pungent satire is strung can only by courtesy gain it admission into the class of novels. The main idea is that the "Four Hundred" of New York, owing its appellation to a chance remark made by Mr. Ward McAllister, was originated as an institution by the "Yellow Press," which for commercial ends set it up and keeps it up as an object of an idolatrous worship so popular as to be now "not a local fad, but a national calamity." The ostensible narrator, an elderly ex-journalist, describes the inception of the cult; the ways in which editors put people into the magic number — for instance, by running them as "freak features," or new cotillon leaders, or as "among those present"; and the various miseries and humiliations suffered by individual four-hundredths and votaries of their sum total, in easy, discursive style, enlivened with touches of humour and quaint phrases. Many of Mr. Ford's strictures apply equally to British aspirants after the epithet "fashionable" and to our "smart" sets. His simple boarding-house story ends in orthodox fashion with a wedding; and so aristocratic are the happy pair that, ignoring the "Yellow Press" and its idol, they are united quietly in the presence of relations too exclusive to associate with notorieties puffed in society pages of Sunday papers.

L'Invisible Lien. By Henry Rabusson. (Paris, Charpentier.)

M. Rabusson continues his resuscitation of Octave Feuillet novels, and 'L'Invisible Lien' will please all those who like the work of the greater man. It is sad, and comes to a bad end. But the characters are perhaps a little too much dolls of society for any lasting impression of pain to be produced on the hardened reader. M. Rabusson goes out of his way in the person of his hero to make rather a disagreeable attack upon Jews in general, which has the air of being dragged in to suit the prejudices of French readers.

VERSE OLD AND NEW.

The Poems of Charles Wolfe. By C. L. Falkiner. (Bullen.)—Palgrave, it will be remembered, in the 'Golden Treasury' devotes a note on 'The Burial of Sir John Moore' to drawing a comparison between Wolfe and Keats, who appear to us to have little in common but their early deaths. A more fruitful analogy can, we think, be traced with a different poet, whose fame also rests mainly on a single elegy. When allowance is made for his longer life and complete leisure, Gray's output is even more scanty than Wolfe's. It would seem that emotional and intellectual vivacity is a necessary antecedent to all poetical composition. But the rejection of his addresses by the lady for whom he sacrificed his chances of a Fellowship, coupled with removal from college friends and interests, produced in Wolfe the sort of settled languor and depression, freezing the springs of song, against which Gray maintained a life-long struggle. That in more favourable circumstances he would, as Mr. Falkiner says, have reached a position at least equal to Campbell's, the present volume shows, we think, beyond doubt.

Wolfe is known to the world at large only as the author of 'The Burial of Sir John Moore,' which Byron pronounced "little inferior to the best which the present prolific age has brought forth," and Shelley took for a rough sketch of Campbell's: to lovers of poetry by at least one other piece, the exquisite lyric "If I had thought thou couldst have died," which Palgrave included in the revised and enlarged 'Golden Treasury'; and to the student by Archdeacon Russell's 'Remains of the late Rev. Charles Wolfe, A.B.'—a book which enjoyed enormous popularity at the time of its production, but which its purpose, arrangement, and style combine to render wholly unsuitable for the public of to-day. Of the poems, now for the first time, therefore, rendered accessible to the general reader, the most valuable seem to us the two blank-verse pieces, 'Jugurtha' and 'The Farewell to Lough Bray.' The first, which must be added to the number, notoriously small, of prize poems that are also literature, exhibits considerable dramatic power and an almost audacious simplicity of language in the face of the still dominant eighteenth-century tradition. 'The Farewell to Lough Bray' might be pronounced, following the lines of Shelley's criticism on 'The Burial of Sir John Moore,' a rough sketch of Wordsworth's. The slightly monotonous rhythm, the pauses, language, and attitude to nature are all his:—

> 'Twas therefore did my heart expand, to mark
> Thy pensive uniformity of gloom,
> The deep and holy darkness of thy wave,
> And that stern rocky form, &c.

Of the lyrical pieces, the stanzas 'To a Friend' open well, with something of Lamb's fascination and wayward music; the Spanish war-song is spirited and effective; and one verse of 'Go, Forget Me,' which sixty years ago was very popular as a song, is so good that we venture to quote it:—

> Like the sun, thy presence glowing
> Clothes the meanest things in light;
> And when thou, like him, art going,
> Loveliest objects fade in night.
> All things looked so bright about thee,
> That they nothing seem without thee;
> By that pure and lucid mind
> Earthly things were too refined.

Mr. Falkiner has written a thoroughly workmanlike introductory account of Wolfe. It is not, however, made clear that Wolfe was educated not at Winchester College, but at Hyde Abbey School, in Winchester, the head master of which, Dr. Richards, was a noted Orbilius. Presumably, however, Wolfe escaped the ubiquitous flagellum, as a letter quoted by Archdeacon Russell says, "He never received even a slight punishment or reprimand at any school to which he ever went." Dean Gaisford was also a pupil at the school about this time. "Hand," on p. 48 in the antepenultimate line, should be *band*.

Mr. A. B. Paterson does not, as a rule, write poetry, in the somewhat restricted sense which that word has come to bear for the ancient and literary peoples of Europe. The majority of the pieces included in his *Rio Grande's Last Race and other Verses* (Macmillan) are but vigorous bits of verse journalism, transcripts of racecourse humour, episodes of life in the backwoods. They invariably lay more stress upon the content of a story than upon the way in which it is told. The literary tradition has only filtered to them through the irregular channel of Mr. Kipling. It is not for nothing that their author is nicknamed "Banjo" Paterson. Occasionally, however, Mr. Paterson endeavours a higher flight, and interprets for us the heart and temper, and not merely the local colour, of

> The land where the kangaroo
> Barks loud at dawn, and the white-eyed crow
> Uplifts his song on the stock-yard fence,
> As he watches the lambkins passing hence.

It is the Australia of the second generation. Mr. Paterson is no exile, singing the song of nostalgia, as he painfully scrapes together the gold which is to take him back to town, "and all that ever went with evening dress." He is the free man of the free Commonwealth, conscious, not without pride, of filling his own place, and no mean place, in the order of things. He is an Anglo-Saxon, but no longer an Anglo-Saxon out of joint. He wears his rue with a difference.

> The narrow ways of English folk
> Are not for such as we;
> They bear the long-accustomed yoke
> Of staid conservancy:
> But all our roads are new and strange,
> And through our blood there runs
> The vagabonding love of change
> That drove us westward of the range,
> And westward of the suns.

We trace in him the growth of a new national sentiment, the dignity of a young people taking its place for the first time in the comity of the powers, and marking the grave occasion by the baptism of generous blood:—

> For the honour of Australia, our mother,
> Side by side with our kin from over sea,
> We have fought and we have tested one another,
> And enrolled among the brotherhood are we.
>
> There was never post of danger but we sought it
> In the fighting, through the fire, and through the flood.
> There was never prize so costly but we bought it,
> Though we paid for its purchase with our blood.
>
> Was there any road too rough for us to travel?
> Was there any path too far for us to tread?
> You can track us by the blood drops on the gravel
> On the roads that we milestoned with our dead!

Thus Mr. Paterson writes "Australia's marching song"—the 'Song of the Australians in Action.'

Signora Ada Negri holds, we believe, in the opinion of the critics of her country a high place among its modern poets. Her new volume of poems, entitled *Maternita* (Milan, Treves), may therefore, we presume, be taken as a fair specimen of what appeals to the modern Italian taste. Of the form it is, of course, impossible for a foreigner to express any judgment, though one might suppose that the frequent inversions—a trick which Italian poetry seems to have retained from the decadent days of the later cinquecentists—the habit of allowing the end of a line to intervene between an adjective and its substantive, and the mixture of rhymed and unrhymed endings in the same piece, would be unpleasing in any language. As to the contents, the epithet which would best express their spirit is one which has apparently become obsolete in the vocabulary of criticism, namely, morbid. A profound melancholy broods over almost every poem in the book. The author does not seem to possess a joyous note in her voice. Children sick or dead; one mother sitting at her solitary work mourning for a son who has had the misfortune to murder his king, and has suffered the penalty; another who shoots herself in order to be with her dead child: such are the pictures on which Signora Negri's

muse seems to dwell by choice. Through all runs an undercurrent of what it is the fashion to call "revolt." "E triste il tuo mondo," says the new-born infant; and if the world in Italy is at all like what is here depicted, he is justified in his remonstrance against being brought into it. The author does indeed look forward to a vaguely indicated day when every mother shall suckle her child in joy and peace, and weave round his breast as he grows up a firm corslet of senses uncorrupted; and when—an ideal curiously unlike that set before herself by the "new woman" whom we know—no woman shall have to leave her home and desert the cradle "for a law of servile toil," but shall be free to devote herself to the rearing of the hero. But this dismal insistence on the ills of life hardly seems the way to hasten that day's arrival.

AFRICAN LANGUAGES.

Bátū na Abūbuan Hausa. With Translation, Vocabulary, and Notes. By W. H. Brooks and Lewis H. Nott. (Oxford, University Press.)—The recent acquisitions of territory in Western Africa have given rise to a small but increasing demand for text-books of the Hausa language, which, owing to the commercial aptitudes of the Hausas, forms an excellent "circulating medium" from Sierra Leone to Lake Tchad, and even down to the Niger Delta. We have on previous occasions noticed Canon Robinson's 'Grammar,' 'Dictionary,' and 'Specimens of Hausa Literature,' which, with Mr. Miller's 'Hausa Notes,' make up pretty nearly the whole available material in this country, to which the little book now before us is a useful addition. "Texts," however fragmentary, of any non-literary language are a valuable aid to its acquisition, and it is to be hoped that the present publication may be followed by others on the same lines. The Hausa text was written by a native named Ibrahim, and though "no literary merit is claimed" for these little pieces on the 'Hausa War,' on elephant-hunting, agriculture, and kindred topics, yet they have an interest of their own, even apart from their linguistic value. It is a pity that the first-named is not fuller. It opens piously, thus:—

"I shall begin my discourse in the name of Allah. I shall discourse concerning the war of the men of Hausa and the men of Sokoto, the men of Gobir, Katsina, Zinder, and Margu. Sokoto was the town of Shehu dan Fodio; in his time there was no war, but in the time of his son Muhamman Bello there was; he made a war, he conquered Alkatawa."

This is the "Sultan Bello" who was visited by Clapperton in 1824.

The conclusion of the third section, which treats of the elephant, ostrich, giraffe, and buffalo, is a little enigmatical, except on the supposition that a moral, whether obviously apt or not, must be brought in at all costs:—

"So the buffalo, if it be hunted, is approached, shot with arrows, and its throat cut. It is flayed, and the hide taken and made into shields; the flesh is eaten or sold.

"Now I conclude. The fault of the young is indolence—the fault of the old is covetousness. I have no indolence, and you have no covetousness. What we point out to you take trouble to acquire. Finis."

We are a little puzzled by the phonetic directions in Mr. Brooks's introduction. We have no fault to find with the system of transliteration employed (based on that of Lepsius) in a work intended for students, though the diacritic marks render it somewhat complicated for use in schools. But we fail to understand how the three varieties of the vowel *a* are discriminated:—

"*a*.....as in English p*a*n, sh*a*ll, *e.g.*, Hausa *karami*, little.....

"*ā*.....as in Engl. b*a*d; not the Italian *a* in port*a*re.....

"*á*.....as in Engl. p*a*ssenger."

The first definition may pass if we understand it to mean the unaccented *a* in "sauce-pan," as usually pronounced, or in "shall" when spoken quickly and without emphasis; in fact, the sound indicated by Messrs. Vietor and Rippmann as *ə* ('Elements of Phonetics' in Dent's "Modern Language Series," p. 48). But with regard to the second, we find on the previous page that "a horizontal mark, *e.g.*, *ā*, implies that the vowel sound is dwelt upon and prolonged." We should not have supposed that the *a* in "bad" was "dwelt upon and prolonged," except as a very marked Northern and Midland provincialism. Surely it comes nearer to Vietor's *ae*. Again, wherein does the *a* in "bad" differ (in ordinary pronunciation) from the *a* in "passenger"? If there is a difference, is it not too subtle a one for use in a definition where broad and clearly marked distinctions are necessary? And are we to understand that "the Italian *a* in port*a*re"—or, let us say, the English *a* in "f*a*ther"—does not exist in Hausa? The absence of so elementary and universal a sound would be very curious. We think Mr. Brooks has scarcely got at the root of the matter in phonetics; otherwise he would not call the *e* in "l*e*tting" the "sharpened" form of that in "d*e*leting," or the *i* in "f*i*tting" of that in "f*i*ghting."

The beginner would probably be grateful for a little further assistance in the shape of a few lines of word-for-word translation on what used, we believe, to be called the Hamiltonian system; but the vocabulary is admirably done, and the book as a whole likely to be very useful. We are glad to see that the introduction concludes with a word of appreciation for the great services rendered to philology by Schön, the pioneer of Hausa studies.

Lipalo tsa Testamente e Khologolo is the Old Testament Lectionary in the Sechuana language—apparently a new translation, as it differs somewhat from the British and Foreign Bible Society's Sechuana Bible, which, if we mistake not, is Moffat's version, published in 1857. Moffat's work, monumental as it is, was more or less that of a pioneer; and perhaps the time has come to revise, if not to supersede it. We own that we prefer vernacular terms for the numerals and the cardinal points (as in the version now before us), even at the cost of a little cumbrousness, to *fori, faeve, noreta, souta*, &c., which seem to have been considered indispensable at an earlier date. Probably some differences are due to dialect. The Lectionary, if we may judge by the spelling adopted, has been executed under the same auspices (if not actually by the same hand) as Archdeacon Crisp's 'Notes towards a Secoana Grammar,' which professedly deals with the Serolong dialect, while the Bible Society's translation is in the Setlaping.

Dr. Cook's *Medical Vocabulary in Luganda* (S.P.C.K.) will be found extremely useful in the extensive region of Equatorial Africa where that language is understood. It is the usual experience of travellers that all natives assume them to be qualified practitioners, and expect relief accordingly. This little book gives in the modest compass of sixty-four pages a surprising amount and variety of information: a number of sentences to be used in "medical interrogation," a list of English equivalents for Luganda names of diseases, parts of the body, &c.; some notes on peculiar native diseases and their treatment (including one on the sleeping sickness which has attracted much attention of late years), and some useful prescriptions. A copy of the rules in force at the Mengo Hospital is added in the vernacular.

We have also received from the same Society the Rev. W. A. Goodwin's 'Notes on the Four Gospels' in Xosa (*i Vangeli Ezine*, &c.), the translation being the work of the Rev. R. Gasa, of Umtata; and a Swahili commentary on the Church Catechism—*Maelezo ya Katekisimo ya Kanisa*, emanating from the Church Missionary Society at Mombasa. This Society appears to be doing for the literature of the Mombasa dialect what the U.M.C.A. is doing for that of Zanzibar; but, so far as we have seen at present, its productions are fewer in number, and also have less variety than those of the Zanzibar press.

We have also before us *Ny Finoan'ny Filazantsara*, being a Malagasy version of Canon Mason's 'Faith of the Gospel.' Madagascar presents the interesting, though not altogether uncommon spectacle of a partial divergence between race and language; the former being a mixture of Bantu and Malayo-Polynesian, the latter Malayo-Polynesian only. The few Bantu-sounding words which we have been able to discover in MM. Boucabeille and Lavoipière's vocabulary are not enough to affect the general character of the language. The affinities of the latter are not so much with what we know as Malay (a comparatively recent linguistic development) as with ancient Javanese, the languages of the Philippine Islands, Fijian, and Maori. This fact comes out most strikingly in Dr. Codrington's interesting preface to his 'Mota Dictionary'; and he gives many examples of words in this Melanesian language which have cognates in Malay and Malagasy, as well as Maori and other Polynesian tongues.

The question of the Malayo-Polynesian language-family, and the three distinct races which it has, one may say, gathered into a sort of unity, is too vast for discussion here, but has some bearing on the last item of our list; and, in order to define more clearly the place of the latter, we may here quote Dr. Codrington's division of the "Ocean Family" into four branches:—

"1. The Indonesian group includes the language of Madagascar, with those of.....the Philippine Islands, Sumatra, Java, Borneo, Celebes, and of the islands eastwards towards New Guinea.

"2. The Micronesian group takes in the Caroline, Pelew, Marshall, and Gilbert Islands.

"3. The Melanesian languages are those spoken by the present inhabitants of the great chain of islands which extends from the east of New Guinea to New Caledonia, including Fiji.

"4. The Polynesian languages of the Eastern Pacific are well known as those of Samoa, Tonga, Hawaii, and the Maori of New Zealand."

The Solomon Islands come into the third of these groups, and various languages are spoken in them—among others, the Bugotu, in which several little books (a hymn-book, parts of the Old Testament, parts of the Prayer Book, the Epistles, and a Catechism) have just been published. It appears to be one of the languages which are more primitive than (*e.g.*) Tongan or Maori, and also somewhat mixed with Papuan elements. Whether it is the same as the "Buka" of Bougainville Island, of which Mr. Sidney Ray has given a vocabulary in the *Zeitschrift für afrikanische und ozeanische Sprachen* (vol. ii. No. 1, p. 54), we have been unable by comparison to determine. Dr. Codrington quotes from it several cognates with the Mota of Banks's Islands. Both in it and Mota we are struck with the frequency of consonantal endings, which are absent in Malagasy and Maori. With the materials at hand (we have never seen a Bugotu grammar or dictionary, and presume that none as yet exists, unless in manuscript) it is difficult to make any comparison of vocabularies; but from a cursory inspection of the first chapter of Genesis we may say that the word for a bird is the Maori *manu* (almost universal in the Pacific), that *boni* ("night") may be compared with *po* (*Hine-nui-te-po*), and *vaitugu* (a star) with *whetu;* while *bea* (water) is possibly cognate with *wai*. There are no sonant mutes (*b, d, g*) in Maori. But *popo* (heaven) cannot be forced into any analogy with *rangi*, nor *Horara* (sea)

with *Moana*. This kind of comparison is always unsatisfactory, however, without a competent knowledge of the two languages in question.

OUR LIBRARY TABLE.

Modern Poets of Faith, Doubt, and Paganism. By Arthur Lyttelton. (Murray.)—We have chosen the title on the cover of this book, in preference to that given on the title-page, in consideration of its greater brevity; but as a matter of fact it indicates the contents of less than half the volume. Besides studies of Tennyson, Browning, Matthew Arnold, Clough, Swinburne, Thomson, who are the representative poets in the classes named, there are papers on Carlyle and George Eliot; while perhaps the most striking piece in the whole collection is that with which it concludes—an essay on 'The Pagan Reaction under the Emperor Julian,' of which we are not surprised to be told that when it appeared in the *Church Quarterly* Gladstone wrote to ask the name of the author, the answer being, "You have not far to look." This essay, written at the age of twenty-eight, besides being remarkable for the unpretentious finish of its literary style, shows already many of the most characteristic traits of the future bishop—sound knowledge both of books and of men, clearness of conviction, coupled with perfect urbanity towards the convictions of others, and an entire absence of anything like "professional" bias. Julian has, for obvious reasons, been the subject of equally exaggerated eulogy and detraction, while the ordinary man has been perhaps inclined to shun him as something of a bore. The last impression, at any rate, will hardly survive a perusal of this essay forty pages long. In form a review of Dr. Rendall's well-known Hulsean prize essay, together with a French and a German work on a similar subject which appeared about the same time, it contains one of those presentments of a character which when once read leave the reader with the feeling that the person to whom they refer has become to him a living man at last. Julian the "apostate," Julian the enlightened free-thinker, may stimulate partisans; but Julian the pious Conservative, trying to set back the hands of the clock and revivify "a creed outworn"—still more, Julian with "the doubtful credit of having invented the religious difficulty in education"—touches a chord in all our hearts.

The purely literary essays, none of which, with the exception of that on Tennyson, was written after the author was thirty, show the same maturity of thought and manner, together with a sureness and independence in the literary judgments to which young men rarely attain. This maturity of mind is all the more remarkable—at all events to those who knew the Bishop of Southampton—from its association with what until his final breakdown seemed like inexhaustible youth. A serene and sedate youth, no doubt, it was; but there was so little sign of wear and tear about voice, demeanour, or features, that it is even now difficult to realize that when he died he had completed his fiftieth year. The loss of such a nature not to the Church only, but to the country at large—for if he had lived he would assuredly have been called before long to a post of wider influence than that of a suffragan bishop—is almost incalculable.

Next to the 'Julian,' perhaps the essay on Carlyle shows as much as any the writer's characteristic ability to put himself at a point of view differing widely from his own. With Carlyle's notions of religion he can have had no sympathy; with his general outlook on life very little. Yet he can write:—

"In Carlyle we recognize one of the world's teachers, for what he knew to be truths he could proclaim with a voice that men could not but listen to. The greatness of a teacher does not lie in the novelty of the truths which he knows, but in the force by which he constrains men to listen to him, and still more to believe him. Mr. Bagehot has said that the liking for Carlyle is a youthful taste, which wears off with years and experience. He did not recognize that to inspire the young is at least as great and valuable an achievement as to instruct the old."

Considering that to Carlyle's "inspiration" may be set down many of those aspects of political thought in recent times of which the writer least approved, we think this a generous appreciation. A great part of the essay, indeed, is devoted to refuting the description of Carlyle (due, by the way, as we have always understood, in the first instance to Gladstone) as "a second-rate man with a marvellous gift of expression."

Among the poets, while all the essays are suggestive and thoughtful, it is easy to see that Tennyson and Browning, "the poets of faith," were those by whom Lyttelton was most attracted, and whom he had pondered most deeply. It is somewhat curious that while the essay on Browning was written at the age of twenty-six, that on Tennyson represents the judgment of fifteen years later, though it may safely be said that to most lovers of poetry appreciation of Tennyson comes long before the taste for Browning; that the latter is as certainly the poet of the forties as the former is of the twenties. Yet here again the only difference to be noticed in the treatment is, perhaps, a slight tendency to emphasize Tennyson's weak point, the lack of creative imagination, while the other's uncouthness of form is condoned in consideration of "his intense desire to grasp the matter, to penetrate to the innermost meaning of the facts with which he is dealing." Of course, being written in 1878, the essay can take no account of the last five volumes which Browning produced; but we can recall nothing in them which could affect the general estimate. This will, we think, strike all readers who can disentangle themselves from the literary coxcombries of the moment as showing perhaps the most insight into Browning's mind and method of any study of the poet that has yet been written. The volume is introduced by a short memoir of the late Bishop, from the hand of his brother-in-law, the Bishop of Rochester. To those who were unacquainted with its subject it will do a little to explain why to those who had that privilege the news that he was stricken for death seemed to make the world grow colder and duller. The portrait which serves for frontispiece is, on the other hand, sadly inadequate, or has been most unsatisfactorily reproduced.

Gower: Selections from the 'Confessio Amantis.' Edited by G. C. Macaulay. (Oxford, Clarendon Press.)—This volume supplies an obvious want. The 'Confessio Amantis,' notwithstanding its unquestionable importance, has hitherto necessarily been excluded from the ordinary course of study in Early English literature, owing to the want of any satisfactory edition. A trustworthy text of the poem was for the first time given to scholars by Prof. Macaulay in 1901, but the price of the complete edition renders it unavailable for the great majority of students. These 'Selections' include extracts of considerable length from all the books except the seventh, and together with the summaries of the omitted portions they afford an adequate representation of the substance and manner of the entire poem. With characteristic diligence Prof. Macaulay has not been content to reproduce the text of his complete edition, but has transcribed *literatim* that of the Fairfax MS. Hence this volume is, so far as it goes, actually superior for some purposes to the larger work, in which *th* was printed for þ and *y* for ȝ, and the letters *j* and *v* were substituted for the consonantal *i* and *u* of the MS. The fresh collation of the MS. has, moreover, led to the discovery of a few trifling mistakes, which are duly corrected in this volume. The valuable introduction has been skilfully condensed, the section on phonology being somewhat improved in arrangement. The notes, being intended for younger students, are more copious than in the original edition. We note a puzzling misprint on p. xxxiv, where "cornþorwe" seems to be meant for *corn, borwe;* and in the foot-note on p. xxxiii "West Germanic *e*" should read West Germanic *ā*. The frontispiece contains reproductions of two miniatures from Bodleian MSS. representing the Confessor and the Lover of the poem, and Prof. Macaulay thinks it probable that in one of them the portrait of the Lover is meant as a likeness of Gower himself.

Women in the Printing Trades, edited by Mr. J. Ramsay Macdonald, and published by Messrs. P. S. King & Son, is an interesting volume of social research in the style of that with which Mr. Charles Booth has made us familiar. It will be of value to all those who are connected with any branch of the printing trade, and also to all who care for questions connected with the employment, the wage, and the trade-unionism of women, such as the position of women under Factory Acts. There is some little contradiction in portions of the volume before us, caused by a variety of opinion on the part of the investigators. The conclusions, on the whole, are similar to those which have been arrived at by H.M. inspectors and are put before Parliament annually in the report of the principal lady inspector, contained in the volume known as the Report of the Chief Inspector of Factories. The evidence goes to show that no appreciable disadvantage is caused by Factory Acts to women in their competition with men. Of 103 employers who expressed an opinion, twenty-six state that legislation has not affected the position of women, sixty that it has been beneficial, and seventeen that they are opposed to all such legislation as "grandmotherly." In another passage one of the seventeen has his opinions dissected in detail, and we find that he was in favour of legislation for the City of London, but opposed to it for Southwark. There are, of course, some curious pieces of information contained in this, as in all such volumes; for example, the temporary prosperity of the black-bordering trade, "owing to the South African war"; and the fact that many processes in connexion with the packing of Christmas cards may go on all night long, but if a ribbon has to be tied to each card they cannot, inasmuch as this is "preparation for sale," which becomes a factory process. One employer, trying to make his women work overtime in a branch of the mourning trade, makes a speech related by one of the women workers: "It is larks working late, and the governor he up and spoke to us so nice. He says, 'Girls, you won't mind doing a bit of overtime for the sake of our dear Queen?'" In a chapter which, Mr. Macdonald explains, is contributed by Mr. Stephen Fox, there is a certain want of clear condensation. The writer states the complaints of the employers with regard to the non-elasticity of the law as to hours, and begins sentences with such committing words as "It seems absurd" and "It appears to be a great hardship." When, however, we draw the conclusion that he is expressing his own views, we soon find ourselves startled by his giving the true reply to all that has been said:—

"Whether or not the law can be made sufficiently elastic to allow of greater freedom with regard to period of employment, overtime, and nightwork, raises difficult questions. No doubt it would be an advantage both to employées and employers, if the law could be made so elastic, but the difficulty of effective inspection would be so great as to outweigh any possible

advantage. The early history of factory legistion and its working shows clearly that the intention of the Act was defeated because employers could so easily evade its clauses."

In *Juniper Hall* (Lane) Miss Constance Hill has been fortunate enough to draw upon the resources of the Burney family for the compilation of a pleasantly gossiping book. It would appear as if Miss Hill, fresh from her inquiries into the life and associations of Jane Austen, had been led on to undertake something of the same kind on behalf of Fanny Burney. The existence of Juniper Hall, with its historic memories, offered a nucleus, and the result is very happy. In these pages, which are mainly, or largely, extracts from letters and documents of the time, the atmosphere of those closing years of the eighteenth century in that house of illustrious *émigrés* is faithfully rendered. Juniper Hall, near Mickleham, which remains with some modifications to this day, was selected in 1792 as the refuge for certain distinguished fugitives, including Malouet, Lally-Tollendal, De Narbonne, and others. In a cottage near by Madame de Broglie was settled; and by the oddness of chance the Duc de Liancourt was living close by Fanny Burney in Norfolk. Thus, while Fanny's sister, Mrs. Phillips, wrote from her cottage at Mickleham, acquainting the author of 'Cecilia' with the arrival of a M. d'Arblay among the refugees, Fanny herself was from Norfolk communicating to her sister M. Liancourt's desire to "meet M. d'Arblay, who was a friend and favourite of his eldest son." Fate seems to have been presiding at these meetings. Fate seems also to have been kind to the *émigrés*, who fell in with so gracious and hospitable a friend as Mr. Lock, of Norbury Park. It was to Mr. Lock's kind offices that they were obliged for their shelter at Juniper Hall, and he seems to have furthered their interests in every way. Indeed, the reception of the refugees by this little Surrey village was such as even to overshadow the benignity of the present *entente cordiale*. In the immediate neighbourhood of Mickleham is a house which is now styled Camilla Lacey. Here it was that Fanny wrote 'Camilla' after her marriage with D'Arblay, and this house was fitted up by the obliging Mr. Lock, whose family unhappily no longer possesses Norbury Park. Fanny joined her sister at the end of 1792, and lost no time in falling a victim to the fascinations of the strangers at Juniper Hall. These had been already augmented by the arrival of Talleyrand, who was, of course, not a French fugitive, and Madame de Staël. They were naturally very interesting figures, but our Burney's *affaire de cœur*, as she would have called it, is, of course, more arresting than any mere fortunes of fallen aristocrats. "M. d'Arblay," says she, after meeting him,

"is one of the most singularly interesting characters that have ever been formed. He has a sincerity, a frankness, an ingenuous openness of nature that I had been unjust enough to think could not belong to a Frenchman."

How deep that self-reproach must have cut! And what thrills must have been dictated by this romantic experience!

"M. d'Arblay came from the melancholy sight of departing Norbury to Mickleham, and with an air the most *triste*, and a sound of voice quite dejected, as I learn from Susanna; for I was in my heroics and could not appear till the last half hour. A headache prevented my waiting upon Madame de Staël that day, and obliged me to retreat soon after nine o'clock in the evening, and my *douce compagne* would not let me retreat alone. We had only robed ourselves in looser drapery when a violent ringing at the bell startled us. We listened, and heard the voice of M. d'Arblay, and Jenny answering, 'They 're gone to bed.' '*Comment?* What?' said he. '*C'est impossible.* What you say?'"

Jenny then repeated the melancholy news in bad French, and in spite of furious rain the admirer had to retire. It was obvious that M. d'Arblay was doomed, and it was not long before he made his formal proposal for Miss Burney's hand. She retired to Chessington, from which the gardens of Norbury could still be seen, to ponder over these agitations. But D'Arblay conquered despite the worldly wisdom of Dr. Burney, and the insignificance of Fanny's pension — 100*l.* a year as an ex-maid of honour. On July 28th, 1793, Fanny Burney became Fanny d'Arblay. It is a pleasant, pretty story, harmonizing well with the gentle author of 'Evelina,' 'Cecilia,' and 'Camilla.' Miss Hill has been able to make use of many unpublished letters, and also several unpublished portraits. That of Fanny herself is reproduced for the first time, and that of Mrs. Lock is singularly beautiful. The illustrations might conceivably have been better, but they are well enough in a distinctly attractive book.

It is now five years since the first volume of the Cambridge Grace Books saw the light, in the "Luard Memorial Series" of the Cambridge Antiquarian Society. That volume was edited by Mr. Stanley Leathes, whose introductory remarks stand as a model of what such a preface should be. Mr. Leathes's multifarious labours in other fields have not permitted him to continue the work, and it is only fair to assert that no one in Cambridge could be better suited to carry it on than Miss Mary Bateson. *Grace Book B*, Part I. (Cambridge, University Press), contains the Proctors' accounts and other records of the University from 1488 to 1511. 'Grace Book B' does not greatly differ from its predecessor, except in size, in consequence of which it is divided into two parts to be issued separately. The whole volume will bring us down to 1549, and the second part is announced to appear in the current year. The present text has been collated with the original by Mr. F. E. Bickley. The index is a great improvement on that in the previous volume, but still not perfect; as, indeed, no index can be. It will be some time before we are able to realize the full value of these documents, which are so very full of matter in some ways, so very jejune in others. But the volume does credit to the society which has issued it, to the University, and to its editor.

In Old Alabama, by Anne Hobson (Grant Richards), consists of ten short stories and forty or fifty plantation songs, and is dedicated to the author's brother, Richmond Pearson Hobson. Readers with a taste for dialect will find a feast to their liking here, but those who do not care for it are warned that there is hardly a word in this book spelt in the ordinary way. Indeed, the author seems to have felt that ordinary spelling, even in the case of the simplest word, would destroy the verisimilitude of her work. We cannot see that any object is served by this sort of thing, unless it be that of making the stories more difficult to read. For the rest, the author displays photographic industry in these narratives, rather than the art of selection or the story-telling gift. They are the simplest sort of sketches, and sometimes all but pointless, but one feels that they are real pictures of negro life. Their fault is that they contain so much that is not really essential, but only tiresome. The songs should be useful to collectors of such things, because, if not in themselves interesting, they are obviously real, and a far cry from the sugary stuff put forward in "coon songs" in England.

The *Library*, No. 16, contains the last article written by Mr. Proctor, a review of a foreign history of 'The Early Printers of Köln,' which is a perfect model of masterly and appreciative criticism. Mr. Proctor takes the results of this work, and shows, for example, how the Theodoricus "infra sedecim domos" is proved by it not to be the Theodoricus Rood de Colonia who printed at Oxford. Useful hints are given as to his own method of working in the note on the 'Rhetorica' and elsewhere in the article. No bibliographer interested in incunabula can be without it. Another interesting article is an attempt to describe and estimate the number of scientific works printed in the fifteenth century. The mediæval classification of science is adopted, and the final estimate arrived at is that probably there are over 30,000 incunabula, and that about 1,800 of these would fall within the wide definition of mediæval science. Mr. Rivington supplies some notes on the Stationers' Company, with facsimiles of some Shakspeare entries; and Mr. Plomer gives an interesting account of the trade of a Chester bookseller at the close of the seventeenth century.

No. 17 of the *Library* contains the first part of a biography of Mr. Proctor, from the pen of his friend and colleague Mr. Pollard, which brings home in a very striking way the loss bibliographical science has suffered in his untimely death. It contains the only portrait of him known to exist, and some account of his early work as an undergraduate at Corpus in his college library and in the Bodleian. Even at this time the scheme of his great 'Index' was well advanced. He joined the British Museum staff in 1893, and was soon employed in his own particular speciality. His most notable official task was the preparation of the article 'Liturgies' in the Museum Catalogue. Mr. Pollard follows the development of his career step by step to the publication of his 'Index,' and on to the end. We feel personally obliged for this article, which contains many charming passages calling attention to sides of his character hardly suspected by many of those who already regarded him as a master. Another important article is that on 'The Perceval Legend in Literature,' by Miss Weston, which deals mainly with the Gerbert continuation found in MS. Bibl. Nat. f.f. 12576. There is a note on an ingenious method of reproducing water-marks by Mr. Redgrave, and an article, from the publishers' point of view, on the question of selling net books to libraries at a discount, by Mr. MacLehose.

It is with somewhat envious feelings that the average "professionizing moral man" turns over the pages of Canon Rawnsley's latest book, *Flower-Time in the Oberland* (Glasgow, MacLehose). Even without the encouragement of Ruskin, he knows quite as well as the fortunate author

"how much the lovers of springtide flowers can lose by postponing their journey to the Oberland [and to any other Alpine region] till the blossom has gone from the vales, and the snows have faded from all the lower heights."

In days of greater freedom and less responsibility he may himself have seen the Swabian shore of the Boden See resplendent with some forty miles of blossoming orchards, or Pyrenean valleys gay with more narcissus than even the depredations of English florists can sensibly diminish, or marched delicately over Dolomite pastures and alps, where all the colours of the limner's palette would be "overcome as is the less by the greater." It is no cold blood about the midriff that hinders him from attaining to these parts of nature, and compels him to take his holiday at a time of year when prospects please least and man is most pervasive. So he murmurs his "O fortunatos nimium," and, as the next best thing, tries to revive old memories in the pages of the poetical Canon. Besides the enhanced pleasure to the lover of scenery, a holiday taken out of the regular "tourist-season" has the further advantage that it enables the visitor to make some acquaintance with the daily life of the people. We are apt to forget that Switzerland, besides being the "playground of Europe," is the home of a vigorous and diversified national life, in which all manner of problems, social,

political, religious, which still vex the souls of statesmen and thinkers in more populous and more conspicuous states, have been faced, and in many cases quietly solved, without the entire disappearance of the primitive ways which make life picturesque. Of these no less than of natural beauties Canon Rawnsley is a careful and appreciative observer, and his book may be commended to those who only know Switzerland in its mountain resorts, and there only in the month of August.

Mrs. Aubrey Le Blond (better known as Mrs. Main) has compiled, and Mr. Fisher Unwin has published, under the title of *Adventures on the Roof of the World*, another volume of Alpine narratives, mostly selected from the *Alpine Journal* and other sources, which, though familiar enough to those who make a study of such matters, she believes, perhaps rightly, to be rarely seen or explored by "the non-climber." One might have supposed that the non-climber would also have made no great demand for an anthology culled from their pages; but as it is barely a year since the same competent hand produced a similar work through the medium of the same judicious publisher, one must assume that the doings of the climbers arouse interest even where they fail to kindle emulation. It is true that in her present collection Mrs. Le Blond has not confined herself to what Germans call "Technik," but has introduced a good many adventures which derive their interest from circumstances over which the human players in the game had the smallest possible amount of control. Thus we have the remarkable story of the Piedmontese household which in the spring of 1755 passed a month buried under an avalanche—not exactly on the roof of the world; two well-known narratives of experiences from lightning on mountain-tops; the true history of the destruction by a landslip of the village of Elm, the worst disaster of the kind which has occurred in the Alps since the famous catastrophe of the Rossberg; one or two incidents of ballooning in the Alps, including the most pitiful tale of Capt. Charbonnet; and, of all curious things, a serious adventure with eagles. The only criticism we would make is on the arrangement of the chapters. Would it not have been better to put the 'Terrible Experiences' at the beginning, and reserve the consoling chapter, which tells of the resource and promptitude of guides, for the conclusion? As it is, the reader is left with an impression of danger and disaster which may tend to defeat the laudable object with which the book has been given to the world. It is no use to preach prudence in mountaineering if you frighten people off the mountains altogether. The volume is embellished—one can hardly say illustrated—with numerous "process" cuts from photographs, a feature of which we confess to being a little tired.

Two big volumes reach us from Messrs. Archibald Constable & Co. on *American Tariff Controversies in the Nineteenth Century*. They are from the pen of Dr. Stanwood, and deal most clearly with American tariff history from the Protectionist side.

Mr. R. C. Hawkin, as secretary of the Eighty Club, is responsible for the publication by Messrs. King & Co., under the title *The Liberal View*, of a little volume of articles by Sir William Harcourt and nine other members of Parliament, two peers, four Liberal candidates, and one other gentleman, on various points in the programme of the Opposition. They are, in fact, essays which were published in a great number of provincial and colonial newspapers. The democratic principle of alphabetical order puts Lieut. Bellairs first, and Dr. Macnamara, Mr. Moulton, Mr. Herbert Paul, Sir Robert Reid, and Mr. Herbert Samuel at the end of the volume, the peers and privy councillors being mostly in the middle. There is nothing specially suitable to our non-party columns in this book, but nothing that is open to censure or, indeed, to much criticism.

Messrs. Finch & Co. send us the *Works of Shakespeare* in three volumes, a division we strongly approve, a fourth, of the same neat format, being Mr. Sidney Lee's well-known *Life* of the poet, revised for the occasion, with a new preface. Each volume has endpapers of Shakspearean interest and a portrait of Shakspeare, while the third, in addition, contains a very useful glossary. Altogether this "Hampstead Edition" ought to win its way into public favour.

We are glad to see a third edition, enlarged to 235 pages, of Mr. Nield's most capable *Guide to the Best Historical Novels and Tales* (Elkin Mathews).

Mr. Lane has just published in his "New Pocket Library" *Typee*, which should be popular in this well-printed and handy form. Some notes on 'Melville and the Marquesas,' added by Miss M. C. Balfour, are of high interest, while Mr. Clark Russell commends the volume and the author. His reputation hardly needs comment to the discerning.

We have on our table *The Rise of English Culture*, by E. Johnson (Williams & Norgate), —*Tacitus: Agricola*, edited by G. Norwood and A. F. Watt (Clive),—*The Stock Exchange*, by C. Duguid (Methuen),—*Notes on the Cathedrals* (Sonnenschein),—*The Dread Inferno*, by M. Alice Wyld (Longmans),—*A Dangerous Quest*, by F. E. Young (Long),—*The Day before Yesterday*, by S. A. Shafer (Macmillan),—*The Prisoner's Secret*, by J. K. Leys (Ward & Lock),—*The Fruit of the Vine*, by E. Pugh (Long),—*The Rough Torrent of Occasion*, by H. M. L. Lanark (Greening),—*One London Season*, by C. Fisher (Blackwood), —*The Never-Never Land*, by W. Barrett (Nash),—*Froth* (Edinburgh, Morton),—*The Testimony of the Suns, and other Poems*, by G. Sterling (San Francisco, Wood),—*The Union of Science and Religion*, by E. P. Frost (Simpkin),—and *Daylight for Japan*, by F. Awdry (Bemrose). Among New Editions we have *A History of Rome, 44 B.C.—138 A.D.*, by A. H. Allcroft and J. H. Haydon (Clive),—and *Reading Abbey*, by C. Macfarlane (Routledge).

LIST OF NEW BOOKS.

ENGLISH.

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Awdry (Frances), Daylight for Japan, cr. 8vo, 3/6
Edwards (C.), The Hammurabi Code and the Sinaitic Legislation, cr. 8vo, 2/6 net.
Newbolt (W. C. E.), Prayers, Psalms, and Lections for the Household, cr. 8vo, 2/6 net.
Stubbs (W.), Visitation Charges, edited by E. E. Holmes, 8vo, 7/6 net.
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International Law Association, Report of Conference at Antwerp, 1903, 8vo, 3/6 net.

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FOREIGN.

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General Literature.

Aigremont (P. d'), Suprême Victoire, 3fr. 50.
Bouvier (J.), Nos Bons Curés, 3fr. 50.
Bridier (L.), Salmigondis, Series 4, 3fr. 50.
Schlicht, Erstklassige Menschen, 5fr.

WYNKYN DE WORDE AND BENEDETTO DA ROVEZZANO AT WESTMINSTER.

British Museum, March, 1904.

By the kind permission of the Dean of Westminster I am sending for publication two interesting and valuable discoveries, which I have lately made in the Chapter Muniments at the Abbey, among a bundle of apparently useless fragments. The first relates to Wynkyn de Worde, Caxton's assistant and ultimately his successor, and is supplementary to the two papers which I published in the columns of the *Athenæum* on March 25th, 1899, and February 10th, 1900.

I append the text of this fragment, which has been badly mutilated by beetles. The extent of the mutilations is approximately indicated by the number of dots in each instance :—

.....et Elizabeth vxorem eius ex parte
.....solar' superedificat' situat' in.....
..... beth quam Willelmus Belrynger
.....magnum Belfrey dicti monasterii et vnam
.....[di]ctis Winando et Elizabeth execut[oribus] et
.....et conventui et successoribus suis vel Sacriste monasterii predicti.....Natiuitatis sancti Johannis Baptiste et sancti.....sumptibus suis propriis et expensis tociens quociens...ctis Abbati, Priori et Conventui et successoribus suis aut Sacriste Monasterii...[i]mpedimento predictorum Winandi et Elizabeth executorum seu assignatorum...Elizabeth executoribus seu assignatis suis aliquos fugitivos siue...[d]uos dies post debitam premonicionem inde eisdem Winando et...[El]izabeth post eorum decessum cessacionem, concessionem seu dimissionem...termini predicti absque noua concessione dictorum Abbatis Prioris et conventus...ict' executor' assignat' seu assignat' in eorum nomine proprio vel eorum...alicuius in predictis duobus tenementis cum ceteris premissis. Et predicti...sub forma omnium conuencionum in hiis indenturis contentarum...aut assign' dictorum Winandi et Elizabeth post eorum decessum dict'...clamei siue status eorum in dictis duobus tenementis cum ceteris

premissis supradictis...[suf]ficiens reparatio in dictis duobus tenementis cum parva domo et camera ...ctas contra privilegia et consuetudines dicti Sanctuarii in dicta...dicti qui pro tempore fuerit extunc bene licebit prefatis Abbati.....dictosque Winandum et Elizabeth executores et assignatos suos...[Wina]ndo et Elizabeth executoribus et assignatis suis modo et forma superius.....Elizabeth hiis indenturis alternatim sunt appensa et .....Regis Edwardi quarti post conquestum decimo nono [March, 1479—March, 1480.]

The second paper, which was torn nearly in two, and very decayed, is extremely important, as supplying us with the name of the Italian sculptor, Benedetto da Rovezzano, who set up the Lady's altar in the Lady Chapel at the Abbey. It has apparently been hitherto unknown that this eminent artist worked at Westminster, though his work at Windsor is well known, where he began a tomb for Wolsey, on whose disgrace Henry VIII. quietly appropriated it and ordered the sculptor to complete his work. The marble sarcophagus now serves for the monument of Nelson in St. Paul's Cathedral Church.

I submit a copy of this document, of which the last two lines are in the hand of Benedetto:

This bill made the xxii daye of August the xviiith yere of the revng of Kyng Henry the viiith, wytnessyth that I Benedic Dorovezano sculptour haue receyvyd of the reuerent Father in God John abbott of Westminster by thandes of Dan John Fulwell his chappleyn—xl*i.* *vs.* for the ii^{de} payment for settyng vpp of our ladyes awlter in our lady chappell in party of payment of xxxiii*li.* xv*s.* In wytnes wherof I the seyd Benedic haue subscribyd this bill with myne owne hande the day and yere aboue wryttyn.

Io Bendetto Darouezano i schultore o riceuto ogi questo di 22 dagosto duchati cinquanta.

Edward J. L. Scott, D.Litt.

THE LITURGICAL LIBELLUS OF ALCUIN.

Fulbourne, Cambridge.

I desire, with the Editor's permission, to call attention to a curiously neglected problem, and to my proposed solution of it.

In the second decade of the ninth century a Libellus Sacramentorum, claiming to be Gregorian, and now known through the editions of Pamelius (Cologne, 1571) and Muratori (Venice, 1748), had already come into existence in the Frankish kingdom, but at what precise date is not known. It was unsuited, however, to the requirements of the Frankish clergy; it belied the promise of its title, a title that would seem to have been borrowed from a conspicuously dissimilar, but hybrid, collection already in use; and in all probability it would soon have dropped out of sight, had it not been opportunely reinforced by an appendix copious enough to float it into general acceptance. Henceforth, therefore, the Libellus and the appendix appeared as portions of one and the same volume, coupled yet held apart by an intervening *præfatiuncula*, the opening words of which are "Hucusque præcedens sacramentorum libellus a beato papa Gregorio constat esse editus."

Interpreting these words as the record of a fact, not the statement of an inference, some recent writers have assumed the Libellus to be identical with a book that Pope Hadrian I. sent to Charles the Great in, or possibly a little before, the penultimate decade of the previous century. But the assumption has no claim to credence; because Charles had asked the Pope for a *sacramentarius immixtus*, and there is no reason to believe, but rather the contrary, that what Hadrian sent was the sort of "unmixed" thing the King of the Franks wanted, even if it was "unmixed" at all; because, more specifically, the doctrine is what I call it, merely an assumption, the Libellus never having been searched, or, if searched at all, searched in vain, for evidence in favour of it; and, thirdly, because the only external evidence we have diametrically contravenes it. I refer to a strangely overlooked—not to say neglected—passage in the 'Micrologus' (Migne, cli. 1020), which would seem to be peculiarly worthy of consideration by the learned, inasmuch as it is the dictum of a scholar who, familiar with his subject, takes care so to write about the Libellus as if he thought the passage I have just cited to be equivocally phrased, and who, while doing this, sets upon record no mere *ipse dixit* of his own, but the tradition of his Church and country, the Church and country whose special inheritance the Libellus was. Writing of Alcuin, who was sometimes called "Albinus," he says:—

"Fecit tamen idem Albinus in sancta ecclesia non contemnendum opus, nam Gregorianas orationes in libris sacramentorum collegisse asseritur, paucis aliis adiectis quas tamen sub obelo notandas indicauit. Deinde alias orationes, siue præfationes, etsi non Gregorianas, ecclesiasticæ tamen celebritati idoneas, collegit; sicut prologus testatur quem post Gregorianas orationes in medio eiusdem libri collocauit."

Where I note (i.) that the very book which Alcuin, in the words I cited just now, alleges to have been "evidently"—*constat*—set forth by St. Gregory is declared to be a collection of prayers culled—*collectæ*—by none other than Alcuin himself, and (ii.) that, although at the end of the second sentence the writer calls the complex whole a book—*in medio eiusdem libri*—yet in the first sentence, where he is dealing with the Libellus only, he employs the plural number and speaks of books—*in libris sacramentorum collegisse asseritur*.

What, if any, was to scholars of the early Middle Age the precise criterion of an *oratio Gregoriana* it would perhaps be impossible to ascertain; but in the hope of reconciling the seeming contradiction between Alcuin and the 'Micrologus,' I propose, first, to examine the subject-matter of their difference, the Libellus itself; and secondly, since liturgical books in the early Middle Age fell into the two main categories of Gelasian and Gregorian, to compare this "collectio orationum Gregorianarum" with the only extant document that claims closely to approach the ideal of a Gelasian sacramentary—I mean MS. 316 of the Queen of Sweden's library at the Vatican. The two documents were published together by Muratori in the year 1748, and I use his edition of each.

I find, then, upon making a careful stichometrical analysis of the Libellus, that it resolves itself into thirty-eight sections, each of which contains an integral number of *missæ* or other items; and that, if we make some very slight allowance for ornamentation in the first section, no fewer than four-and-twenty of the thirty-eight have, each of them, the value of a multiple of 380 letters or thereabout. A glance at the sections of the subjoined table which I have marked with an *a* will show what I mean. The references in the second column are to Muratori's Gregorianum, Venice, 1748:—

Number of Section.		*First Item of Section.*	*Textual Values in Libellus and Prototype.*	
			An initial leaf	} I.^{10}
i.	7	Christmas Eve (*a*)	$38+4543=4581=12\times381\frac{3}{4}$	
ii.	12	St. Stephen (*a*)	$2275=6\times379\frac{1}{6}$	
iii.	15	St. Silvester	$2661\ [+376=3037=8\times379\frac{5}{8}$	II.^{4}
iv.	18	St. Felix (*a*)	$2281=6\times380\frac{1}{6}$	} III.^{6}
v.	21	St. Vincent (*a*)	$2277=6\times379\frac{1}{2}$	
vi.	24	St. Valentine (*a*)	$4560=12\times380$	IIII.^{6}
vii.	30	First Monday in Lent (*a*)	$7609=20\times380\frac{9}{20}$	V.^{10}
viii.	41	Mid-Lent Thursday	$8193\ [-582=7611=20\times380\frac{11}{20}$	VI.^{10}
ix.	52	Monday in Holy Week	$2895\ [+906=3801=10\times380\frac{1}{10}$	}
x.	55	Benedictio Chrismatis (*a*)	$1517=4\times379\frac{1}{4}$	} VII.^{8}
xi.	56	Exorcismus Olei (*a*)	$761=2\times380\frac{1}{2}$	
xii.	57	Good Friday (*a*)	$3041=8\times380\frac{1}{8}$	}
xiii.	60	Benedictio Salis	$997\ [-236=761=2\times380\frac{1}{2}$	} VIII.^{6}
xiv.	61	Abrenunciativus (*a*)	$762=2\times381$	
xv.	61	Lessons and Prayers (*a*)	$1142=3\times380\frac{2}{3}$	} VIIII.^{6}
xvi.	63	Benedictio Fontis (*a*)	$3412=9\times379\frac{1}{9}$	
xvii.	65	First Easter Mass (*a*)	$3816=10\times381\frac{3}{5}$	} X.^{10}
xviii.	69	Monday Prayers (*a*)	$3780=10\times378$	
xix.	74	Friday Prayers (*a*)	$1518=4\times379\frac{1}{2}$	}
xx.	76	Orationes Paschales (*a*)	$1521=4\times380\frac{1}{4}$	} XI.^{6}
xxi.	77	Orationes Paschales (*a*)	$1520=4\times380$	
xxii.	79	SS. Tiburtius and Valerian	$4520\ [+758+370+440=6088=16\times380\frac{1}{2}$	XII.^{8}
xxiii.	85	Ascension Day (*a*)	$1525=4\times381\frac{1}{4}$	}
xxiv.	87	Lessons and Prayers (*a*)	$1903=5\times380\frac{3}{5}$	} XIII.^{6}
xxv.	89	First Whitsun Mass (*a*)	$1142=3\times380\frac{2}{3}$	
xxvi.	90	Second Whitsun Mass (*a*)	$1526=4\times381\frac{1}{2}$	} XIIII.^{8}
xxvii.	92	Wednesday in Whitsun Week	$4819\ [-271=4548=12\times379$	
xxviii.	99	Prayers: St. John Baptist	$1601\ [-421-420=760=2\times380$	}
xxix.	101	St. Peter (*a*)	$1525=4\times381\frac{1}{4}$	} XV.^{8}
xxx.	103	Prayers: St. Paul	$3270\ [+525=3795=10\times379\frac{1}{2}$	
xxxi.	108	St. Stephen, Bishop	$4253\ [+326=4579=12\times381\frac{7}{12}$	} XVI.^{8}
xxxii.	113	Vigil of Assumption	$1084\ [+437=1521=4\times380\frac{1}{4}$	
xxxiii.	115	St. Agapitus	$4916\ [+410=5326=14\times380\frac{3}{7}$	} XVII.^{10}
xxxiv.	121	Ember Season (*a*)	$2292=6\times382$	
xxxv.	124	SS. Cosmas and Damian	$5709\ [-363=5346=14\times381\frac{6}{7}$	}
xxxvi.	132	St. Andrew (*a*)	$1140=3\times380$	} XVIII.^{10}
xxxvii.	133	Advent Sunday	$735\ [+410=1145=3\times381\frac{2}{3}$	
xxxviii.	135	Third Sunday in Advent	$3229\ [+579=3808=10\times380\frac{4}{5}$	} XVIIII.^{6}
			Final leaf	

I note, further, that some of the totals are quadrupled multiples of 380 or thereabout, whilst those that are not seem to conspire with their neighbours to produce such multiple. Thus the seventh section would seem to represent twenty pages, or a fivefold fasciculus, and the sixth a *ternio*, an earlier *ternio* being formed by the fourth and fifth; while we have but to picture to ourselves a volume with its first leaf left textless for the accommodation of a title, and that leaf becomes one of ten in a folding of five membranes, the remaining nine of which held the first and second sections.

To be in keeping, therefore, with its neighbours, section iii. should have some ($8\times380=$) 3,040 letters, instead of 2,661; and the desired result will be obtained if, on the hypothesis that something has been elliminated from an earlier and underlying document, we turn to fully equipped Gregoriana like Di Azevedo's Missal, p. 27, or the Canterbury Missal of MS. C.C.C.C. 270, p. 15, and take thence the numerical value of a mass held by them in common with the Queen of Sweden's Gela-

sianum. That composition, in 376 letters, is the first of a small but sparsely distributed series of *missæ* claimed by both classes of sacramentary, and I propose to call them "doubly allotted" *missæ*. Adding, then, to the actual value of section iii., as given in the foregoing synopsis, that of this doubly allotted *missa*, but setting a square bracket before it for the sake of clearness, I find that the aggregate suffices to fill a quire; thus, 2661+376=3037=$8\times379\frac{3}{8}$.

Hence it would seem as if, in dealing with the Libellus itself, we were also dealing with an earlier and carefully constructed book of which it is a retrenched recension. The inference is amply justified; for though the Libellus professes (Mur. Greg., 106) to observe the "Natale SS. Felicis, Simplicii, Faustini et Beatricis," it has only the *missa* of the first of those saints, not that of the others; and this is, in its turn, a member of that doubly allotted group in which I am interested, being held by Canterbury, p. 100, and Di Azevedo, p. 240, on the one hand, and on the other, by Reginensis, p. 657. Its numerical value raises the total of section xxx. to (3270+525=3795=) $10\times379\frac{1}{2}$ letters. This, too, I set in the synopsis, placing a square bracket before it.

In like manner, the doubly assigned *missæ* for the octave of St. Laurence (Mur. Gel. 662, Cant. 105), for the Passion of the Baptist (Mur. Gel. 665, Cant. 107), and for St. Thomas (Mur. Gel. 676, Cant. 126), raise the respective totals of sections xxxii., xxxiii., and xxxviii. to (1,084+437=) 1,521, (4,916+410=) 5,326, and (3,229+579=) 3,808 letters, each of them a multiple of 380 and a fraction. Nor need there be a doubt that if we could see the book which Alcuin used as criterion for purging the prototype of its "gelasianisms," we should find that it had that very mass for St. Damasus which seems three centuries later to have perplexed the monks of St. Augustine's, Canterbury (see Cant. p. 125, n. 4). The value of that mass raises the numerical aggregate of the last section but one to (735+410=1,145=) $3\times381\frac{3}{8}$.

Section xxii. gives additional illustration of the way in which I conceive the compiler of the Libellus to have dealt with the prototype. Two concurring anniversaries may be celebrated by as many masses, one for each; or by one mass common to both. On the 12th of May the Libellus (Mur. Greg. 84) takes neither course. It assigns his own proper *missa* to St. Pancras, leaving the other two saints of the day, Nereus and Achilleus, without even so much as a nominal recognition in the title. When, therefore, I find that the Queen of Sweden's Gelasianum (Mur. Gel. 646) not only recognizes SS. Nereus and Achilleus, but gives them the same mass as fully equipped Gregoriana like the Canterbury book, p. 88, I once more infer that the compiler of the Libellus has been eliminating on the score of double assignment. And I draw the same inference from a like coincidence on the Vigil of the Ascension (Mur. Gel. 588, 589; Cant. 50). The totals of these two doubly assigned items raise the aggregate of section xxii. to (4,520+370+440=) 5,330 (=$14\times380\frac{5}{7}$) letters.

This is interesting but insufficient; for, as will be observed in the synopsis, section xxii. is preceded by three complete fasciculi and followed by a fourth, and should therefore comprise not fourteen paginal units, but sixteen at the least. I deal with the difficulty thus: The author of the 'Micrologus' (Migne, cli. 1018c) tells us that although the *Pascha annotinum*, the anniversary of the previous year's Easter, was but little kept in his time, there were *authentici libri* that appointed it to be observed. When, therefore, I note (i.) that, though Muratori's MS. of the Libellus did not include it, it was in the MS. used by Pamelius (Liturgicon, ii. 283), and that its place in Pamelius corresponds with the junction of sections xxi. and xxii. of my synopsis; (ii.) that all the constituents of its mass are in the Queen of Sweden's Gelasianum (Mur. Gel. 579), where they occupy a like place and serve a like purpose; and (iii.) that they have the textual value of two pages, I infer that Muratori's MS. attests the statement made in the 'Micrologus,' that the Pamelian MS. was the more conservative of the two, and that, if we are to reconstruct the prototype of the Libellus, we must make it include the *missa* of that remarkable anniversary as the first of its items. Setting down the aggregate values of the *Pascha annotinum* and the two double allotments just discussed, I find that they amount to (758+370+440=) 1,568, which, when added to 4,520, gives a total for the fully reconstructed section of (6,088=) $16\times380\frac{1}{2}$ letters, or the value of a quire.

I now turn back to section ix. On Maundy Thursday Muratori's Libellus (Greg. 54) exhibits a peculiarity which that scholar has been punctilious enough to transmit to us. I mean the derelict rubric 'Præfatio.' It is derelict, for no Preface follows; but it tells its tale. The expunged constituent (see Cant. 36) contains 906 letters, which, when added to the 2,895 of the Libellus, gives us an aggregate of (3,801=) $10\times380^{1}/_{10}$ letters for the ninth section of the prototype.

In section xxxi. and on the Feast of St. Sixtus (Mur. Greg. 109) we again encounter a derelict rubric left by the elimination of the Præfatio Uuæ. Where to find that Preface I know not; but I happen, when engaged in a collateral inquiry some months ago, to have then estimated its value at some 326 letters. Nor can I have been far from the truth, for a constituent of that length would raise the total of the section to (4,253+326=4,579=) $12\times381^{7}/_{12}$.

Such, then, if we would redress the Libellus to its earlier estate in the prototype, are the restitutions that we must introduce into it. They are eleven in number.

On the other hand, there are six items which, whenever they may have been added, must be theoretically eliminated if we are to know precisely what the prototype was like. One, in section viii., is the mass (Mur. Greg. 51) "quando eleemosyna datur" in Passion week, for which Alcuin himself makes a nebulous apology in the *præfatiuncula;* another is the obviously intrusive "Deprecationem" *missa* in section xxvii. (Mur. Greg. 95); another, in section xxxv., is the item in honour of St. Martin (Mur. Greg. 128), referable, it may be, to Alcuin's preferment at Tours in or about the year 796. These eliminations reduce the sections affected by them to (8,193−582=7,611=) $20\times380^{11}/_{12}$, (4,819−271=4,548=) 12×379 and (5,709−363=5,346=) $14\times381^{6}/_{7}$ letters respectively; and if we regard the Benedictio Salis after the Good Friday prayers (Mur. Greg. 60) as adventitious we reduce section xiii. to (997−236=761=) $2\times380\frac{1}{2}$ letters. Of the remaining additions to the prototype one is the mass (Mur. Greg. 100, 101) discussed at pp. c–cii of the preface to my Canterbury Missal, and the other that in honour of SS. John and Paul. The absence of this last from the prototype, no less than its presence in the Libellus, opens out an exceedingly interesting field of inquiry, but one on which considerations of space forbid me to enter in the present communication. Their united values (421+420=841) reduce the numerical total of section xxviii. from its 1,601 letters in the Libellus to (760=) 2×380 in the prototype.

But little need be added to this remarkable and self-elucidating evidence, and it shall be briefly phrased.

1. The minute fidelity with which in response to my hypothesis Alcuin's Libellus reinstates itself into a prototype whose every page forms part of a carefully planned series of distinct fasciculi asserts the truth of that hypothesis, and proves the Libellus to stand to the prototype in the relation of a later to an earlier redaction.

2. The trend and tendency of such evidence as lies outside the scope of the present communication serves to prove that the earlier redaction was the outcome of the application to the traditional Gregorianum of the Roman Church of a depletory test deemed to be Gelasian, or at any rate præ-Gregorian; the later redaction resulting from the application, as test, to the prototype itself of a Gelasianum in many respects like the Queen of Sweden's codex.

3. Even the prototype must have been a comparatively new book in the early years of the ninth century; and if it be true that the liturgical cultus of St. Agapitus (Mur. Greg. 115) and of St. Sabina (*ib.* 116) is not older than the year 795, the interval between it and the Libellus cannot consistently with the evidence have been a long one.

But, whatever be the truth as to this last particular, there cannot be a doubt that if either of the seemingly contradictory statements concerning the liturgical Libellus of Alcuin is to have our implicit credence, it is the statement contained in the 'Micrologus,' and that Alcuin's remarkable "constat esse editus" in the "Hucusque" clause of his *præfatiuncula*, in order to be set in co-ordination with it, must be regarded as the writer's verdict on his own academical exploit, with perhaps an implied reference to the prototype of which it was a recension, and an oblique censure on the homonymous hybrid mentioned in my opening paragraph.

Martin Rule.

EARLY ENGLISH CHARTERS CONNECTED WITH BOULOGNE.

The Academic Society of Boulogne, which deserves to rank high among the learned academies of France, has published, since its foundation in 1864, twenty-two volumes of memoirs and six of bulletins. Although it has sustained a great loss through the death of the erudite Abbé Daniel Haignéré, editor of St. Bertin's Cartulary, it has regained life and strength by the admission of some very able writers. Some of them have lately undertaken the preliminary work of gathering all the charters connected with the history of Boulogne, from the eleventh century down to 1550. It is said that they will have to publish more than 2,000 charters, long and short, mostly from the originals.

What is certain is that one of the members of that scientific body has been for some time in London, engaged in the transcription of many of our early English charters. As King Stephen was Count of Boulogne *jure uxoris*, the deeds of 1135–54 must be rather numerous in London and elsewhere. We are told that the Record Office and the British Museum, by themselves alone, have supplied some 200 charters concerning King Stephen, Queen Matilda, the Counts Eustace and William of Boulogne, and families born in the Boulonnais, who came over during or after the Conquest, like Fiennes (Fienles, Finnes, &c.), De Longvilliers, the Count de Guines, &c. Among the latest discoveries made concerning the Cartulary of Boulogne, now in preparation, one of the best is that of a charter of Eustace III., Count of Boulogne, and father of Stephen's Queen Matilda. Although rather short, this deed shows that the Honour of Boulogne, as it was shaped out after the Conquest, was already rather large, since Eustace III. could give part of it without being the poorer for it.

It is probable that most of our English learned societies will look eagerly for the completion and publication of such an important cartulary. As the early English charters will not be the only attraction of the work undertaken under the auspices of the Boulogne Academic Society, experts in such matters may be glad to secure copies of the cartulary, or to correspond with the Vice-President, M. Arthur de Rosny, Rue de la Providence, Boulogne-sur-Mer, P. d. C., France.

The history of Boulogne is bound up with that of England, and it seems likely that some members of our own learned societies may supply the Boulogne chartists with references to deeds that cannot possibly be known to them. We shall announce to our readers in due course the time and conditions of this important publication.

THE UNIVERSITY OF DURHAM.

Dr. Jevons mistakes my meaning. My climax has caused his foot to slip. I referred with contempt to that "baser sort" of theological student who threatens, should laymen be admitted as examiners, to withdraw from our Honour School, or even from our University altogether. Surely, from an Oxford point of view, the latter proceeding may justly be regarded as the more contemptible of the two, and that, I submit, without prejudice to the subsequent destination of the renegade, be it Durham, or Cambridge, or some other place of sound learning. If I mentioned Durham rather than Cambridge, the more natural antithesis to Oxford, it was because at Cambridge the theological school is not denominational, whereas at Durham, I believe, it is.

Your Oxford Correspondent.

THE DATE OF WYCLIFFE'S DOCTORATE OF DIVINITY.

Dr. Rashdall, in his excellent biography of Wycliffe in the 'Dictionary of National Biography,' quoting a document calendared in Messrs. Bliss and Twemlow's invaluable 'Calendar of Papal Registers,' iv. 193, which was communicated to him before publication by Mr. Twemlow, adds, "The same document supplies a date hitherto much wanted in Wycliffe's career, showing that he had only just become a Doctor of Theology. He must have taken that degree in 1372." By a slip, very natural when the published volume was not before him, Dr. Rashdall has misdated the document in question. Its real date, "7 Kal. Jan., 3 Gregory XI.," is December 26th, 1373. At that date we are told in the record that "John..... became licentiate of theology soon (*cito*) after the date of the above letters of provision, and afterwards (*demum*) became Master." It follows from this that Wycliffe was not yet Master or Doctor of Divinity at the very end of 1373. We have long known that he had proceeded to this degree before July 26th, 1374, when he is described as "S. T. P." in the patent appointing him one of the king's representatives at the conference with the Papal envoys at Bruges (Rymer's 'Fœdera,' III. ii. 1007, Record edit.). It follows conclusively that Wycliffe became D.D. between December 26th, 1373, and July 26th, 1374—that is to say, in all probability in the first half of 1374. If this important point has already attracted attention, I must apologize for mentioning it; but I cannot recall any reference to it.

T. F. Tout.

THE SPRING PUBLISHING SEASON.

THE RELIGIOUS TRACT SOCIETY

announce The Slave in History: his Sorrows and his Emancipation, by William Stevens,—The China Martyrs of 1900, with narratives of survivors, compiled by R. Coventry Forsyth,—Thirty Years in Madagascar, by the Rev. T. T. Matthews,—Roads to Christ, compiled by the Rev. C. S. Isaacson,—Lift Up Your Hearts, selections from the works of Bishop Moule, compiled by Louise Buckland,—Monument Facts and Higher Critical Fancies, by Prof. A. H. Sayce,—The Pilgrim's Progress, with illustrations by Harold Copping,—Through Flood and Flame, by H. C. Moore,—John Strong the Boaster, and other Pithy Papers, by Old Humphrey,—John Wycliffe and his English Precursors, by Prof. Lechler, translated by Dr. Lorimer and revised by Dr. Green,—Those Merry Bells, and other Stories, by M. S. Haycraft,—also additions to the "Snowdrop Series," the "Girl's Library," and other series.

Literary Gossip.

Mr. Fisher Unwin will publish before long a volume entitled 'The Melpomene Papers,' by an author who wishes to be known by the initials "M. A. F." only. The scene is laid in an Elizabethan manor-house and its rose-gardens, and the book tells of the discussions of two girls (one English, the other American) in close touch with nature and among the influences of spring.

We understand that Mr. T. Werner Laurie—for many years manager to Mr. Fisher Unwin—will shortly begin publishing on his own account.

A Shakespeare Commemoration Dinner will be held in London on the 23rd inst., when Dr. Furnivall, the President of the London Shakespeare League, will again be in the chair. As on the last occasion, the proceedings will be diversified with Shakspeare songs, the music of the programme being provided under the direction of Mr. Dolmetsch and played on Elizabethan instruments. Applications for tickets should be sent to the hon. secretary, Mrs. Laurence Gomme, 24, Dorset Square, N.W.

Prof. A. Gudeman, of Cornell University, Ithaca, New York, has accepted a permanent position (the second so far created) on the staff of the 'Thesaurus Linguæ Latinæ,' with headquarters at Munich.

The Senatus of Aberdeen University has received the surplus of the fund for the memorial to the late Archibald Forbes. It is to be applied towards the foundation of an annual gold medal in history. The subject for the first award, 1904-5, is Bryce's 'Holy Roman Empire.'

The death of Frances Power Cobbe, born on December 4th, 1822, closes a long, combative, and in many ways useful career. She showed what an able woman with no great advantages or interest behind her could do by sincerity, enthusiasm, and hard work. Miss Cobbe wrote too readily and strongly to be always accurate, but she did good service for her sex in promoting an important clause in the Matrimonial Causes Act of 1878, and also for various philanthropic ends which she supported by numerous pamphlets and articles. Her interesting autobiography (1894), which has reached a third edition, is probably her best book, and capital reading. The 'Theory of Intuitive Morals' (1855) represented the Theism which remained her creed throughout. She was well known in her day as a successful journalist, contributing constantly to the *Echo* at its start, to the *Standard*, and to the *Daily News*, and making various books out of the articles she thought best worth preserving. A resolute worker and an optimist who kept most of her unkindness for the vivisectionists, Miss Cobbe had many friends. She was able to write of herself:—

"I would gladly accept the permission to run my earthly race once more from beginning to end, taking sunshine and shade just as they flickered over the long vista of my seventy years."

Such honesty and buoyancy as hers are rare, especially where a career involves many struggles and sacrifices.

At the meeting of the Dante Society on Wednesday next Mrs. Craigie will lecture on 'The Art of Portraiture: Dante and Goya.'

An interesting transfer in the bookselling trade is the sale of the business of the late Mr. J. E. Cornish, of Manchester, to Messrs. Rivett & Sherwood, who will continue to trade under the old style of the firm. Mr. Cornish died on December 15th last; his estate was proved at 35,000*l.*, and he bequeathed 2,000*l.* to Owens College. The transfer was arranged by Mr. A. M. Burghes.

We regret to notice the death at Leipsic of the eminent Orientalist Otto Boehtlingk at an advanced age. Distinguished alike as a student of Persian, Arabic, and Sanskrit, he was best known for the famous dictionary of the last language which he produced in collaboration with Prof. Roth.

A copy of one of the rarest of Shelley publications will be sold at Messrs. Sotheby's on April 21st: the 'Vindication of Natural Diet, being one of a Series of Notes to Queen Mab,' 1813. The pamphlet, "printed for J. Callow, Crown Court, Prince's Street, Soho, by Smith & Davey, Queen Street, Seven Dials," is excessively rare, and this example is said to be the only one ever offered at public auction. The three other copies known to exist belong one to the British Museum, one to Mr. Buxton Forman, and one to Mr. T. J. Wise. On the same day will also be sold two highly interesting series of letters from Gilbert White, of Selborne. One of these comprises fifty-two autograph letters to White's niece, Miss Mary White, of South Lambeth, ranging from April 13th, 1778, to September 14th, 1791, with many references to his famous book; and the other series contains twenty-seven autograph letters to his brother, the Rev. John White, of Blackburn, from about 1770 to 1777.

Messrs. Sotheby will sell further on April 23rd the original warrant, dated March 4th, 1674/5, directing the apprehension of Bunyan, for that he had "preached or teached at a Conventicle meeting or assembly under col^{r} or p'tence of exercise of Religion in other manner than according to the Liturgie or practise of the Church of England." This warrant in 1887 came into the possession of Mr. W. G. Thorpe from the Chauncy collection, and he read an elaborate paper upon it before the Society of Antiquaries in that year. It is of much historical interest, because, as Mr. Thorpe pointed out, it confirms the testimony of Bunyan's older biographers that he suffered a second imprisonment, during which the 'Pilgrim's Progress' almost certainly was written. It is signed by thirteen justices, and is in singularly good condition, the seals being quite sharp. There is no contemporary record of Bunyan's conviction in 1675, nor do we certainly know in what prison he was confined, but tradition says he was at some time in the town gaol on the old bridge, and his imprisonment for twelve years, from 1660 to 1672, was in the county gaol in Silver Street.

Mrs. Cynthia Morgan St. John writes from Ithaca, New York:—

"May I ask if any of the readers of the *Athenæum* know what has become of Mr. Basil Montague Pickering's copy of 'Lyrical Ballads,' 1798, with the imprint of 'Biggs & Cattle, Bristol' "

A Wilhelm Tell Exhibition will be held this summer in Zürich on the occasion of the centenary of Schiller's play. It will contain literary, artistic, and historical sections.

The Institut de France, which has recently received several large sums of money, has resolved to devote 10,000 francs to the publication of Leibnitz's works.

The Parliamentary Papers of the week include a General Descriptive Report on the Bahama Islands, profusely illustrated with photographs (1*s.* 2*d.*).

SCIENCE

RAILWAYS AND ENGINEERING.

Railways. By E. R. McDermott. (Methuen & Co.)—This handy little volume is one of a series of "Books on Business" in course of being issued, and therefore deals with railways from a business and financial point of view. It forms a useful guide to the general public as well as to business men. It opens with an historical sketch, which talks of "Puffing Billy" and the "Rocket" locomotives; and after glancing at the improvements effected of late years in locomotives, and in the accommodation afforded to the public, the gauges most commonly employed, and the adoption of steel for rails and the increase in their weight, the author proceeds to refer to the ownership of railways, which for the most part, in continental Europe, India, Australasia, South Africa, and other countries, are owned by the State, and not the property of private owners, as in the United Kingdom, North America, and Argentina. In the second chapter railways are considered in their relation to the public, as regards railway rates and charges, the introduction of light railways, and the safety of the travelling public. Railway rates are not based upon scientific principles, but are regulated in accordance with the charges the traffic will safely bear; they are controlled in the interests of traders by the Railway and Canal Commission, and they have been classified by the Board of Trade, and regulated by various Acts of Parliament.

In 1896 a Light Railway Commission was appointed, with a view to facilitate and encourage the extension of cheap light lines, especially in agricultural districts, by rendering the steps necessary to obtain authority for their construction and the acquisition of the requisite land more expeditious and less costly than the usual application to Parliament. From the establishment of this tribunal up to June, 1903, 442 applications had been made, relating to 4,020 miles, out of which 1,668 miles had been approved by the end of 1902, of which rather over one-third are along public roads, the gauges proposed being mainly of the standard width of 4 ft. 8½ in., and 3 ft. 6 in. The various precautions imposed with regard to trains by the Board of Trade, and especially the perfected system of signals and continuous brakes, have reduced the number of fatal accidents to passengers to one in about every twelve million carried in the United Kingdom; in fact, it may be said that railways are incomparably safer than the crowded London streets, whilst further provision for the security of railway servants was made by an Act of 1900. In a long chapter on 'Railway Administration,' occupying very nearly half the book, Mr. McDermott points out, by a table giving the number of shareholders altogether, the number of persons holding the different classes of stocks, and their average holding in fourteen of the principal railway companies of Great Britain, the absolute difference between the control of the railway systems in this country and in the United States, where it has become merged in a few individuals, which, though it may lead to more rapid decisions and a more decided policy than with a large board of directors responsible to a large body of shareholders, does not tend to promote the public welfare. He deprecates the preparation of elaborate statistics of railway working as costly and unnecessary; and after describing the general organization of railway management and certain recent changes introduced by some companies, he proceeds to consider the passenger and goods services, and claims that railway officials have not neglected their duty in not adopting American methods devised for different conditions, and have gradually developed the types of locomotives best suited to the traffic, of increased hauling power and speed, and provided large waggons where the traffic admits of their being used with advantage, and that the services given to the general public by the British railways are, on the whole, far superior to those in the United States. The intricate working of the Railway Clearing House, its object in apportioning the receipts between the several companies, and the methods by which the work is carried out are then described in detail; and the chapter concludes with a short account of the relations existing between railway companies and their employees, numbering 576,000 in the United Kingdom, mainly with regard to the Railway Benevolent Institution, which in various ways assists disabled railway servants and their families, and provides help for their widows and education for their orphans. The fourth chapter, on 'Railways as Investments,' a subject which is of interest to a large class of persons, gives information as to the origin of the doubtful policy of splitting or duplicating stocks, and other changes in stocks, and refers to the difficult question of the apportionment of the cost of improvements between revenue and capital; and the greater increase in the working expenses than in the receipts is mentioned as a matter requiring careful attention on the part of railway managers, and is attributed, in addition to the advanced cost of coal and of materials generally, to the increased comfort and conveniences provided for passengers, and also to additional burdens in rates and taxes. A table showing the dividends paid on the ordinary stocks in the twenty-five years from 1878 to 1902, by the sixteen leading railway companies of the United Kingdom, is considered by the author to indicate that, on the whole, there has been no decrease in the actual dividends in this period; but on comparing the dividends paid in 1902 with the averages of the twenty-five years, it appears that in eleven instances there is a decrease from the average, and an increase in only four cases, the dividend of the North British in 1902 being the same as the average, thus bearing out the common opinion that the dividends on ordinary railway stocks have decreased of late years.

A final brief chapter dealing with 'The Future of Railways' refers to the development of electrical traction, bringing tramways into serious competition with railways for urban and suburban traffic, which, however, can be met by railways possessing such traffic by the use of electric motor power, whereby a very frequent service, at a higher speed and affording greater safety than tramways, can be offered to the public. Tramways possess the great and somewhat unfair advantage over railways of using public roads, instead of having to purchase land for their lines at a high cost; but if the possession of existing tramways and the construction of new lines were vested in municipal bodies, as appears reasonable considering that they make use of public highways, the large profits derived from them would reduce the rates and taxes of the district, and thus diminish one increasing burden weighing heavily on railways. The extension of electric traction to the provision of a frequent service of trains at a very high speed for long distances is already contemplated for the authorized elevated monorail line between Manchester and Liverpool, on which it is proposed to run the trains at the rate of 110 miles an hour.

Entropy; or, Thermodynamics from an Engineer's Standpoint, and the Reversibility of Thermodynamics. By James Swinburne. (Constable & Co.)—The object of this book is to point out the inaccuracies which have gathered round the subject of entropy, to explain what entropy is not, to endeavour to provide a correct definition of it, and to elucidate the question generally. It mainly consists of reproductions of a series of articles published last autumn in *Engineering*, divided into four chapters, headed 'Introduction,' 'Entropy,' 'The Temperature Entropy Diagram,' and 'Conduction,' together with an appendix on 'The Reversibility of Thermodynamics,' which the author read as a paper last year before the Mathematical and Physical Section of the British Association at the Southport meeting.

Entropy is defined in Ogilvie's 'Imperial Dictionary' as "dissipation of energy," or "loss of usefulness"; whereas in the article 'Thermodynamics,' in vol. xxiii. of the 'Encylopædia Britannica,' entropy and dissipation of energy are treated of in separate paragraphs as two different subjects; and in any case, degradation of energy would be a more correct term. The word *entropy* was first proposed by Clausius in 1865; and in the 'New English Dictionary,' 1891, the definition of the word in the sense used by Clausius is as follows:—

"The entropy of a system is the measure of the unavailability of its thermal energy for conversion into mechanical work."

Tait and Maxwell shortly after made use of the word in a precisely opposite sense to that adopted by Clausius, but eventually they reverted to his meaning. Mr. Swinburne explains the term as follows on p. 8:—

"Increase of entropy is a quantity which, when multiplied by the lowest available temperature, gives the incurred waste. In other words, the increase of entropy, multiplied by the lowest temperature available, gives the energy that either has been already irrevocably degraded into heat during the change in question, or must, at least, be degraded into heat in bringing the working substance back to the standard state."

Later, on p. 34, he gives a further definition in the following words:—

"We may therefore define the entropy of a body in state B, compared with its standard state A, as being numerically equal to the heat that would have to be taken in to get it from A to B by reversible changes, divided by the absolute temperature."

An immense amount of waste has taken place in the universe, for work is constantly being degraded into heat, owing to friction or other causes of waste; and this heat can be only partially reconverted into work by the rejection of some of the heat at a lower temperature. Moreover, as the degraded heat raises the lowest available temperature, the waste incurred augments, not merely with the increase of entropy, but also with the rise of the lowest available temperature. The author paraphrases the general statement propounded by Clausius, that the energy of the universe remains constant, and the entropy of the universe tends to a maximum, into—

"The energy of the universe is constant, but no change takes place without incurring waste of energy."

The importance of entropy to the engineer is indicated forcibly by the following remark:—

"It is the business of the engineer to design his machinery to utilize energy to the utmost, and to get as little as possible into the waste form of heta at low temperatures.....He should design his steam or gas engine so that the original entropy of the fuel and oxygen is increased as little as possible; .....and the more he keeps down the increase of entropy, and the corresponding incurred waste, the more near perfection is his engine. The theory of thermodynamics is therefore vitally important; and the use of the temperature entropy diagram should

be to the engineer what the balance-sheet is to the financier. The difference is that the financier can make either profit or loss; but the engineer can only, and must, make loss: it is his business to keep it as small as possible."

The style of the book is rather diffuse, owing doubtless to its original form of articles in a periodical, and in places somewhat conversational; but these qualities may lead persons to peruse it who would be deterred by a more concise and formal presentation of the subject; and at any rate, it treats the abstruse question of entropy in a novel manner, which should make it more intelligible to engineers.

Strength and Elasticity of Structural Members. By R. J. Woods. (Arnold.)—A series of lectures delivered to the students of the Indian Engineering College at Cooper's Hill is published in this volume in fourteen chapters. The subjects dealt with successively are graphic statics; stress and strain; stress-strain diagrams, working stress, and resilience; compound stresses; bending moments and shearing forces; moments of inertia; girders; deflection of beams; bending and direct stress, non-axial loads, stress at a plane joint, and masonry structures; columns and struts; riveted joints; continuous girders; cantilever bridges, suspension bridges, and arched ribs; and torsion. The book accordingly comprises all the various problems relating to structural engineering; and they are treated almost purely by graphic methods, with the aid of clear, simple diagrams in the text, and by means, for the most part, of elementary mathematical expressions, with no further explanations in the text than the statement of each problem involved actually necessitates. The numerous problems and their solutions are, consequently, put into the most concise form practicable; and the whole of them are comprised in 310 pages of large, clear print, including 292 diagrams, together with some examples worked out, and a large number of questions at the end of most of the chapters, with answers, to serve as exercises in the principles and problems contained in them. The author apparently considers that the table of contents of the chapters at the beginning of the volume, consisting of a list of the black-letter headings of the subjects dealt with, and their respective pages, furnishes a sufficient guide to his book, as no index is provided; but it is certainly not expedient to dispense with such assistance. The book is obviously designed, from its origin and general arrangement, primarily for the instruction of engineering students, to whom it should prove very serviceable and helpful; but its graphic diagrams, and its concise and clear exposition of the subject, may well render it valuable to persons who wish to gain a rapid insight into certain problems of construction with which they happen to be imperfectly acquainted.

MATHEMATICS AND GEOMETRY.

A First Course in Infinitesimal Calculus. By Daniel A. Murray. (Longmans & Co.)—Careful examination of various test portions has convinced us that this is the work of an experienced teacher who is well acquainted with the difficulties in the path of beginners, and has devoted serious thought to the best ways of removing them. The following is worth quoting:—

"Infinite numbers have each the *same* symbol, namely ∞, which is called 'infinity.' Instead, however, of reading $x=\infty$, 'x is equal to infinity,' it is better to say 'x is infinite,' or 'x *is beyond all bounds*.' The phrase 'is equal to infinity' may give the impression that ∞ denotes a single, definite, immense quantity; an impression which is erroneous."

The author then proceeds to show how two variables mutually dependent may both become infinite, and be each represented by the symbol ∞, though their values may differ widely. As regards arrangement of matter, we think he is right in not drawing a hard-and-fast line between differentiation and integration. The easier portions of each branch are taken first, and the student is led by degrees into the more difficult. Though the book neither claims nor contains any great novelty, it is well adapted for its modest useful purpose.

A School Geometry. Parts I.–V. By Messrs. Hall and Stevens. (Macmillan & Co.)—This book, like others which we have recently noticed, is based on the recommendation of the Mathematical Association, and on the schedule recently proposed and adopted at Cambridge. It is on the whole a fair and workable compromise between the old and the new. Though the authors admit hypothetical constructions, and depart widely from Euclid's order of propositions, they have preserved Euclid's spirit and method; and where no clear advantage was to be gained by change, they have preserved his demonstrations as well.

A Course of Pure Geometry. By E. H. Askwith. (Cambridge, University Press.)—This small volume consists of a course of lectures in geometry. We do not find that it calls for any special remark. The reasoning is clear and the diagrams are good, as in the case of most elementary books on the subject treated. As for its *raison d'être*, the author says that he has been led

"to put together these chapters by the feeling, which is the result of some experience in teaching the subject, that no book at present exists which exactly meets the needs of the particular class of students he has in mind."

As he does not state very clearly what the particular class he has in mind is, we are unable to say whether or not his book is well adapted to supply the real or hypothetical want of which he speaks.

A Short Treatise on Factors in Algebra. By William Mudie. (Edinburgh, Oliver & Boyd.)—In this little volume we find absolutely nothing new or important. The author gives his opinion that in algebraic treatises *factors* do not receive the attention they deserve. This is not our experience. Most of the algebras which have come under our notice treat factors with considerable fulness.

The Junior Arithmetic. By R. H. Chope. (University Correspondence College Press.)—In clearness of explanation and choice of methods we have found this book considerably above the average. It also contains an abundance of examples for practice.

Elementary Graphs. By R. B. Morgan. (Blackie & Son.)—This is a well-written manual on a subject the importance of which from an educational standpoint is now beginning to be appreciated.

SYMBOLIC LOGIC.

V.

36. My assertion in No. 3958 of the *Athenæum* (see § 18) that not a single syllogism of the traditional logic is valid* appears to have disturbed the equanimity of logicians. That they would joyfully welcome the announcement was hardly to be expected; but what was I to do? Having accidentally stumbled upon this discovery some years ago in the course of my logical researches, ought I to have kept the dread secret to myself? I hinted it pretty plainly in *Mind* (January, 1880), when I pointed out that $\alpha.\dot{}.\beta$ was equivalent, not to $\alpha:\beta$, but to $\alpha(\alpha:\beta)$; and now I see no reason why it should not be proclaimed openly and without reserve. No doubt the discovery will necessitate a formidable list of corrections, which will seriously disfigure all the text-books now in use in our universities. But what is that in comparison with the sacred interests of truth? Fortunately the corrections, though troublesome, are easy. The following simple rule will apply to them all. Before the first premise of every syllogism supply the word *If;* before the second premise supply the word *and;* and for the word *therefore* before the conclusion substitute the word *then*. That is all. In the standard syllogism Barbara, for example, instead of "All A is B, all B is C; *therefore* all A is C," write, "*If* all A is B, *and* all B is C, *then* all A is C." Thus corrected, this syllogism will become a *formal certainty*—that is, it will be true whatever be the classes denoted by A, B, C. Uncorrected, it is no exaggeration to say that it will be false far more frequently than it will be true. The matter can be put to a practical experimental test. Write a list of classes taken at random: tinkers, tailors, soldiers, sailors, men, women, doctors, bishops, Britons, Englishmen, mortals, immortals, cows, horses, blind men, bald men, stones, trees, Japanese, Asiatics, kings, queens, &c. Having made the list, take three classes at random and call them respectively A, B, C. If in the classes that turn up it happens that "All A is B, and that all B is C," then, in that particular instance, Barbara in its traditional form will be true. But if, on the contrary, one or both of these two premises happen to be false, then in that particular instance, since by our form of words we vouch for the truth of both premises, Barbara in its traditional form will be false. For example, if A, B, C, happen to denote *kings*, *men*, *mortals*, respectively, then Barbara in that particular case will be true; but if A, B, C, happen to denote *men*, *kings*, *mortals*, respectively, then Barbara in that particular case, in spite of its right conclusion that all *men* are *mortals*, will be false, because it commits itself in its first premise to the false statement that all *men* are *kings*. If any one takes the trouble to repeat the experiment many times, he will find that the cases in which this standard syllogism turns out false enormously outnumber those in which it turns out true. On the other hand, the syllogism in its corrected form, namely, "*If* all A is B, *and* all B is C, *then* all A is C," is necessarily and always true, for when we place the little conjunction *If* before the premises we vouch neither for the truth of the premises nor for the truth of the conclusion, but solely for the truth of the assertion that we shall never find the premises true and at the same time the conclusion false.

37. All this is, of course, so clear that even a child can see it, and that is precisely the line which logicians take in reply to my argument. My discovery, they contend, is no discovery at all, as it has always been patent to every logician from Aristotle downwards. What is this but the reply of the Spanish courtiers in the old story of Columbus's egg? Truths which have lain hidden for centuries just under the surface become suddenly evident when a slight turn of the spade of research has laid them bare. One logician, in whom rare dialectic talents are united to a charming courtesy in discussion, assures me that he and all the logicians he has ever known interpret Barbara, just as I do, in a conditional sense, though they adopt the traditional categorical form of words to express it. The assurance was not needed. I never doubted that the *thoughts* of logicians in interpreting this and other syllogisms were correct, though their *words* were wrong. But why express right thoughts in wrong words—that is to say, in words which in ordinary language convey a totally different meaning? The change of sense would be permissible *if it were accompanied by an explanatory definition;* but it is not. In ordinary speech, when we say, "A is true, *therefore* B is true," we vouch for the truth of A; but when we say, "*If* A is true, *then* B is true," we do not. Why should the linguistic convention be different in logic? Why should

* Any formula $\phi(a, \beta, \gamma)$ is called *valid* when it is true for *all* values (or meanings) of its constituent symbols a, β, γ, within the limits of our understood conventions or formal definitions; and the symbol $\phi\epsilon(a, \beta, \gamma)$ asserts that $\phi(a, \beta, \gamma)$ is *valid*.

logicians adopt the *therefore*-form of the syllogism when they really mean the *If*-form? Where is the necessity? Where is the advantage? Suppose a general, whose mind, during his past university days, had been over-imbued with the traditional logic, were in war time to say, in speaking of an untried and possibly innocent prisoner, "He is a spy; *therefore* he must be shot," and that this order were carried out to the letter. Could he afterwards exculpate himself by saying that it was all an unfortunate mistake, due to the deplorable ignorance of his subordinates; that if these had, like him, received the inestimable advantages of a logical education, they would have known at once that what he really meant was, "*If* he is a spy, he must be shot"? The argument in defence of the traditional wording of the syllogism is exactly parallel.

38. It is true that in symbolic logic, as in mathematics, it is sometimes convenient, in order not to overload the memory with an intolerable burden of new words, to *extend* the meanings of some of those already in use; but this should not be done (as in the traditional logic) wantonly and without necessity; and when it is done, the extension of sense should be accompanied by a formal and warning definition.

A familiar instance in arithmetic and algebra is that of the word *multiply*. In ordinary language the word *multiply* implies *increase*, yet in mathematical language the multiplication of any number or fraction by a proper fraction, say $^2/_5$, produces *diminution* instead of increase. The multiplication of $^1/_2$ by $^2/_5$, for example, gives us $^1/_5$, which is smaller than $^1/_2$. The word *imply* is an analogous case in my system of logic. My definition of the symbol A:B, which may be read "A *implies* B," or "If A is true, then B is true," is that it is synonymous with $(AB')^\eta$, which asserts that it is impossible truthfully to affirm A and, at the same time, deny B (see § 15). But this definition forces us to accept A:B as necessarily true whenever A denotes an *impossibility*, and also whenever B denotes a *certainty*. That is to say, it forces us to accept the paradoxical-looking formulæ $(\eta:B)$ and $(A:\epsilon)$, and, consequently, the no less paradoxical-looking formula $(\eta:\epsilon)$. The reason why the last formula appears paradoxical to some persons is probably this, that they erroneously understand $(\eta:\epsilon)$ to mean $(A^\eta:A^\epsilon)$, and to assert that if any statement A is impossible, it is also certain. I will now prove that the formulæ $(\eta:B)$ and $(A:\epsilon)$, and consequently $(\eta:\epsilon)$, are valid, but that $(A^\eta:A^\epsilon)$ is not valid. Let η_1 be any impossibility out of the series η_1, η_2, η_3, &c. Then

$$(\eta_1:B)=(\eta_1B')^\eta=\eta_2{}^\eta=\epsilon_1.$$

For the compound statement η_1B' is an *impossibility*, since it contains the impossible factor η_1. We therefore denote the impossibility η_1B' by η_2 (*impossibility* No. 2) to distinguish it from the first impossibility, η_1. Again, $\eta_2{}^\eta$ is evidently a *certainty*, since it merely asserts the truism that the impossibility η_2 is an impossibility. We therefore denote $\eta_2{}^\eta$ by ϵ_1 (*certainty* No. 1), since it is the first certainty which we have to name as such. Similarly we prove $(\eta_2:B)$, $(\eta_3:B)$, and generally $(\eta_x:B)$, whatever be the impossibility η_x; so that $(\eta:B)$ is true universally, whatever be the impossibility η, and whatever be the statement B.

Next, to prove $(A:\epsilon)$. Let ϵ_1 be any certainty out of the series ϵ_1, ϵ_2, ϵ_3, &c. Then

$$(A:\epsilon_1)=(A\epsilon_1')^\eta=(A\eta_1)^\eta=\eta_2{}^\eta=\epsilon_2.$$

For ϵ_1' (the denial of the certainty ϵ_1) is necessarily an *impossibility*, namely, the impossibility η_1. The compound statement $A\eta_1$ is another *impossibility*, because of its impossible factor η_1, so we call it η_2. And $\eta_2{}^\eta$ (as before) is evidently a certainty, the second certainty we have had to name, so we call it ϵ_2. Similarly we prove that $A:\epsilon_2$, $A:\epsilon_3$, $A:\epsilon_4$, &c., are all certainties, so that $(A:\epsilon)$ is true universally. Now, since $(\eta:B)$ and $(A:\epsilon)$ have been proved to be true universally, whatever be the statements A and B, it follows that $(\eta:\epsilon)$ is true universally, and therefore a valid formula.

It remains to show that $(A^\eta:A^\epsilon)$ is *not* valid. To do this we have only to adduce a single case in which it fails. Let $A=\eta_1$. Then

$$(A^\eta:A^\epsilon)=(\eta_1{}^\eta:\eta_1{}^\epsilon)=(\epsilon_1:\eta_2)=(\epsilon_1\eta_2')^\eta=(\epsilon_1\epsilon_2)^\eta=\eta_3.$$

Hence $(A^\eta:A^\epsilon)=\eta_3{}^\epsilon=\eta_4$, so that $(A^\eta:A^\epsilon)$ is not a valid formula, though $(\eta:\epsilon)$ is valid.

39. By similar reasoning we arrive at the conclusions that the statements $(\epsilon_1=\epsilon_2)$ and $(\eta_1=\eta_2)$ are formal certainties, whatever be the certainties ϵ_1 and ϵ_2, and whatever be the impossibilities η_1 and η_2; for the sign =, when it connects any two statements, does not assert that they are *synonymous*, but only that they are *implicationally equivalent*—that each *implies* the other (see §§ 15, 28). Bearing upon the questions discussed, we have the two formulæ

$$(1)\ (A^\eta+B^\epsilon):(A:B):(A^\eta+B^\epsilon+A^\theta B^\theta),$$
$$(2)\ (A^\eta B^\eta+A^\epsilon B^\epsilon):(A=B):(A^\eta B^\eta+A^\epsilon B^\epsilon+A^\theta B^\theta).$$

Putting α, β, γ, respectively for the statements in the three brackets in either of these formulæ, the formula will then be represented by $\alpha:\beta:\gamma$, which means $(\alpha:\beta)(\beta:\gamma)$. In no case will the formula be valid if we change the order of these three letters. For example, $\beta:\alpha:\gamma$ is not valid, for though its second factor $\alpha:\gamma$ is valid, its first factor $\beta:\alpha$ is not (see foot-note, § 36).

40. I said in § 17 that all valid syllogisms are but particular cases of my more general formula $(\alpha:\beta)(\beta:\gamma):(\alpha:\gamma)$. This may be shown as follows. Passing over the much-disputed and (from the standpoint of pure logic) irrelevant question of the "existential import of propositions," let the individuals S_1, S_2, S_3, &c., constitute our *Symbolic Universe*—that is to say, our totality of things (real or unreal) expressly named or tacitly assumed in the course of our argument, with any others we may choose to add. For example, S_1 may denote *England*; S_2 may denote the *god Apollo*; S_3 may denote a *round square*; S_4 may denote a *triangular circle*; S_5 may denote the *river Thames*; and so on. Briefly, the Symbolic Universe includes both the universe of *existent realities*, which we will suppose to be e_1, e_2, e_3, &c., and the universe of *non-existent* (though nameable) *unrealities*, o_1, o_2, o_3, &c. To this Symbolic Universe must belong every individual of every class A, B, C, spoken of in a syllogism. Out of the Symbolic Universe take any individual S at random. Then (see § 7) the proposition S^A asserts that S belongs to the class A; the proposition S^{-A} asserts that S does *not* belong to the class A; and so on for S^B, S^{-B}, &c. Now let a, a', β, β', γ, γ', respectively denote the propositions S^A, S^{-A}, S^B, S^{-B}, S^C, S^{-C}. It is evident that, with this convention, the implications $(a:\beta)$, $(a:\beta')$, will be equivalent respectively to the traditional "All A is B" and "No A is B"; and that their denials $(a:\beta)'$, $(a:\beta')'$, will be respectively equivalent to the traditional "Some A is not B" and "Some A is B." My general formula $(a:\beta)(\beta:\gamma):(a:\gamma)$ will then denote the standard syllogism Barbara (in its corrected form), but with this difference, that in the special application of the formula to Barbara the statements a, β, γ, are understood to have the same subject, namely, S; whereas in the *general* formula the statements a, β, γ, need not have the same subject. Let now $\phi(a, \beta, \gamma)$ denote the *general* formula $(a:\beta)(\beta:\gamma):(a:\gamma)$ (see § 29). It may be easily proved that every valid syllogism is but a particular case of this formula $\phi(a, \beta, \gamma)$. As one simple example, let us take the syllogism Baroko in its corrected form. We get

$$\text{Baroko} = (\gamma:\beta)(a:\beta)':(a:\gamma)' = (\gamma:\beta)(a:\beta)'(a:\gamma):\eta$$
$$=(\gamma:\beta)(a:\gamma):(a:\beta)=(a:\gamma)(\gamma:\beta):(a:\beta)=\phi(a,\gamma,\beta).$$

Thus we prove that Baroko is *equivalent* to—not *synonymous* with (see § 28)—the functional statement $\phi(a, \gamma, \beta)$. But $\phi(a, \gamma, \beta)$ is true because it is a particular case of the valid formula $\phi(a, \beta, \gamma)$, from which it is obtained by interchanging the statements β and γ. Hence Baroko is also true and derivable from the general formula $\phi(a, \beta, \gamma)$ (see § 36, foot-note). It is evident that the convention here proposed as to a Symbolic Universe renders the question of syllogistic validity wholly independent of all discussion about the "existential import of propositions," upon which logicians have expended more ink and mental energy than the question really merits.

Hugh MacColl.

THE SPRING PUBLISHING SEASON.

MESSRS. GRIFFIN & CO. announce The Principles and Practice of Dock Engineering, by Brysson Cunningham,—new editions of A Manual of Marine Engineering, by A. E. Seaton; Hydraulic Power and Hydraulic Machinery, by Henry Robinson; Electric Smelting and Refining, by W. G. McMillan; and other volumes,—The Elements of Mining and Quarrying, by Sir Clement Le Neve Foster,—Cyaniding Gold and Silver Ores, by H. F. Julian and E. Smart,—Water Supply, by R. E. Middleton,—The Manufacture of Ink, by C. A. Mitchell and T. C. Hepworth,—Electricity Control, by Leonard Andrews,—Lectures on Iron-Founding, by Thomas Turner,—Microscopic Analysis of Metals, by Floris Osmond and J. E. Stead,—A Text-Book of Physics, by J. H. Poynting and J. J. Thomson: Vol. III. Heat, Vol. IV. Light, and Vol. V. Magnetism and Electricity,—Applied Anatomy, by Edward H. Taylor,—The Physiology and Pathology of the Urine, by J. Dixon Mann,—Acetylene: its Generation and Use, by F. H. Leeds and W. J. Atkinson Butterfield,—Methods and Calculations in Hygiene and Vital Statistics, by H. W. G. Macleod,—Metallurgical Analysis and Assaying, by W. A. Macleod and Charles Walker,—and Fire and Explosion Risks, by Dr. Schwartz, translated by C. T. C. Salter.

SOCIETIES.

Geological.—*March* 23.—Dr. J. E. Marr, President, in the chair.—Mr. G. A. Allen and Mr. F. E. Middleton were elected Fellows.—A paper on 'The Moine Gneisses of the East-Central Highlands and their Position in the Highland Sequence,' by Mr. G. Barrow, was read.

Microscopical.—*March* 16.—Dr. D. H. Scott, President, in the chair.—Prof. A. E. Wright communicated the purport of his paper 'On some New Methods of measuring the Magnifying Power of the Microscope and of Lenses Generally.' His remarks included the description of a piece of apparatus which he had invented for taking the magnifying power of the microscope, and for the rapid measurement of microscopic objects. He terms this instrument an eikonometer, an example of which was shown applied to a microscope. It is placed over the eyepiece, without disturbing any of the adjustments of the instrument, and the object on the stage can be instantaneously measured.—A short note by Mr. E. B. Stringer, 'On the Separation of Ultra-Violet Light,' was read by the Secretary.—Mr. Abraham Flatters exhibited on the screen a series of sixty hand-painted lantern-slides, illustrating botanical histology. The slides were photomicrographs, taken from the actual sections under the microscope, and coloured to represent accurately the staining. The excellence of the slides evoked great praise, especially one of stigma of wheat covered with pollen grains, one pollen-tube penetrating the stigma.

Institution of Civil Engineers.—*March* 29.—Sir W. H. White, President, in the chair.—Two papers were read, namely, 'Lowering the Sill of the Ramsden Dock, Barrow-in-Furness,' by Mr. L. H. Savile; and 'Burntisland Harbour: Construction of the East Dock,' by Mr. R. Henderson.

Physical.—*March* 25.—Dr. R. T. Glazebrook, President, in the chair.—A paper entitled 'Note on the Measurement of Small Inductances and Capacities, and on a Standard of Small Inductance,' was read by Prof. Fleming, who also exhibited and described 'A Hot-Wire Ammeter for measuring very small Alternating Currents.'—A paper on 'Energy of Secondary Röntgen Radiation' was read by Mr. C. G. Barkla.

British Numismatic.—*March* 23.—Mr. Carlyon-Britton, President, in the chair.—Thirty-five new Members were elected.—Exhibits:—By the President, a series of 154 silver pennies of the first

coinage of Henry II.; by Mr. C. E. Simpson, a sixpence of Elizabeth dated 1602, but with the mint-mark 1; by Mr. Maish, a Weymouth half-crown of Charles I., said to be the only piece bearing the arms of that town in full, namely, a castle and two lions, also a York half-groat, second issue, with an unrecorded m. m. lys; by Mr. Baldwin, a specimen of the "Hog Money" shilling; by Mr. F. W. Marks, a portrait medal of Edward VI.; by Mr. Stroud, an ancient British gold coin in comparison with its prototype, a gold stater of Philip of Macedon.—Mr. L. A. Lawrence contributed 'Notes on the Coinage of Edward IV., suggested by a Recent Find of Coins.' In this he adduced fresh evidence bearing on the subject, and exhibited specimens from the find in question in support of the facts.

March 25.—Mr. Carlyon-Britton, President, in the chair.—Field-Marshal Earl Roberts was proposed as an Honorary Member, and fifty-two new Members were elected.—This was an Exhibition Meeting, and several hundred coins and curios were shown, amongst which were a series of 150 specimens of the earliest Irish silver coinage, by the President; a variety of the gold coinage of Cunobelin, by Mr. Webster; a silver box bearing the name of Prince Rupert, by Mr. Stroud; a silver badge of the famous Beefsteak Club, by Mr. Fentiman; a unique penny token struck by Samuel Ferris at Southwark, by Mr. Clements; unpublished specimens of the Anglo-Gallic coinage, by Mr. Roth; a series of the early coinage of British possessions in America, including the sixpence of Lord Baltimore struck in copper, by Mr. Caldecott; rare specimens of English provincial tokens, including the twopenny piece bearing the arms of Norwich, by Mr. Carter; a remarkable trial proof of the sovereign, crown, half-crown, and shilling of 1819 on a single piece of white metal, by Mr. Talbot Ready; a groat of Edward IV. with a rose on the left breast, by Mr. Bearman; specimens illustrating the methods of forgery, by Mr. Lawrence; and a medallic portrait of Queen Anne on a contemporary silver box, by Mr. Andrew.

MEETINGS NEXT WEEK.

Mon. Royal Institution, 5.—General Monthly.
— Society of Engineers, 7½.
— Aristotelian, 8.—'The Emotional Origin and the Assumed Objectivity of Moral Judgments,' Dr. E. Westermarck.
Tues. Royal Institution, 5.—'The Transformations of Animals,' Lecture I., Prof. L. C. Miall.
— Colonial Institute, 8.—'The Development of West Africa by Railways,' Mr. F. Shelford.
— Institution of Civil Engineers, 8.—'Recent Developments in Cargo and Intermediate Steamers,' Mr E. W. de Rusett.
Wed. Geological, 8.—'The Discovery of Human Remains beneath the Stalagmite Floor of Gough's Cavern, near Cheddar,' Mr. H. N. Davies; 'The History of Volcanic Action in the Phlegræan Fields,' Prof. Giuseppe de Lorenzo.
Thurs. Royal Institution, 5.—'Dissociation,' Lecture I., Prof. Dewar.
— Institution of Electrical Engineers, 8.—Discussion on 'Direct-Reading Measuring Instruments for Switchboard Use.' Paper on 'Eddy Currents and Eddy Current Losses in Cable Sheaths,' Mr. M. B. Field.
Fri. Institution of Mechanical Engineers, 8.—Discussion on 'Compound Locomotives in France.'
— Royal Institution, 9.—'Korea and the Koreans,' Monsignor the Count Vay de Vaya and Luskod.
Sat. Royal Institution, 3.—'Mezzotints,' Mr. Cyril Davenport.

Science Gossip.

At Gresham College four lectures on 'Graphs and Algebraic Geometry' (second series) will be delivered, one each day, from Tuesday to Friday next, by Prof. W. H. Wagstaff.

The twelfth James Forrest Lecture will be delivered by Mr. Dugald Clerk on Thursday, April 21st, the subject being 'Internal Combustion Engines.'

Prof. Seeley, of King's College, London, will conduct ten geological excursions to examine the main channel of the Thames and some of its tributaries, to begin April 23rd at Purfleet, where the Thames flows over the chalk.

We note the publication as a Parliamentary Paper of the Fourth Report of the Royal Commission on Sewage Disposal: Vol. III., Pollution of Tidal Waters, Contamination of Shellfish, Reports on Bacteriological Investigations, &c. (10*s.* 10*d.*).

The Bruce Gold Medal of the Astronomical Society of the Pacific has this year been awarded to Sir William Huggins for distinguished services to astronomy.

General Bassot has been appointed Director of the Bischoffsheim Observatory, Nice, in succession to the late M. Perrotin. The General is a member of the Bureau des Longitudes, and was last year elected President of the International Geodetic Association in place of the late M. Faye.

The 'Nautical Almanac' issues a circular of the particulars of the total eclipse of the sun on August 30th next year, which will be useful for intending observers in enabling them to make the best choice of locality. The central line passes across Spain from the north-west to the east central coast, and the duration of totality will be longest (3 minutes 44 seconds) at longitude 4° 8′ east, latitude 42° 23′ north, a little to the west of Burgos.

A new feature of this publication for 1907 (the appearance of which we announced last week) is a set of ephemerides in the appendix for physical observations of the sun, the moon, and the planets Mercury, Venus, Mars, and Jupiter.

The third volume of the 'Annals' of the Tokyo Astronomical Observatory has been received; it is edited by Mr. S. Hirayama, F.R.A.S., the Director, who is assisted by Messrs. K. Hirayama and K. Sotome. It gives an account of the observations of the total eclipse of the sun on May 18th, 1901, at Padang, Sumatra, and of the comet which appeared in the southern hemisphere towards the end of April in that year. It became visible to the naked eye early in the following month, so that astronomers had an opportunity of observing it, of which the Japanese as well as others did not fail to make use, obtaining several photographs, which are here reproduced. An earlier volume gives the result of an accurate determination of the latitude of the Tokyo Observatory, found to be 35° 39′ 15″ ·93, north.

FINE ARTS

The Administration of the Chantrey Bequest. By D. S. MacColl. (Grant Richards.)

We have already called attention from time to time to Mr. MacColl's articles on this subject in the *Saturday Review*. The present book consists of a reprint of two of these, and a summary of further articles, and the correspondence that resulted from them, together with appendixes containing the text of the essential parts of Sir Francis Chantrey's will, a list of purchases made by the Council of the Academy from the Chantrey Fund, and a legal opinion concerning the interpretation of the will. Mr. MacColl has done an excellent and public-spirited work in calling attention to the question of the administration of this trust by the Council of the Royal Academy. In Chantrey's time no doubt that body was more nearly representative of the art of the nation than it is now; it was not merely the most powerful of a number of rival artistic societies, and it was natural that Chantrey should confide to it the administration of his fund; but he made it clear that the Academy was to spare no pains to discover the best works of art executed in England without having regard to anything but their merit, and he even allowed a certain remuneration from the fund to indemnify the Trustees for this labour. It can scarcely be denied that these instructions have not been carried out.

Mr. MacColl, whose aim is practical reform rather than recrimination, says, in the preface to his book, that he has laid it down as a principle to advance nothing that the Trustees themselves could reasonably contravene. It is, of course, impossible to prove mathematically that a picture by M. Legros is better than one by somebody else, but it is possible to show that a large number of artists whose fame is assured and whose works were eligible are not represented in the Chantrey Collection, whereas that collection is made up largely of works of artists who have remained obscure. Mr. MacColl has, moreover, elicited the fact that Mr. Boughton, although he considered Whistler's portrait of his mother a work of equal merit to one by Rembrandt, Vandyke, or Raphael, yet made no effort to secure for the nation by means of the Chantrey Fund any work by so remarkable a genius. Mr. Boughton may, of course, be in a minority of one in his opinion of Whistler's work; for our part, we should be sorry to subscribe to so extreme an estimate; but he ought surely to have made an effort in this matter to carry out the plain directions of Chantrey's will. The reasons he gives for not having done so are instructive, and afford the best explanation we have yet seen of the present lamentable condition of things. The following is, we suggest, what occurred in the early days of the Chantrey Fund. The Council of the Academy were accustomed to meet with the very proper and natural object of furthering the interests of their body, and thereby, as they were accustomed to believe, the interests of national art. They found themselves under the terms of Chantrey's will united for what was in fact a very different object, namely, the purchase for the nation of the finest works of art obtainable. These gentlemen, therefore, finding themselves together in the same familiar group, accustomed to disregard what went on in the artistic world outside their body, failed to distinguish between their double functions as the Council of the Academy on the one hand, and the administrators of the Chantrey Fund on the other. What no doubt lent colour to the mistake—for such we suppose it originally to have been—was a certain passage in Chantrey's will which directed that the works of art purchased under the Trust should be publicly shown "in the annual exhibition of the Royal Academy or in some important public exhibition of fine arts." The mistake having arisen, a tradition was formed, and it became, in process of time, as we gather from Mr. Boughton's letter, "bad form" to trouble about the merits of extraneous artists like Whistler. This, we believe, is the most probable explanation; it is one which involves serious carelessness, combined with a too easy sense of good-fellowship; but these are faults that are common to a number of men accustomed to act together for a common object, and in the habit of quieting their individual consciences by the comfortable sense of a divided responsibility. Such an explanation, at least, we prefer to any idea of deliberate malpractice and conscious breach of trust.

There remains, of course, always the other hypothesis, namely, that the Council of the Academy knew and understood the terms of Chantrey's will, and consider that they have carried them out; that, in their opinion, the works which they have bought by, let us say, A. Hacker, G. Cockram, L. Rivers, T. Somerscales, Henry C. Fehr, are judged on their intrinsic merits better than the works of Rossetti, Madox-Brown, Holman Hunt,

Burne-Jones, Whistler, Dalou, Legros, Fantin-Latour, to name a few artists whose works were admissible, but have not been secured. This is an explanation of their action that we think they are scarcely likely to put forward, because it would hardly receive credence. It is true that it, and it alone, would absolve them from all moral blame in the matter of their trusteeship, but only on condition that they persuaded us of their good faith in so remarkable a judgment.

But the other explanation is one which is inherently more probable, and we believe the members of the Council of the Academy would gain immensely in public esteem if they were to face the situation frankly, admit that they had, first through carelessness and then through the influence of a bad tradition, misinterpreted the intentions of Chantrey's will, and declare that, for the future, they would endeavour to carry out its provisions. Doubtless many members would willingly make such honourable amends, but are held back by their *esprit de corps*. To men in so unpleasant a situation, confronted on the one hand by their duty to the public and on the other by their loyalty to the society to which they belong, a Parliamentary inquiry which would enable them to speak out freely, and which would regulate matters for the future on a sounder basis, would be a welcome way out. Whether the change comes by this means or by spontaneous reform from within, there can be no doubt that it will be due more to Mr. MacColl's energy and public spirit than to anything else. His book is, indeed, a remarkable piece of controversial writing; his reasoning is lucid and always close to the point, while we think that even those whom he has had to attack will bear witness to his courtesy. His aim is clearly to get this important public trust properly administered, not to bring any particular persons or even any institution into contempt. We do not doubt that his cause will have the success which it deserves.

Michael Angelo Buonarroti. By Lord Ronald Sutherland Gower. "Great Masters Series." (Bell.)—Lord Ronald Sutherland Gower's book is no doubt, as he himself tells us, a "tribute of homage" to a "supreme world-genius," but it is scarcely a tribute which so indefatigable and untiring a worker would have appreciated, for it bears throughout evidence of being hastily put together and perfunctorily written. The various fragments of information and criticism which go to make it up are not fused by any keen personal appreciation of the qualities of Michael Angelo's art. We do not mean to say that the author does not get real pleasure from the contemplation of Michael Angelo's creations; but his appreciation appears to be too desultory and vague to enable him to hold and fix in words what it is that Michael Angelo's art conveys to him. He has recourse, therefore, to such well-worn *clichés* of critical admiration as "with a few strokes of his pen dipped in bistre he would create a little masterpiece." There is, indeed, little in this book that could not have been put together by any one familiar with the ordinary sources of information. The chapter on portraits of the master is less stale than most, and we are grateful for the reproduction of the bronze head in the Ashmolean, nor is the history of the Lawrence drawings without interest. Such statements as that the nude in art had been tabooed by the Church till Michael Angelo's time, that the "three Palatial Buildings which crown the Campidoglio at Rome owe their existence to Buonarroti," and the suggestion on p. 46 that Michael Angelo was the first artist of the Renaissance to study the antique, show that the book, slight though it is, is not free from inaccuracy. More seriously misleading is the statement that the National Gallery 'Madonna and Child' is held to be an original Michael Angelo by Signor Frizzoni among others. Signor Frizzoni in his 'Arte Italiana del Rinascimento,' pp. 263–264, distinctly denies the authenticity of this, and ascribes it tentatively to Granacci; in this as well as in his acceptance of the 'Deposition' he is in harmony with many responsible critics, and unfortunately at variance with Lord Ronald Sutherland Gower.

The Apartments of the House: their Arrangement, Furnishing, and Decoration. By Joseph Crouch and Edmund Butler. (At the Sign of the Unicorn.)—The remarkable cover of this book is not an encouraging introduction to a treatise on the house beautiful, and we cannot say that its contents are such as to remove the unfavourable impression it produces. It is true that the authors give some excellent advice on the principles which should govern the internal treatment of our houses, but many of the examples illustrated are sadly lacking in repose and dignity, and in the simplicity and appropriateness which, they tell us, "must be the watchwords of the new artistic movement."

We have seldom read a more interesting article of its kind than the one by the Rev. Charles Swynnerton on the Angelo family, which covers some seventy-five pages in the *Ancestor*, No. 8 (Constable). The story of this *émigré* Italian family is most remarkable. The first to come to England, in the time of George II., was Domenico, the matchless fencer and rider. He died at Eton in 1802, aged eighty-six. His eldest son, Henry Angelo, was also a famous swordsman, but strained his thigh in a fencing bout with Kean, the great actor. This prowess in fencing was an hereditary gift, for Henry Angelo II., who died at Brighton in 1852, was "Superintendent of Sword Exercise to the Army"; one of his pupils was the late Duke of Cambridge. Two years after his father died Henry Angelo III., and with him the famous Angelo school of masters came to an end. Other descendants of Domenico made for themselves distinguished positions in the English army. The article is illustrated by several good reproductions of family portraits; those of Domenico's English wife (Elizabeth Johnson) and his daughter Catherine are characteristic examples of Sir Joshua Reynolds's style. His daughter Catherine married Mark Drury, second master of Harrow; another daughter married Capt. W. St. Leger of the 17th Dragoons; whilst a third, Florella Sophia, became an Eton dame. Older history than that of the Angelos is carefully treated in a variety of careful articles; Mr. Bird contributes a very readable paper on Humphrey Chetham; and Mr. Oswald Barron again proves himself a sprightly master of literary fence. The most substantial paper in the way of argument is that by Mr. W. P. Baildon on 'Heralds' College and Prescription.' It shows conclusively that long-continued usage of arms through many generations has been recognized by English heralds from the earliest times of which there is any record until comparatively recent days. Nearly one hundred statements to this effect are cited, in the actual words of the heralds, extending from 1394 to 1671. Such downright arguments as these should completely overcome the contrary pleadings of modern invention.

OLD SILVER AND CHINA.

Old London Silver. By Montague Howard. (New York, Scribner; London, Batsford.)—According to the writer of this book "nine-tenths of the desirable antique silver that exists is of English manufacture.....and nearly all of this silver was made in London"; it follows that a comprehensive work upon a subject which is so interesting as old silver would be a desideratum, did we not possess such books as those by Chaffers and Cripps, to mention no others. Without having any wish to draw invidious comparisons, we find it difficult to avoid reference to these standard works, to which, indeed, Mr. Howard admittedly "owes much valuable information."

Whether our readers look seriously on old silver work as an artistic handicraft, or regard it only as giving scope for gratifying antiquarian tastes, they will probably consider the exclusion from this volume of all ecclesiastical and municipal plate in the light of an error on the author's part, since the articles he describes and illustrates are thereby confined to such pieces of silver as one finds upon a well-appointed table. Such, however, is the way in which the writer of this quarto volume of some 400 pages and 200 illustrations chooses to treat his subject. Accordingly knives, forks, and spoons — the last-named in many shapes— tankards, salts, candlesticks, kettles, and teapots figure largely in the book; which nevertheless contains, besides muffineers and mustard pots, some noteworthy cups and horns—such, for example, as the "anathema cup" at Pembroke College, the fourteenth-century ostrich-egg cup at Corpus, and other well-known articles of Cambridge plate. Mr. Howard shows a type of the Communion cup used in Scotland in the sixteenth century, which he considers resembles the interesting relic preserved at Welbeck, from which Charles I. received his last communion on the morning of his execution.

A little Tudor cup is also figured, only $4\frac{1}{4}$ inches in height, which was sold at Christie's in 1902 at the Dunn Gardner sale, when it fetched 4,100*l.*, about 290*l.* per ounce. This is an instance of the price sometimes reached through competition between English and American buyers. We may here observe that 'Old London Silver' was printed in America, and was written, we are told, "primarily for the amateur."

Among other interesting exceptions to the limitations the author sets himself are the Coronation spoon, which some experts consider to be 600 years old; and the Gloucester "pricket" candlestick, now at Kensington, which is assigned to the twelfth century.

To return to objects of domestic use, wine coolers and so-called "cisterns" are described, and a story is given from the 'Greville Memoirs' of a member of the firm of Rundell & Bridge, goldsmiths to George IV., who brought down the plate (which that monarch was fond of ordering and of leaving his subjects to pay for) on the occasion of a birthday banquet at Windsor:—

> "The silversmith was hidden during the dinner behind the great wine cooler, which weighed 7,000 ounces, and he told Sefton afterwards the plate in the room was worth 200,000*l.*"

Some of the advice which the author proffers may strike an expert as a little superfluous (*e.g.*, the collector is warned not to purchase an Elizabethan teapot), but it has its uses for the ordinary enthusiast. English readers may derive a grain of comfort from Mr. Howard's remarks on "duffers" (as "the trade" term spurious silver), when he says "they could not be sold openly in England, as having no hall-mark"; "but in America," he adds, "where there are no restrictions, the opportunity for deception is easy, and forged goods are specially made for that market." In this nefarious business France is said

to produce the cleverest, and England the most numerous pieces. By far the greater number of examples given in this book are owned by American collectors, who will no doubt read Mr. Howard's remarks on this subject with interest.

As to the illustrations, although St. Dunstan is, or was, the patron saint of the Goldsmiths' Company, we were hardly prepared to meet him, tongs and all, in this book ; but here he is, holding the devil by the nose in most orthodox fashion, and a portrait is seriously given of him "from an old print." St. Dunstan, we may remind our readers, died A.D. 988. The provenance of some of the other portraits might be a matter for curious, but hardly profitable discussion. The illustrations vary in quality, those done by photography direct from the originals being the best. The full-page plates in colour lack detail and sharpness of definition.

Half the book is devoted to makers' marks and hall-marks, and Mr. Howard claims to present the most elaborate list of the former ever compiled. Over 4,000 facsimiles are given and arranged alphabetically. These should prove of real practical value, being clearly printed and in some cases enlarged.

The earliest makers' marks, viz., emblems, are shown, beginning as far back as 1491 and extending down to 1685. We find also the initials of unknown makers alphabetically arranged, with the dates of the pieces on which they were found. In 1666 the Great Fire destroyed all records, and from that time to 1697 a copper plate was used on which the makers' marks are stamped ; specimens of the latter are given. Then follows a complete list, with address, and date, from 1697 to 1800, of English makers of silver. Finally, the names of all the silversmiths in the London directories for the first half of the last century are subjoined. It will be seen that the book contains a large amount of valuable material for purposes of reference ; it has also an index.

The numerous process-blocks from well-chosen examples, both of pottery and porcelain, make Mrs. Willoughby Hodgson's *How to Identify Old China* (Bell & Sons) an attractive little book. It is designed, we are told, "to help the amateur in the early stages of his study," and no doubt it will be found useful in this respect, the author having had the assistance of experts in the Potteries and elsewhere in "preparing and arranging photographs as illustrations." Had the scale of the originals been given, it would have been better, and the book would have been more useful if its scope had included Oriental porcelain and the beautiful work of the great foreign factories. As it is—with the exception of a brief reference to Chinese porcelain (in a chapter which the author modestly suggests the connoisseur should pass over altogether)—we find nothing about Sèvres, Dresden, Berlin, nor any other foreign products whatsoever. Hence the book would be more exactly described as a help to identify old English pottery and china.

Subject to the limitations we have pointed out, this work may be commended to the amateur, who will find practical hints on the importance of studying the properties of hard and soft paste, of glazes, and other technical details derived from trustworthy sources. In a list of books recommended we miss such well-known names as Chaffers and Miss Meteyard. Many useful pages of marks are included, and the writer claims to present a complete set of those used at Worcester.

The places where china and pottery have been made in this country are more numerous than the general reader may suppose, and Mrs. Hodgson has done wisely in mentioning some of the short-lived porcelain factories, such as Church Gresly, for these lesser-known works furnish the amateur with some most interesting finds, not to speak of the charm of rare pieces like Elers ware and "early Staffordshire."

The dangers and perplexities which beset the collectors of china in these days are well shown, and there is salutary advice under this head which buyers will do well to note—*e.g.*, as to the importations of the foreign forger of "old English china," "*made in Paris, and hardly cool from the oven*" ; the tricks by which the confiding are led to purchase (new) old china carefully "planted" in cottages, and so forth. With these warnings at hand the unwary amateur may avoid some of the pitfalls so liberally provided for him.

PRINTS.

We have received a mezzotint by Mr. Thos. G. Appleton of the *Portrait of Mrs. Tickell*, by Romney, in Baron Alfred de Rothschild's collection. The picture is one of Romney's most attractive, though not one of his most scholarly works. Mr. Appleton certainly has seen Romney from the most popular point of view, as a painter of beautiful ladies, not as a maker of beautiful pictures of ladies. He has slurred all the transitions of tones, softened away the firm brushwork, and emasculated the modelling, while by some device—of printing in two different coloured inks, we suspect—the eyes are made unnaturally dark and lustrous. Altogether the picture is fitted by these means to take its place in a series of "types of beauty," and the result should be welcome to those who find even Romney too good a painter to enjoy easily.

A very much better work is Mr. Norman Hirst's rendering, also in mezzotint, of a little-known Constable of *Salisbury Cathedral*. The composition is unlike that of the artist's famous rendering of the same subject with the rainbow. Mr. Hirst has followed successfully in Lucas's footsteps, and though the result is not quite up to that engraver's mark, it is distinctly good. His rendering has good general tone, and something of the grain of Constable's paint and the glitter of his accents. The bridge to the right strikes us as a trifle dull and wanting in atmosphere, and the foreground has perhaps been copied too literally, as the forms tend to be small and wanting in broad contrasts ; but on the whole the print has merit.

We have also received Part XI. of the series of *Great Masters* (Heinemann). This contains Rembrandt's 'Syndics' ; Sir Charles Tennant's Hoppner, the two Misses Frankland, a very brilliant reproduction of an unusually good Hoppner ; Vandyke's 'Lord Wharton' from the Hermitage, which has also come out admirably ; and finally, the Tondo ascribed to Botticelli in the Raczynski Gallery at Berlin. This is not quite so successful a reproduction. In his note to this plate Sir Martin Conway wonders whether "it has occurred to any superior person to abstract this beautiful picture from the list of Botticelli's works," and adds that "if it alone of the master's works survived, it would suffice to represent him at his best." He will be interested to know that the most competent critics of Botticelli's work are on the side of the superior person.

AMONG THE NORFOLK CHURCHES.

II.

"Low-side" windows, which still remain a vexed question among ecclesiologists, are seldom met with in this district, where fifteenth-century rebuilding of chancels has been so extensively carried out. They were only noted in six out of ninety churches—namely, at South Repps, Fincham, Ridlington, Burlingham St. Andrew, South Walsham St. Mary, and Buxton. In no one of these cases did it seem possible that the sheltered opening could have been used for confession, a supposition that has recently been re-argued with much ingenuity.

Those who are accustomed to form their theories of the date of churches or their component parts by simply noticing the lines of window tracery and comparing them with dated examples in Parker's 'Glossary' or kindred works would arrive at very erroneous conclusions in many parts of East Anglia, particularly in this district of Norfolk. The passage from Decorated into Perpendicular was later here than in other parts of England, and even after the fifteenth century was well advanced, and had established itself with such stately magnificence as to produce those exceptionally fine Norfolk churches such as Worstead, the window tracery still retained in many instances forms that, taken by themselves, would no doubt be pronounced to be fourteenth-century. Windows in adjacent bays of the same nave or chancel have not infrequently tracery that seems to be of different styles, but that belongs undoubtedly to exactly the same date. This, again, has led some more reflective minds to pronounce such work to be of the period when Decorated gave way to Perpendicular in most parts of England ; hence Richard II.'s has become a favourite reign with some, to which they assign much of the best Norfolk work. That there was some work of that period is undoubtedly the case ; but not a little that has been thus hastily adjudged to Richard II.'s time can be proved by the mouldings, panellings, and other details, and occasionally by documentary evidence, to be of the second half of the fifteenth century, or about a hundred years later. To cite one example, the nave and chancel of the church of Swanton Abbot yield fine examples of lofty fifteenth-century work, with particularly good windows. The chancel is somewhat later than the nave ; the date of the latter can scarcely, however, be assigned to an earlier period than 1450 ; nevertheless, the centre one of the three fine windows of the nave on each side is filled with quatrefoil tracery that would usually be assigned to at least a century earlier, whilst the flanking windows are unmistakably well-developed Perpendicular. A study of the jambs, general proportions, wall plate, &c., will, however, at once convince every careful observer that all these nave windows must have been executed at the same time. The constant introduction of the quatrefoil, and occasionally of a continuous arrangement of quatrefoils in every detail both of stone and wood, is a special feature of the fifteenth-century churchwork of this part of Norfolk. Another pitfall into which the student of village churches of this county is rather likely to stumble is the continuation and reproduction of simple intersecting uncusped tracery into pointed two-light windows, even in debased times, and in early and recent restorations. This has been done for the sake of cheapness ; if such mullions were really original they might often be assigned to the reign of Edward I. or II.

Among the best examples of lofty fifteenth-century work in this corner of the county, in addition to Swanton Abbot, may be mentioned Upton, Happisburgh, Walcott, Martham, the much restored Cromer, and Potter Heigham with its exceptionally high clearstory. The windows of the nave of Martham are of great size ; the aisle walls have literally a larger area of glass than of stone. In such a case as this the absence of painted glass, for the display of which such windows were specially designed, is much to be deplored. The chancel was rebuilt at an immense cost in 1855, after an exuberantly florid and somewhat vulgar style, wholly out of keeping with the nave. Had but a small portion of this outlay been reserved for good coloured glass for the nave the money would have been far better expended.

Worstead deserves a paragraph to itself, however brief ; it is strange that a monograph on so grand a fabric and one that is so replete with objects of interest has not yet been written.

A decidedly exceptional feature in the structure of a church of this size and age is the use of flying buttresses from the aisle walls to the nave clearstory. These flying arches, two on each side, proceed from rather clumsily constructed buttresses, and appear to have been added at a later date to resist the thrust of the nave roof, which is 32½ feet wide. The general proportions of this church are so fine, and the details are so excellent, that the supposed decadence of style from the fourteenth to the fifteenth century seems non-existent, whilst what is left of the beautiful coloured fittings is sufficient to show on what a magnifical scale the worship in this church was conducted in the century immediately preceding the Reformation. Indeed, much of the Norfolk fifteenth-century work may distinctly claim to be an advance on anything that had preceded it in that locality.

Many of the fifteenth-century towers of this district are noble and impressive. Foremost in height and richness of design stands Cromer, which is 160 feet high; South Repps is 114 feet; Happisburgh, 110 feet, and Worstead, 109 feet. Walcott and Coltishall are two other good examples. Worstead, however, is on the whole the best in proportion and general design, and certainly has the most beautiful tracery in the "sound-holes." These sound-holes, which are a special feature of the finer Norfolk towers, are square, unglazed openings filled with tracery in the stage below the bell-chamber windows. The fault of the Worstead tower is the elaborately crocketed and wide pinnacles at the angles of the battlements. They are of Decorated character, do not harmonize with the rest of the work, and are of 1861 date, when they took the place of much simpler predecessors. These top-heavy pinnacles at a little distance have a considerable resemblance to an unfurled but unopened umbrella.

One particular beauty of these towers is the almost invariably ornamental character of the base course below the wall plate and of the battlements. The ingenuity of the builders turned the very scarcity of stone to good account. Instead of deep-cut panellings, so usual in other parts of England, the chalk-coloured stone that they did procure was cut into thin layers of effective outline patterns, such as arcades and quatrefoils, and the spaces filled up with carefully split or dressed flints, thus producing a most effective diapering of black and white. Particular emblems, characteristic of the dedication of the church, were frequently introduced into the ornamental work of the base and battlements of the tower. Thus the church of Burlingham St. Andrew has crosses of that apostle; St. James's, South Repps, the cockle shells; and St. Mary's, North Repps, crowned M's. The church of Coltishall is said to be dedicated to St. John Baptist, but from the frequent use of the chalice in the flint and stone work of the tower it is almost certainly dedicated to St. John the Evangelist. The base pattern of the tower is occasionally continued round the body of the church when they are coeval, as is the case at Martham. There is a wonderfully successful example of elaborate clearstory arcading in flint and stone work at Tunstead.

The elaborate fifteenth-century south porches, often erected at the same date as the towers, are also frequently diapered in the like effective manner. About twenty of these ninety churches have parvises over the porch, or obvious traces of their previous existence. The noble south porch of Worstead has a beautiful triple group of niches with crocketed canopies over the entrance; the bosses of the groined roof are sculptured with the Trinity and the Evangelistic symbols. There is also good groining to the porch of Hemsby. Winterton has the finest porch of the whole neighbourhood, with a dedicatory line of black-letter inscription to the Holy Trinity and All Saints, and many canopied image niches. Ingham has the peculiarity of a two-storied parvise over the south porch. In two cases exterior image niches, unconnected with the porch, that were of some size and had been originally protected by an iron grill, were noticed. At Happisburgh this niche is against the west wall of the south aisle, and has at one time had a protecting building over it. At Horstead the niche is at the west end of the tower; there used to be a pilgrimage to a special image of Our Lady of Pity in this parish.

The piscina niches are numerous, both of the high and side altars, but present no very special features. The scarcity of stone for canopy work caused the sill of the south window of the chancel nearest the altar to be usually lowered to serve for sedilia; but there are sedilia niches in the churches of Witton, Ormesby St. Margaret, Coltishall, and Buxton. The holy-water stoup niches are to be found in almost every church, and occasionally the perfect bowl. Tall narrow lockers or aumbries, which had been fitted with doors, and were intended for processional crosses and banner staves, were noticed at Palling, Waxham, Strumpshaw, and Catfield.

Norfolk is pre-eminently the county for good fonts of fifteenth-century date. Two of the seven Sacrament fonts are in this district, namely, at Martham and Sloley. The figures at Martham are much mutilated; those at Sloley are in very good preservation, but the font was to some extent restored about 1845. In the former example the eighth panel represents the Judgment, and in the latter case the more appropriate subject of our Lord's baptism. There is another remarkably good font at Upton. At Happisburgh and Ludham the base is supported by alternate lions and wild men, a not infrequent arrangement of East Anglian fifteenth-century fonts which has never received a satisfactory explanation. The old octagon font at Potter Heigham, long ago distinguished for the excellence of its brick clay, is composed, with much cunning, of bricks, and really has a dignity of its own. As it is, of course, lead lined, there is nothing irreverent in the use of such a material. Is not this a unique example? At Trunch is a remarkable enclosure of wood round the font that has been richly coloured and gilded; the canopy of this superstructure rests on six slender wooden pillars.

There is a glorious late roof to the church of Knapton of double hammer-beam construction, with three rows of angels; it retains most of its original colouring. Other interesting old roofs that may be mentioned of single hammer-beam or collar-braced construction are those of Potter Heigham, Lingwood, Ormesby St. Michael, Thurne, Sco-Ruston, Scottow, and Swanton Abbot.

The district abounds in the remains of beautiful rood-screens, mostly of the close of the fifteenth century. The base panels are frequently painted with series of apostles, doctors, and other saints, many in a fair state of preservation. Those that still retain panels of saintly figures of the ninety churches visited (twenty-two in number) are Lessingham, Hempstead, Upton, Belaugh, East Ruston, Potter Heigham, Barton Turf, Ranworth, Trimingham, Ludham, North Walsham, Trunch, Swafield, Filby, Edingthorpe, Westwick (poorly restored), Catfield, South Repps, Irstead, Tunstead, Ranworth, and Worstead. At Barton Turf there is a screen with kingly saints to the south chancel chapel as well as the rood-screen. At Worstead there are not only painted screens at the east end of the aisles as well as the rood-screen, but also there is another at the base of the tower arch supporting a western gallery. The elaborate and memorable screen of Ranworth Church, with its beautiful paintings and parcloses around the two side altars against the screen, was boarded off at the time of our visit, as this church, with its several invaluable details, was undergoing restoration. But there need be no apprehension as to anything more than is necessary and desirable being done, for the architect is Mr. Micklethwaite, and the whole scheme was undertaken at the joint advice of the Society of Antiquaries and the Society for Protection of Ancient Buildings. The beautifully painted screen of Strumpshaw Church, which has lately undergone a conservative restoration, has obvious traces on the diapered panels of the places where the two side altars formerly stood.

Three of the rood-screens are of greater dignity in height than the remainder, namely, those of Tunstead, Westwick, and Swanton Abbot. They differ materially from the others in having narrower openings with mere tracery cuspings at the apex of each division; it seems probable that they are earlier by some years than the more usual style.

There are many remains throughout these churches of poppyhead bench-ends and benches, with occasional well-carved seat backs, all of fifteenth or early sixteenth century date. Both nave and aisle of the little church of Irstead are thus seated throughout, and the same may nearly be said of the churches of South Walsham St. Mary and Horsey. Similar work is worth noticing at Ashmanhaugh, Horning, Stokesby, Palling, Potter Heigham, and Salhouse.

There is a richly carved and painted pulpit of early fifteenth-century date in the church of Burlingham St. Edmund. The pulpits of Filby and Neatishead are of early sixteenth-century date.

There are Laudian altar rails at Potter Heigham, Lingwood, and Burlingham St. Edmund; whilst Thurne has rails apparently of Restoration (1660) date.

In various cases the old fifteenth and occasionally fourteenth century entrance doors remain. At Sco-Ruston the south door has a raised inscription in black-letter text recording the names of the donors. Is not such an inscription unique? It was sadly peppered with nails, seven of which we took the liberty of removing, as well as a poor-rate notice that obscured it.

The ironwork on some of the doors is noteworthy; the central ring and ringplate (often absurdly termed a sanctuary ring) is fairly frequent. The Irstead example is one in which the ironwork of the ringplate expands considerably in an ornamental fashion. At Stokesby the plate branches out widely in well-designed foliations of considerable extent. At Tunstead the foliations, with projecting buds, actually extend to a distance of 4 ft. in diameter from the central plate. The inner door to the tower stairway of Filby Church is thickly studded with iron plates and bands, and contains no fewer than seven locks; it is safe to conclude that the church valuables were stored somewhere in the tower. Two hourglass stands were noticed near the pulpit in the churches of Catfield and Salhouse. The latter church has also the very exceptional feature of a small sanctus bell, 9 in. diameter at the mouth, hanging on the inner side of the cornice of the rood-screen.

The various remains of wall-painting in these churches need not be noticed, as they are almost all chronicled in Mr. Keyser's 'List of Mural Decorations.' The most striking is the martyrdom of St. Thomas of Canterbury, of late fourteenth-century date, on the south wall of the chancel of Burlingham St. Edmund. The figures of the four knights and of the archbishop and his attendant are almost lifesize.

The monuments are not specially noteworthy, save the old effigies in the churches of Ingham and Mautby, and that of Clement Paston at Oxnead. There are brass effigies at Horning, Swanton Abbot, Ormesby St. Margaret, Clippesby, Burgh St. Margaret, and Stokesby.

Various of these churches are now much dilapidated. The towers of Dilham, Upton, and Sco-Ruston have gone; Honing, Bradfield, South Repps, and Mautby have been stripped of their aisles; Waxham has lost its chancel; Mundesley has but a fragment built up for service in the

nave, and Billockly in the chancel. Moreover, eleven parish churches of this district in use at the Reformation are now abject ruins, or only their site is known.

The restorers of the last fifty years have not worked nearly so much mischief in this part of England as in some that might be named; but in most cases they have left the churches singularly bleak and bare, shrinking from the use of colour, in which our forefathers delighted, and which formed so integral a portion of their conceptions of church beauty and comeliness. At Smallburgh it was pleasant to see a recent most successful though simple restoration of roof colouring. J. Charles Cox.

A STATE OF A SIXTEENTH-CENTURY WOODCUT.

Leinster House, Dublin, March, 1904.

Of the many interesting books with woodcut illustrations published at Lyons in the sixteenth century, there are few of greater importance, from an artistic point of view, than the emblems of Andrea Alciati, issued by Guillaume Roville from the press of Mathias Bonhomme, the first edition of which appeared in 1548. On p. 16 of this edition, under the heading of 'Virtutes' and sub-head of 'Fides,' and the motto "Nec questioni cedendum," appears the woodcut of an animal with black spots referred to in the Latin poem of Alciati underneath it, thus:—

Cecropia effictam quam cernis in arce Leænam,
Harmodii (an nescis hospes?) amica fuit.

These black spots entirely disappear in all the later editions, and in the Italian (1549), Spanish (1549), and French (1564) translations, thus constituting a most interesting example of a "state" of a sixteenth-century woodcut. An excellent reproduction of Roville's and Bonhomme's 1551 edition was issued by the Holbein Society, where the lioness (without the spots) can be seen at p. 19.

Thomas H. Longfield, F.S.A.

SALE.

The engravings and drawings belonging to the late Mr. C. T. H. Hawkins were sold by Messrs. Christie on the 29th ult. Turner's Liber Studiorum, 67 plates (wanting Nos. 16, 49, 61, and 66), realized 540*l.*; Inverary Pier, Loch Fyne, Morning, 36*l.*; Isis, and the Etching, 42*l.* By Sir F. S. Haden: The Dundrum River, 26*l.*; Études à l'Eau-forte, set of 25, in morocco album, 136*l.*; another set, in a portfolio, 130*l.* Drawings: Rembrandt, The Guard-Room, and A Landscape, 73*l.* Gainsborough, two Landscapes, with cows drinking, 73*l.*; The Cottage Door, 304*l.*

Fine-Art Gossip.

The private view at the New Gallery takes place on Saturday next.

To-day the press are invited to view drawings and studies of wild beasts, chiefly the larger Felidæ, by Mr. J. M. Swan, at the Fine-Art Society's rooms; drawings in crayons, by M. Lucien H. Monod, at the Dowdeswell Galleries; and some works by Edward Calvert, 1799–1883, at Messrs. Carfax's Gallery.

The Ridley Art Club are holding their eighteenth exhibition at the Grafton Galleries from to-day till April 23rd inclusive.

On April 26th, in Clifford's Inn, Mr. Starkie Gardner will lecture on 'Lead Architecture' to the Society of Designers.

Since our notice of the Whitechapel Exhibition was written, the gallery has received important additions. The Duke of Devonshire has lent two portraits by Frans Hals, and Mr. Pierpont Morgan his Rembrandt portrait.

The following letter is published in the New York *Nation* of March 17th. It refers to the famous Leonardo da Vinci, now recognized as a modern forgery, which Morelli left to Donna Laura Minghetti. In view of the many stories of how it came into the possession of its present owner, Mr. T. M. Davis, we think the letter may be of interest also to English readers:—

"My dear Berenson,—Referring to the rumours that you purchased for me the picture known as 'The Donna Laura Minghetti Leonardo da Vinci,' and that you received a large remuneration for so doing, &c., I purchased the picture without your knowledge or advice. You had not the slightest connexion with the purchase, and did not know of it till some weeks thereafter, when I told you. You may make such use of this letter as you please.—Always yours, Theo. M. Davis, Luxor, Egypt, January 7th, 1904."

Mr. James Staats Forbes, who died last Tuesday, was well known not only as a railway magnate, but also as the owner of a splendid collection of pictures. His Corots were especially good, also his Dutch pictures, and many friends, old and new, enjoyed the pleasure of seeing the wonderful room at Victoria Station crowded with masterpieces.

The Annual Art Exhibition this year in the Crystal Palace at Munich will be opened on June 1st and closed at the end of October.

The death of Madame Herbelin, one of the most distinguished miniature painters of her day, is just announced from Paris. She was a daughter of General Habert, a favourite officer of Napoleon. Madame Herbelin was eighty-four years of age at the time of her death. She painted miniature portraits of Guizot, Delacroix, and various royal personages. An example of her work is in the Luxembourg.

The pictures and drawings which at one time were a feature of the once celebrated Chat Noir were recently sold by auction at the Hôtel Drouot, Paris. The collection, which, arranged in 178 lots, produced a total of 14,000 francs, was the property of M. Rudolphe Salis. The pictures by A. Willette formed the more important feature of the sale, 'Parce, Domine,' producing 3,000 fr.; 'Le Moulin de la Galette,' 1,520 fr.; and 'La Chasse à l'Amour,' 1,620 fr. There were also examples of the work of Caran d'Ache, Grasset, Steinlen, and many other artists who contributed to the adornment of this bizarre establishment.

Another sale which has attracted a good deal of interest in Paris recently was the three days' dispersal of water-colour drawings and sketches by M. Albert Guillaume, one of the most fertile and popular caricaturists of the present day. There were in all 368 lots, all, or nearly all, of which have been reproduced in various journals or magazines. There was a keen competition among collectors, prices varying from about fifty to eighty francs for a single design.

The opening of the exhibition in Paris of the Chefs-d'Œuvre des Grands Maîtres de la Peinture Française au Dix-huitième Siècle is fixed for the 14th of May next, so that visitors to Paris during the Whitsuntide holiday will have an opportunity of seeing what promises to be a unique assemblage of the works of Watteau, Boucher, Chardin, Latour, Perronneau, and Fragonard. The exhibition will remain open for a month, and the profits will be distributed among two excellent charities.

MUSIC

Johannes Brahms.—Erster Band. *1833–1862.* Von Max Kalbeck. (Vienna and Leipsic, Wiener Verlag.)

The size of this first volume is somewhat alarming; the author would have shown wisdom in presenting the life, both material and spiritual, of his hero within more reasonable compass. There are, for instance, copious details, which could easily have been cut down, of the composer's visit to Weimar, of his stay at Detmold, and of his ladies' choir at Hamburg. Again, the account of the sad closing years of Schumann's life has, it is true, a melancholy interest, but only in a biography of that composer would it be in place. Even in discussing the art-work of Brahms the author allows himself undue length. He is full of his subject, but his efforts to convince his readers of the greatness of his hero are apt to arouse suspicion. Why so much explanation? For those, however, who have leisure the matter referred to will not prove dry padding; while some excursions will help them more fully to realize the men and movements by which Brahms was influenced. It must be remembered that in speaking of the book we have only vol. i. before us; if vol. ii. is equally long there will be altogether about one thousand octavo pages.

In 1853 Brahms, armed with a letter of introduction from Joachim, visited Schumann, and the result was the famous 'Neue Bahnen' article. It is not, however, generally known that already in 1850, when Schumann was in Hamburg, the young composer sent some of his compositions, begging the master to look through them. But Schumann was busy, and the parcel was returned unopened. This incident naturally recalls the score of a symphony which young Wagner once handed to Mendelssohn with the hope that some day "he would say a word to me about it." That "some day," however, never came; the score was not returned even. With regard to Brahms, our author's accounts of the earnestness which he showed in his art, of the many works of great predecessors which he copied out with his own hand, of the pains he took with his compositions, and of the genesis of the D minor Pianoforte Concerto—the labour it cost him before it arrived at its final shape, and the circumstances which are reflected in the agitated first movement and calm *adagio*—are most interesting and instructive. Herr Kalbeck, though an enthusiastic admirer, recognizes that his hero only gradually achieved mastery.

His attitude, we note, towards the "new school" is unsympathetic and at times hostile, being a natural echo of the antipathy of Brahms to that school. The biographers of Liszt and Wagner fall into similar errors; but it is the duty of historians to try to discover the truth, which generally lies midway between angry antagonists.

The 'Explanation' (*Erklärung*) drawn up in 1860 by Brahms and Joachim is a document of no small importance in studying the new movement of which Berlioz, Liszt, and Wagner were the leading spirits. It was couched in language so vague that even musicians well disposed towards its authors would not sign it. This 'Explanation' was a protest against the new art tendencies, and against the statement in *Die Zeitschrift für Musik* that the struggle between the old and the new school had ended in victory for the latter. It got mysteriously into print, it is not known by what means, and was parodied.

Before this happened, Brahms and Joachim intended to remodel the document, and from the interesting details given we learn

that Liszt was regarded as the chief offender. Brahms wanted his name to be specially prominent, so that "we may not be accused of hardness of heart [*Verstocktheit*] towards Wagner"—a truly remarkable utterance! And in the same letter he speaks of "Liszt daubs" (*Lisztsche Sudeleien*), and uses even a coarse expression.

This "manifesto of the Hanoverians," as Bülow named it, created bad feeling, and had it appeared, as was proposed, in the remodelled form, it would have proved still more harmful. It was, as Herr Kalbeck himself says, an unfortunate step. Brahms, to his last day, kept steadfastly to the old school, and Dr. Joachim, as we know from a recently published exposition of his views, still retains his objections, although he recognizes the genius of Wagner. Nearly half a century has passed since this passage of arms; the new school has gained ground, yet the old has not been driven off the field.

Living Masters of Music. Edited by Rosa Newmarch.—*Henry J. Wood.* By Rosa Newmarch. (Lane.)—The editor opens this new series with a musician whose name for the last ten years has been continually before the public. As a friend of Mr. Wood's, she felt the difficulty of her task; there was the risk of saying more than should be said in a man's lifetime, and yet she was conscious of a certain advantage: an "intimate glow and sense of actuality" which a study written from an entirely objective standpoint "must necessarily lack." The "glow" is perceptible here and there; on the whole, however, the author has shown discretion as well as zeal. She does not regard her hero as perfect; as a Beethoven conductor Mr. Wood "has far from said his last word," and his future generally she sums up in the two words "continual development." The rise of Mr. Wood as conductor was rapid, and his progress has been exceptionally brilliant. It is true that he has won his reputation by hard work and by enthusiastic love for his art; but he was exceptionally fortunate in meeting with Mr. Robert Newman, who gave him opportunities for gaining knowledge, experience, and publicity such as had never previously fallen to the lot of any British conductor. At the end of the volume there is a very useful list of novelties produced by Mr. Wood at the Symphony, Promenade, and Sunday Concerts.

Essai Historique sur la Musique en Russie. Par Arthur Pougin. (Paris, Librairie Fischbacher.)—Berlioz and Liszt were both attracted by Russian music; the latter, indeed, thought that in the immediate future the composers of that country would exert a powerful influence; and he has proved a true prophet. During the past twenty years Tschaïkowsky, not to speak of many other talented composers, has won a reputation which bids fair to be lasting. Our author gives a highly interesting sketch of Russian music from 1755, when Elizabeth Petrovna conceived the idea of creating a national opera, the immediate outcome of which was Araja's 'Céphale and Procris.' He naturally devotes many pages to Glinka, and *en passant* we may express regret that the composer's two operas, 'Life for the Tsar' and 'Rousslane and Ludmilla,' are almost unknown in this country, though the former was performed at Covent Garden many seasons ago. In the modern Russian school, represented among others by César Cui, Balakirew, and Rimsky-Korsakow, M. Pougin recognizes merits, but takes a certain delight in exposing its extravagant art views. From his high estimate of Rubinstein as a composer we gather that he is more in sympathy with the old than with modern forms, especially as regards opera. He says:—

"Rubinstein conserve les formes traditionnelles de l'opéra.....et ne se perd pas dans les méandres infinis du 'récitatif mélodique,' si bien fait pour endormir les gens."

This attitude of our author must be taken into consideration in reading his instructive and interesting essay.

Musical Gossip.

Dr. W. H. Cummings, Principal of the Guildhall School of Music, conducted the orchestral concert given by the students at the City of London School on the evening of Wednesday of last week. The programme contained Schubert's 'Unfinished' Symphony and Auber's Overture to 'Masaniello,' both works being carefully played. A novelty was the 'Erse Suite,' by Mr. Finucane, the Wingham Memorial Scholar. Of the four movements, the second, a picturesque and characteristic 'March,' and the third, a melodious and cleverly scored 'Lament,' proved the most attractive, the Prelude being rather too boisterous, while the final 'Gigue' had nothing distinctive about it. Mr. Albert Cazaubon, who played the solo in Ernst's Violin Concerto in F sharp minor, was frequently at fault as regards intonation, but exhibited technical facility.

The Moody-Manners season of three months at Drury Lane begins on May 21st with 'Faust.' 'The Bohemian Girl' will be given on the 23rd, 'Daughter of the Regiment' on the 24th, Halévy's 'The Jewess' on the 25th, 'Trovatore' on the 26th, 'Mignon' on the 27th, and 'Lohengrin' (matinée) and 'Martha' on the 28th. Other operas mentioned are 'Maritana,' 'Lily of Killarney,' 'Flying Dutchman,' 'Peter the Shipwright,' 'Philemon and Baucis,' and 'Tannhäuser.'

The scheme of the Gloucester Festival, which begins on September 4th, includes 'The Apostles' and an orchestral work by Dr. Elgar, a new choral work by Sir Hubert Parry, and a short oratorio, 'The Holy Innocents,' by Mr. A. Herbert Brewer, cathedral organist and festival conductor.

Dr. Richard Strauss's 'Symphonia Domestica' was produced at the Carnegie Hall, New York, on March 21st, under the direction of the composer. The sub-title of the work is 'Ein Tag aus meinem Familieleben,' and from a long account in the *New York Times* of March 22nd it seems that the composer has explained much of the meaning of the music. He, however, presents it to the world without detailed programme. From what we read it seems to have all the qualities, good and bad, and extravagant features which characterize his 'Also sprach Zarathustra' and his 'Don Quixote.'

The Joachim Quartet has been giving successful Beethoven recitals at Paris and Brussels.

The Bach Choir Concert announced last week is on Tuesday, May 17th, not Wednesday the 18th.

The late Gerard Francis Cobb, for many years a well-known don at Trinity College, Cambridge, was also familiar to the outside world as a popular musical composer. Of his songs may be specially noted the setting of many of Kipling's 'Barrack-Room Ballads' and 'The Scent of the Lilies,' which enjoyed great popularity. He further composed much effective church music, and both officially and privately took a keen part in promoting musical study in Cambridge.

There was a special commemoration at Vienna of the hundredth anniversary of the birth of Salomon Sulzer. He was born at Hohenems (Vorarlberg) on March 30th, 1804, and settled in 1826 in Vienna, where for fifty-six years as reformer of the music of the synagogue, and as professor of singing at the Conservatorium der Gesellschaft der Musikfreunde, he was held in high esteem. He died in 1890.

The death is announced of Josef Rebicek, royal music director, and until recently conductor of the Berlin Philharmonic Orchestra. He was born at Prague in 1844, and trained as violinist at the Conservatorium of that city. In 1861 Liszt engaged him for the Court orchestra at Weimar, but two years later he returned to Prague, and became leader at the new national theatre. In 1882 he was appointed Capellmeister at Warsaw, and went afterwards in the same capacity to Pest, Wiesbaden, and finally Berlin. He was known as the composer of a symphony and a concert overture.

PERFORMANCES NEXT WEEK.

Sun.	Sunday Society Concert, 3.30, Queen's Hall.
Mon.	Musical Festival, 8.15, Queen's Hall.
Tues.	Simplex Piano Concert, 3, Salle Erard.
—	Misses Prior and Mr. A. Smith's Recital, 8.15, Bechstein Hall.
Wed.	Musical Festival, 3, Queen's Hall.
—	Royal Amateur Orchestra, Ladies' Concert, 8.30, Queen's Hall.
—	Miss Adela Verne's Recital, 8.30, Salle Erard
Thurs.	Mlle. Tremelli's Vocal Recital, 8.30, Æolian Hall.
Fri.	Mr Landon Ronald's Ballad Concert, 3, Bechstein Hall.
Sat.	Musical Festival, 3, Queen's Hall.
—	Metzler's last Recital, 3, Æolian Hall.
—	Mr. Lamond's Chopin Recital, 3.30, Bechstein Hall.

DRAMA

THE WEEK.

Terry's.—'A Maid from School,' Comedy in Three Acts. By Frank Stayton.

Comedy.—'Sunday,' a Play in Four Acts. By Thomas Raceward.

The two plays which Easter, so far as the West-End theatres are concerned, has brought with it, are specimens of the kind of work which managers are held to be in a conspiracy to suppress. If we suppose the arraignment involved to be true, the fact that it can be sustained seems to imply more intelligence on the part of a much derided body than can ordinarily be laid to its charge. An argument more easily maintainable is that the occasional acceptance of works of the class shows to what shifts theatrical managers are driven in the search for dramas that are *viable*.

'A Maid from School' is the product of a man not wholly without experience on the stage, one or two previous pieces from his pen having seen the light, and one even, 'Mrs. Willoughby's Kiss,' having obtained a measure of popularity. Altogether inferior to that work is its successor, which is built on thoroughly conventional lines, and is a direct outcome of Robertsonian inspiration. The conditions under which it was produced did not supply any adventitious aid, the part of the heroine, a peer's daughter who marries an usher, being taken by an actress who seeks, with no conspicuous success, to turn to advantage gifts that proved serviceable in musical comedy or on the music-hall stage. No triumph such as attended some predecessors in the task she undertakes seems in store for Miss Kitty Loftus, who will probably be wise in returning to her former line of parts. 'A Maid from School' was first seen at Folkestone in November last, when it was given with a cast differing little, if at all, from that now assigned it.

'Sunday,' the work of a species of limited syndicate half hiding itself behind the collective title of Thomas Raceward, also first tried its fortunes at a South-coast watering-place, having been given by Mr. Fred Terry and Miss Julia Neilson at Eastbourne in January. It is, on the whole, more ambitious and less inept than 'A Maid from

School,' but is, like that, imitative and conventional. What Robertson has done for Mr. Stayton, Bret Harte does for Thomas Raceward, "Limited," and Sunday, the joy of Silver Creek, though of more respectable parentage, and on the whole more happy in her environment, is in the main a female counterpart of "Tommy," otherwise "the d——d little Cuss," otherwise "the 'Luck' of Roaring Camp." But, unfortunately, the humanizing touches of Bret Harte's marvellous story are not effectively preserved. Some power of characterization is, however, shown in the presentation of the four rough and good-hearted miners, who, accepting the trust forced on them by a dying "mate," bring up his infant offspring, a girl, who brightens their lives and brings out what is best in their unregenerate disposition. When Sunday reaches ripe womanhood her position in the midst of her four protectors, or "fathers," offers some difficulty. This is easily surmounted. Less easy is it, however, to reconcile Sunday's claims to dominate Silver Creek with her influence over the high-born world to which, after her visit to England, she proves to belong. What is most nearly dramatic in her story springs from the fact that the man whose love she wins in England, and to whom her own heart goes out, proves to be the brother of one who in America has met his death during a criminal assault upon her. This interposes between the pair a conventional barrier, which for a while seems likely to become real, but is in the end removed. A certain amount of sympathy is begotten in scenes, but the play as a whole is crude and of little account. Some capable actors—including Miss Julia Neilson (who looks handsome as the heroine), Mr. Fred Terry (who gives a natural and picturesque rendering of her lover), Mr. Beveridge, and others—take part in an interpretation which may well become effective when it is less funereal in pace. There is, however, an act too much in the piece, and the opening scenes of the fourth act are exceptionally unskilful and dispiriting.

Dramatic Gossip.

Mr. Tree's return to His Majesty's, and his resumption of his old part of Zakkuri, has put new life into 'The Darling of the Gods.' It is not easy to believe how much added vitality is imparted to the performance by his reappearance in what, though a grim and powerful if fantastic creation, can scarcely be regarded as a part of primary importance.

On the production at the Court on the 26th inst. of Mr. Bernard Shaw's 'Candida,' Miss Kate Rorke will play Candida; Miss Sydney Fairbrother, Proserpine Gurnett; Mr. Norman McKinnel, the Rev. James Mavor Morell; and Mr. Granville Barker, Eugene Marchbanks.

The cast of Congreve's 'Way of the World,' which is to be given by the Mermaid Society on the 17th, 18th, and 19th inst., is announced. It is entirely experimental, being made up of our younger actors.

Miss Ellen Terry will produce at the Theatre Royal, Nottingham, 'The Good Hope,' an adaptation by Mr. Christopher St. John of Hermann Heijermans's four-act drama, given in the April of 1903 by the Stage Society at the Imperial.

To the English, whose reception first made her believe in herself, Madame Bernhardt dedicates the first part of her memoirs now appearing in the *Windsor Magazine*.

There is significance in the suggestion of Mrs. Craigie in the *Fortnightly Review* that a school of psychology might with advantage precede a national theatre. Meanwhile 'A Time to Love,' a new play by this clever lady, is, it is said, to be given before long at a West-End theatre.

Miss Kate Rorke, Miss Carlotta Addison, Mr. George Shelton, and Mr. Lovell will take part in the production of Mr. Louis N. Parker's version of 'La Maison,' forthcoming at Terry's Theatre on the 28th inst.

Mr. George Alexander has transferred to Mr. Charles Frohman 'Business is Business,' an adaptation by Mr. Robert Hichens of 'Les Affaires sont les Affaires,' by M. Octave Mirbeau. Originally intended for production at the St. James's, the piece will, it is understood, now see the light in America.

'Tommy and his Angel' is the title of the one-act play in which Madame Réjane and Mr. Lewis Waller will appear in June next. It is written partly in French and partly in English.

A melodrama by Mr. Oswald Brand, entitled 'The Bridge of Sighs,' was produced on Monday at the Grand Theatre, Islington. It owes to Hood something more than its title.

Miss Viola Tree is likely to be seen at His Majesty's in Viola, the part in which she has, as we have stated, made a successful *début* in the country.

'The Younger Mrs. Parling,' an adaptation by Mr. Haddon Chambers of 'Le Détour' of M. Bernstein, has been produced in New York and Boston with Miss Annie Russell as the heroine. It is likely to be seen before very long in London.

'The Prayer of the Sword,' a play of mediæval Italian life by Mr. Bernard Fagan, has been chosen for the opening piece of the promised experiment in management of Messrs. Oscar Asche and Otho Stuart. The heroine of the piece will be played by Miss Lily Brayton.

The Royal Academy Exhibition will, it is stated, include a painting by Mr. John Collier of Miss Terry, Mrs. Kendal, and Mr. Tree in 'The Merry Wives of Windsor.' This resumption of a form of art neglected for half a century may be regarded as satisfactory.

'La Montansier' of MM. de Caillavet, de Flers, and Jeoffrin, in which Madame Réjane and M. Coquelin have appeared at the Gaîté, is a success for authors and actors.

To Correspondents—J. A. C.—T. S.—G. E. W.—W. F. I.—received.

C. B.—Will write.

J. C. H.—Many thanks.

No notice can be taken of anonymous communications.

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SATURDAY, APRIL 16, 1904.

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LITERATURE

Letters of Lord Acton to Mary Gladstone. Edited, with an Introductory Memoir, by Herbert Paul. (George Allen.)

THIS volume will do more probably than even the forthcoming issue of the late Lord Acton's lectures and essays to create for the public the true impression of him and to show the underlying unity of his career.

It is not easy to induce the average Englishman to pay any regard to learning, and learning such as Acton's, which does not issue in weighty volumes, he despises almost as much as he dislikes. But, if the truest creation of every man is himself, the absence of work from Acton's pen, however deplorable, is not decisive. These letters will exhibit the true apology for the student better even than did the satire of a man Acton disliked, Matthew Arnold.

Wherein lay the greatness of Acton? is the question commonly asked of those who knew him by those who did not. If the answer be merely that he was the most learned of his contemporaries, they will ask for evidence. Now it is not true that there is no such evidence. The volume before us affords a little, for the criticism of 'John Inglesant' may impress the general reader. More will appear in the remains which Mr. Laurence is so tardily editing. Much seems likely to rest buried in defunct quarterlies and reviews. The true answer, however, is not the fact of Acton's learning, but its ground, and, strange though it may seem, its results. Conscience, not curiosity, was the ground of that versatile investigation, which was not the accumulation of facts, but "the disinterested endeavour to discover the best that is known and thought in the world." The consequent and connected product was not knowledge, but insight, and a force of austere judgment which, when now and then the rein was loosed, was truly appalling.

Defending a list of the hundred best books—in which, apparently, his correspondent had complained of the predominance of the religious element—Acton says:—

"We all know some twenty or thirty predominant currents of thought or attitudes of mind or system-bearing principles, which jointly or severally weave the web of human history and constitute the civilised opinion of the age. *All these, I imagine, a serious man ought to understand, in whatever strength or weakness they possess, in their causes and effects, and in their relations to each other.* The majority of them are either religious or substitutes for religion. For instance, Lutheran, Puritan, Anglican, Ultramontane, Socinian, Congregational, Mystic, Rationalist, Utilitarian, Pantheist, Positivist, Pessimist, Materialist, and so on. All understanding of history depends on one's understanding the forces that make it, of which religious forces are the most active, and the most definite."

The passage we have italicized serves better than any other to account for Acton's vast, but carefully chosen, reading. He was above all a serious man, wanting to understand the problems of the day, and to direct existing tendencies in politics and religion, and "the wavy line between the two." Hence the governing ideals of history and of thought, and their illustration in life, are his main theme; it is the latter that leads to his care for historical detail. This may be illustrated by the reference he makes to Madame de Rémusat's memoirs, as establishing the final judgment about Napoleon. It also explains his comparative indifference to art and literature. To Acton they were mainly interesting as being symptomatic, though no man whose ear for the roll of a period was so fine could be indifferent even to style.

Another passage in the letter elucidates this attitude a little further, speaking of

"a man living in the world, in constant friction with adversaries, in constant contemplation of religious changes, sensible of the power which is exerted by strange doctrines over minds more perfect, characters that are stronger, lives that are purer than his own. He is bound to know the reason why. First, because, if he does not, his faith runs a risk of sudden ruin. Secondly.....I think that faith implies sincerity, that it is a gift that does not dwell in dishonest minds. To be sincere a man must battle with the causes of error that beset every mind. *He must pour constant streams of electric light into the deep recesses where prejudice dwells*, and passion, hasty judgment, and wilful blindness deem themselves unseen."

His reading was just this pouring of constant streams of electric light into the recesses of the soul. Hence the splendour and significance of its results. No glorified encyclopædia, no aggregate of unrelated facts confronted the inquirer who interrogated Lord Acton, but a soul in whom spoke, as it seemed, the wisdom of the ages, and from whose depths there issued the very oracles of history, shining with the light that comes of absolutely single love of truth, penetrating even the gloom of the future by an illuminative knowledge of the past. Mr. Herbert Paul, whose smart introductory memoir brings into relief the stateliness of Acton's style, declares that to be in his company was like being in the best of historical libraries with the best of historical catalogues. This is one of those comparisons which succeed in misleading the reader by dwelling on the plausible and external. It was far more like hearing, as Stanley said of Thirlwall's charges, "the utterances of Themis herself," or the "roll of the ages," to use Acton's own words at the close of the noblest piece of English in this book—a passage which will assuredly be one of the classics of panegyric. To be with Acton was like being with the cultivated mind of Europe incarnate in its finest characteristics. In the deep tones of his voice there seemed to sound the accents of history. In those unflinching phrases we heard the impersonal estimate of the future, weighing in unerring balance the thoughts and deeds of the actors of the present or past, with a knowledge that knew no gap. We do not of course mean that Acton knew everything, but that he thoroughly understood the operation of the forces — religious, political, social, economic—which create, from what without them would be the sand-heap of individual caprice and personal interests, the enduring bonds of secular and religious society. These words seem strong; but these letters bear them out. We give this instance from his estimate of a contemporary:—

"Maine's nature is to exercise power, and to find good reasons for adopted policy. Augustus or Napoleon would have made him Prime Minister. He has no strong sympathies, and is not at heart a Liberal, for he believes that Manchesterism will lose India. He considers also that the party, especially Lowe, has treated him less well than Salisbury. He is intensely nervous and sensitive. After that, I may say that I esteem him, with Mr. Gladstone, Newman, and Paget, the finest intellect in England.....When I am a little in doubt about anything I consult Lathbury, who steadies and encourages me. When I feel very sure of some conclusion I go to Maine, who always knocks it to pieces. He is much the more instructive of the two. The other is more pleasant."

Or take this criticism of Lecky:—

"Neglecting the inexhaustible discoveries before him in the Archives, Lecky has to give sentence when he gives too little evidence, to describe characters more fully than careers, and to obtrude his own very good sense where a true scholar and artist would take care not to be seen. There is another defect, due to the secular tone of Lecky's mind, but common to most historians. The age he writes of was the last in which permanent political doctrines were formed by ecclesiastical principles. Men very easily shape their notions of what government ought to be by their conception of divine right, of that domain in which the actual legislator is God. As to one class of minds Church interests are the supreme law in politics, to others, Church forms are the supreme example. Nobody is so fanatical as Nigel Penruddocke; but through subtle channels the influence works, and it was not merely a propelling, but a constructive force in politics from the end of the Middle Ages until the middle of the eighteenth century, when it became fixed in the theories of men like Atterbury, Toland, Hoadley, Wilson, Warburton—whose innermost instincts might be better exposed."

These passages serve as illustrations of our view that the impression of any one brought into contact with Acton was not so much that of learning the judgment of an erudite and acute critic as of listening to the final decision of the mind of the Western

world on the factors which contributed to its development. The last quotation, in its penetration into the true method of historical writing and the kind of questions Lecky ought to have asked—they never occurred to that offspring of the *Aufklärung*—makes one feel that not only of Burke is it true to say:—

"Systems of scientific thought have been built up by famous scholars on the fragments that fell from his talk. Great literary fortunes have been made by men who traded on the hundredth part of him."

This judicial quality of Acton was due partly to circumstance, more to his own choice "to do one's learning and thinking for oneself without expecting short cuts or relying on other men." Gifted with an acute intelligence and a magnificent memory, he sharpened them through the fact that he always read to answer questions, never in order to get up knowledge. Cosmopolitan in birth and education, a Roman by creed, a Liberal by choice, he had no limits of language or sect to the sources of his culture. In these days a Liberal Roman Catholic is, perhaps, most likely of all men to be aware of all points of view. The real sources of Acton's power were his passion for truth and his austere conscientiousness. No one better illustrated the maxim that what differentiates men from one another is no more original capacity than original sin, but the self-chosen direction of opportunity.

The characteristics of Acton above noted find a further illustration in the volume before us. The stars he steered by were the supremacy of conscience and the final authority of truth. These, as we have seen, were the enduring basis of his criticism. They are also the ground of the two other characteristics which stand out most distinctly in these letters—hatred of Ultramontanism and love of Gladstone. We do not seek to determine how far either view was justified, but only to examine its cause. In both cases the origin was the same. Ultramontanism he detested as the supreme and triumphant expression of the principles of Machiavelli, extended from the temporal salvation of the Italian people to the eternal interests of the Christian Church. Gladstone, it is almost fair to say, he adored because he upheld the idea of right as against force in politics. The two sides must be realized together, if their significance is to be grasped. Repeatedly in these letters (and other sources confirm them) do we find the same thought:—

"Political differences depend essentially on moral differences."

"To waver about ship money until one knows whether Charles or Hampden is on the side of one's Church is dishonesty. To have no moral test of duty apart from religion is to be a fanatic."

We quote his words about the Papacy. They are the more refreshing that they come from one who, in spite of Manning, was recognized by the Roman authorities as a loyal Catholic:—

"An Anglican who views with satisfaction .....the moral character..... of an Ultramontane priest, appears to me to have got over the principal obstacle on the way to Rome—the moral obstacle. The moral obstacle, to put it compendiously, is the Inquisition. The Inquisition is peculiarly the weapon and peculiarly the work of the Popes.....No other institution, no doctrine, no ceremony is so distinctly the individual creation of the papacy except the Dispensing power. It is the principal thing with which the papacy is identified, and by which it must be judged. The principle of the Inquisition is the Pope's sovereign power over life and death. Whosoever disobeys him should be tried, and tortured, and burnt. If that cannot be done, formalities may be dispensed with and the culprit may be killed like an outlaw. That is to say, the principle of the Inquisition is murderous, and a man's opinion of the papacy is regulated and determined by his opinion about religious assassination.....The controversy, primarily, is not about problems of theology: it is about the spiritual state of a man's soul, who is the defender, the promoter, the accomplice of murder."

This view, to which the Ultramontane reply would be interesting, is the explanation at once of Acton's "deep aversion to Newman" and of his theological orthodoxy. It is the moral and political obliquity of Ultramontanism as defended in practice that was burnt into his soul. His Catholicity was at the bottom of his detestation of Vaticanism. The same feeling is the root of his admiration for Gladstone. It is as the great anti-Machiavel that he appealed to Acton, though of course his talents and personality had their effect, even apart from this. Yet it is clear that this is the governing thought. If Gladstone resigns, he says,

"the idea that politics is an affair of principle, that it is an affair of morality, that it touches eternal interests as much as vices and virtues do in private life, that idea will not live in the party."

"I begged my friend to dismiss sympathies for principles, and to understand that there are in the world men who treat politics as the art of doing on the largest scale what is right. Most politicians would be ashamed of having done any considerable thing because it was right from no motive power more clever than duty."

These passages illustrate the central idea of Acton's politics. Their application to particular facts is, of course, another matter. But they show that his career was all of a piece. His studies, his anti-curialism, his Liberalism, all have their root in a character, despite its subtleties and even mystery, unusually simple. His passion for the absolute authority of conscience led him to clarify the sources of thought, and to accumulate an armoury of knowledge; it marshalled him on the side of Döllinger and Dupanloup against such ecclesiastical intriguers as Antonelli; it made him a convinced Liberal (though he was not a democrat) in politics. This, too, was the secret of his remaining for so many years the untiring adviser of the man whom, rightly or wrongly, he believed superior to ordinary politicians, not so much by virtue of his abilities as his devotion to justice, and the lofty earnestness with which he pursued as a divine vocation that art of politics which, to some, is no more than an amusement and no less than a bore, to others either a game or a trade.

The Diary of Sir John Moore. Edited by Major-General Sir J. F. Maurice, K.C.B. 2 vols. (Arnold.)

The discovery, after ninety years, of the lost diary of Sir John Moore, covering the whole of his war service from 1793 to December, 1808, is one of the most interesting and fortunate events of recent literary history. Sir Frederic Maurice, an enthusiastic admirer of the general, has reprinted it, with a running commentary between the chapters, which forms somewhat more than a series of notes, but does not exactly amount to a formal biography. It has evidently been a labour of love to him to work out Moore's career. He has aimed, to use his own words, at "restoring to our own Valhalla one of the grandest figures that ever adorned it."

Sir John Moore was a gallant and accomplished soldier, enthusiastically fond of his profession, skilful in action, and kind and considerate to his subordinates, who, one and all, loved him with that personal devotion which the more frigid Wellington could never win. He distinguished himself by his admirable conduct as a regimental commander in Corsica, as a brigadier in the West Indies, as a divisional general in Holland and Egypt. Finally, he had the glory of foiling Napoleon in Spain: his celebrated march to Sahagun and retreat to Corunna wrecked the emperor's triumphant advance from Bayonne to Lisbon, by drawing into a remote corner of Spain the main field army which had been destined for the conquest of Portugal and Andalusia. Every competent student of military history respects his talents, sympathizes with his trials, and regrets the untimely end of one who fell just as he had gained his first battle as commander-in-chief. But to maintain that he was impeccable and infallible, or that the Corunna campaign was "the boldest, the most successful, the most brilliant stroke of war *of all time*," argues a want of balance of mind in his biographer which is likely to do Moore's reputation more harm than good. For when invited to worship a worthy and capable man as a demigod, poor human nature revolts, and proceeds to point out the faults and failings of the idol, which it would have been content to leave to oblivion if only the hierophant's panegyrics had been a little less shrill.

Moore—his diary proves it page after page—was a man self-conscious, touchy, and morbidly anxious about his own military reputation. As one who served under him wrote, a short time after his death,—

"a somewhat gloomy cast of mind, conjoined with too much sensibility for his iron-hearted profession, accustomed him to look rather on the dark than on the bright side of affairs."

Comparing his diary and correspondence with Wellesley's letters, we miss the self-confidence which was such a strong point in the younger and greater general. Moore seldom starts on a campaign without making gloomy notes in his pocket-book. When marching against the Wexford insurgents of 1798 he "considers that now a regular war in this country is certain," which happily proved not to be the case. When sailing to Egypt with Abercrombie, he "cannot but think the enterprise in which we are about to engage extremely hazardous and doubtful in its event." When directed by Castlereagh to take his 10,000 men to join Dalrymple's army in Portugal, in 1808, he turned back at the door to give the minister the valedictory words: "Remember, my

lord, I protest against this expedition, and foretell its failure." He held that Portugal could never be defended:—

"It is not defensible against a superior force. .....If the French succeed in Spain it will be vain to attempt to resist them in Portugal..... We might check the progress of the enemy while the stores are embarking and arrangements being made for taking off the army. Beyond this the defence of Portugal should not be thought of."

Finally, when starting on his great march to Sahagun, the finest stroke of his life, he was so diffident of the result of his own inspiration that he wrote to Castlereagh that he feared "that it would be attended by no other advantage than the character it will attach to the British arms," even if incidentally he might succeed in inflicting a check on Soult's corps. He did not succeed in catching Soult, yet (contrary to his own forebodings) he saved Spain, since he drew Napoleon away to the north.

Moore's second main weakness—psychologically, perhaps, connected with his natural tendency to look at the black side of affairs—was an inclination to impute paltry and unworthy motives to those with whose views he disagreed. His mantle, we may incidentally remark, has fallen on his biographer, whose reckless accusations of bias or falsification of evidence against the historians who have criticized his hero are often astounding. Now Moore had to do with many incapable, self-seeking, unconscientious men during his career, and did well to blame them. But he lavished the same innuendoes upon others who were undoubtedly men of capacity and honour, such as Lord Hood, Sir Gilbert Elliot, and Sir Arthur Wellesley. With all his limitations, Wellesley was as straight as a die; it is heartrending to find Moore writing of him as follows, concerning Vimiero:—

"It is said that if Sir Harry Burrard had not arrived Sir Arthur would have pursued [Junot], and we should have been in Lisbon in three days, and the French would all have been prisoners. Nobody considers it possible that if Sir Arthur had continued in command he might not have pursued: for people often propose when second what they would not undertake if first. There is no doubt that Sir Arthur was superseded at a most fortunate moment for him, after a successful action, but just as his difficulties were about to commence.....The proof that what remained to be done did not appear to him so easy, is that he approved and signed the preliminary articles [of the Convention of Cintra], which I never thought justifiable.....He was, perhaps, in some degree induced to recommend the preliminaries from an eagerness to have everything settled before the landing of my corps. This, however foolish, certainly had weight with him."

Seldom have more ungenerous sentences been penned. Wellesley's behaviour to Moore had been admirable, as the latter grudgingly confessed when he wrote:—

"If he [Wellesley] is sincere, and I have no reason to doubt him, his conduct is very kind. If he should be otherwise, I am no worse than I was, for I said nothing to him that I would not have said to anybody."

To us, who know the state of the French army after Vimiero, with every battalion beaten to rags, and Kellermann proposing to take any terms he could get, "pour nous tirer de la souricière," nothing can appear more absurd than the suggestion that Wellesley was acting a part when he urged Burrard to let him pursue the French and drive them into the sea.

But far worse is the case of Sir Gilbert Elliot. To read what Moore wrote in his diary concerning that excellent man is painful in the extreme. Take, for example, the following paltry sneer:—

"Whenever state and consequence is attended with no expense the Viceroy seems fond of them, but his house by no means contributes to the brilliancy or amusement of Bastia. It is open twice a week, lemonade is handed about, and there are cards. It is a mixture between a drawing-room and a conversazione, not much to the taste of the English."

Elliot hangs a soldier of the 69th for burglary. Moore remarks:—

"It is perhaps illiberal to impute motives to persons without very good foundation. The poor soldier, I dare say, deserved to be hanged; but I cannot help thinking that other motives than his deserts were the cause of his being hanged. The first was that the theft was committed on a Corsican (everything yields to what is Corsican); the second is to give the highest proof of his [Elliot's] power over the military. I may be wrong, but I am convinced that these reasons, more than those of justice, were the cause of the man's being executed."

Gilbert Elliot, of all men in the world, is accused of hanging soldiers for the arbitrary pleasure of showing his power over the army! Later the Viceroy is "full of folly and meanness," "shows a degree of harshness and want of feeling such as no one would expect," allows himself "to be actuated by the little, mean, illiberal, revengeful passions" of his Corsican adherents. Nor was it only to his diary that Moore confided such sayings; we find his own admission that he whispered in native ears "that the Viceroy was behaving like a child," and Elliot was, probably, not far wrong when he complained that the popular colonel was, consciously or unconsciously, doing his best to prejudice the Corsicans against him. Every one knows how the quarrel ended: Elliot asked Moore to refrain from criticizing his acts in public conversation, especially not to discuss them with Corsican politicians. Moore (we quote his own diary, which agrees perfectly well with Elliot's dispatch of October 20th, 1795, in the Record Office) replied

"that as long as he executed his military duty, he conceived he was at liberty to give his opinion of different measures, either of the Viceroy's or any other government, as often as those measures happened to be the subject of conversation."

Or as Elliot put it, "he stood on the rights of an Englishman to criticize any one, under any circumstances, and to any persons." But for the second in command of the army in a newly annexed protectorate to criticize the Viceroy's usage of natives could not be tolerated, and Elliot very naturally ordered Moore to quit the island.

We have said above that a morbid anxiety about his own professional reputation was another characteristic of Moore. Many passages could be quoted to bear this out; we choose only one from his diary in Ireland in the year 1798. He was in command of the Bandon district, which included the long bays of Bantry and Dingle, where the French had appeared during Grouchy's expedition, and where it was thought that they might probably appear again. His immediate superior, commanding the whole armed force of Munster, was a Sir James Stuart, whom he describes as an incapable hypochondriac. The country-side was seething with rebellion, which actually broke out in the following month. Moore was, therefore, in a most responsible position, in charge of the first line of defence against an expected combination of French invasion and native disloyalty; the fate of the British dominion in Ireland might at any moment depend on his courage and ability. He saw this, and came to the astonishing conclusion that, as a disaster was probable, he had better obtain a transfer to some other field of employment as quickly as possible:—

"I have written in the most pressing terms to Col. Brownrigg [at the Horse Guards] to be withdrawn from Ireland.....Should an invasion be attempted there will be no head to direct, and no previous arrangements made: the scene will be disgraceful, and I wish to retire from it."

General Maurice is fond of comparing Moore to Leonidas. We can hardly, however, imagine the Spartan coming to the conclusion that Thermopylæ was indefensible, and the Bœotian militia were untrustworthy, and therefore begging the ephors to transfer him to the Isthmus or the corps of observation against Argos.

It is a misfortune that Moore's diary became short and spasmodic during his last great Spanish campaign, so that we get comparatively little help from it, just when it might have been most valuable in elucidation. Only eleven pages relate to the operations of the British army from the moment that it left Lisbon down to the departure from Sahagun, where the document breaks off. *En revanche* we have over a hundred pages of commentary from General Maurice. It would have been more valuable if he had set himself to writing a history of the advance and the retreat of Moore's army, instead of indulging in splenetic attacks on those who have criticized any of the details of that daring and fateful operation. Many of his comments are valuable, others are obviously incorrect; *e.g.*, the statement that it was the want of food which forced Moore to hurry so hard during his retreat across Galicia. This statement merely shows that General Maurice has not read up all his authorities. There was a vast depôt of provisions at Villafranca, and smaller ones at Betanzos and Lugo, which were kept up from the great storehouse at Corunna. The troops were not really in danger of starvation. As one of Moore's field-officers wrote, just after his return:—

"With regard to provisions the army was never really in want of them; the detachments from different corps might occasionally have not received regular rations, but this circumstance must be wholly imputed to the rapidity of our movements."

At Villafranca fourteen days' provisions were burnt in one holocaust:—

"The whole town seemed on fire with the conflagration caused by the destruction of stores and provisions; and so tenacious were the commissaries that they had guards posted round the biscuits and salt meat, to prevent the men as they passed from taking anything away."

At Betanzos Soult captured enough biscuit to feed his whole corps for four days. In fact, he lived all through his pursuit mainly on Moore's droppings, and not (as General Maurice supposes) by bringing up supplies from the rear.

We must make a final protest against General Maurice's hard dealings with his readers when giving the names of places. He makes it almost impossible to follow Moore on the map, by misspelling every possible hamlet. We note in a few pages "Galegas" for Golegao, "Gavido" for Goviao, "Liza" for Niza, "Seaumeros" for San Munoz, "Formillas" for Tordesillas, the "Casere" for the Zezere, all in the route from Lisbon. These cannot be Moore's mistakes, as he heard the names on the spot. The map reproduces all these errors, with the additional blunder of misrepresenting the routes of half of Moore's columns. Hope marched by Fontiveros and Peñaranda, not by Avila; Beresford went through Vizeu to Almeida, and did not stick to the Mondego; Craufurd (throughout misspelt Crauford) did not diverge from the route of the main army at La Baneza, but at Ponferrada. Nor are the early stages of his march represented with the least attempt at accuracy. The whole map, in short, is a snare.

A History of European Thought in the Nineteenth Century. By John Theodore Merz. Vols. I. and II. (Blackwood & Sons.)

(Second Notice.)

Besides the general objections stated in the previous article to the arguments by which Mr. Merz defends the writing of contemporary history, there is another that is perhaps still more serious. He likens his survey to a map "showing the many lines of thought which our age has cultivated." But can any age be fully understood, or the direction of its thought accurately ascertained, when it is taken by itself? If it receives the ideas of a previous age and finds its work in extending or correcting them—if it puts their value to the test of time and further experience—must not its own ideas undergo a similar test, and the accounts of profit and loss be settled by posterity alone? Who can trace its lines or pronounce upon the result of all its intellectual activities, as distinct from its aims and aspirations, without a knowledge of their issues? The issues may, in part at least, be the reverse of those which were expected.

An example is to hand from these volumes themselves. They bear abundant witness to the fact that the character of the nineteenth century was largely determined at the very outset by the political, social, and mental revolution which was then sweeping over Europe like a storm. That the forces from which this storm gathered were the product of the eighteenth century is duly noted, but the admission is also made that the subsequent development was not altogether their logical consequence, that the destructive influences then in action have not marked out any new line of thought, and that even the idealistic philosophy which had its root in Kant's critical efforts was succeeded by "a shallow materialism and a hopeless scepticism." The nineteenth century, we are told, as contrasted with the eighteenth, was more thorough in all it did, but it also took certain steps backward: it tried to go to the root of things and build on newly prepared ground, and, simultaneously with the attempt, it returned to historical institutions and beliefs in the desire to discover whatever of truth or significance they possessed. That is to say, it passed judgment on the eighteenth century by showing that much of the philosophy of that age was superficial and many of its ideals impracticable. There can be little doubt that the twentieth will perform a similar office for the age which Mr. Merz describes as at once radical and reactionary. Unless all experience is belied, the future historian will have to record that some at least of the doctrines which appeared so important to contemporaries were inferior in value and interest to others which attracted little attention; that tendencies from which a great deal was hoped proved barren of lasting effect; and that the direction of thought was not always what it seemed to be to those who had a share in it.

These objections, however, will plainly find their chief application in the history of the philosophical and religious thought of the century. They in no way detract from the excellence of so much of Mr. Merz's undertaking as is now published. In beginning his survey with the development of natural science and the solid results thus attained, he pays his tribute to the commonly accepted view that it was the methods adopted in this branch of knowledge which contributed most to the progress achieved. Of the manner in which he has discharged this portion of his task little can be said but in praise. Whatever criticisms can be made on the order and arrangement of his narrative arise in the main out of the difficulties which any such a record must encounter. Repetitions there are, and in the intricacies of the subject repetitions are inevitable; nay, in many cases they conduce to clearness. The notes are very numerous and often very long, but they are scarcely less worth reading than the text, and they contain a personal or biographical element which reinforces the interest of the narrative, and prevents it from becoming too severe. That the narrative is severe cannot, indeed, be denied. On the other hand, it is always lucid, at least to those who have some previous acquaintance with the problems treated, and even upon those who are not so equipped it makes no very oppressive demands.

To each class of readers equally there are features of the work which, from the mere fact of their general interest at the present moment, can hardly fail to make a strong appeal—in particular, the three chapters dealing with the development of the scientific spirit in France, Germany, and England. They are chapters to be pondered by all who are really concerned for the progress of knowledge and culture among us. Mr. Merz refers more than once to Bacon's great schemes for the advancement and unification of knowledge, but he has to go outside the country to see them in any degree realized. He shows how in the earlier part of the century the cause of science was promoted in France by the system of academies, and the wise liberality of governments, both republican and monarchical, in founding institutions like the École Normale and the École Polytechnique; and, again, how a similar end was served in Germany by the character and influence of the national universities. He points to the certainty that in both countries much was achieved by the co-operation thus afforded which would otherwise not have been achieved at all, or would have been effected by individual effort only after great delay and waste of energy; that the genius of the French for exact research and clear expression derived nothing but encouragement from their schools and academies; and that the ideal of the Germans as expressed in the word *Wissenschaft* was at once developed and attained by the distinguishing advantages which they can claim for their great centres of learning. He describes how Cuvier, for instance, in applying the methods of exact research to natural history, to comparative anatomy, and to palæontology, found in the old Académie des Sciences a means of organizing the study of these and other branches of science, without which, as Mr. Merz truly observes, "the growing bulk of accumulated knowledge becomes chaotic and unmanageable," and how, when the same methods were introduced into Germany during the second quarter of the century, they flowed easily and rapidly in the channels already prepared for their reception. Nay, further, they were attended there by still more admirable results, because they combined with two aims specially fostered by the existing schools of thought—the native desire for exhaustive knowledge, and that philosophical effort to arrive at underlying principles which is of the essence of all sound criticism. So much has division of labour and community of purpose done in this respect that it is scarcely an exaggeration to say, with Mr. Merz, that

> "the history of science in France and Germany during the first half of the nineteenth century is identical with the history of two great organizations, the Paris Institute and the German universities. It is to them that we owe nearly all the great scientific work in the two countries: to the former we owe the modern methods of scientific work,.....to the latter we owe pre-eminently the diffusion and widespread application of those methods."

When he turns to England, however, he is obliged to admit that in the things of the mind we are not distinguished for corporate effort, and that, be the good effects of our individualism what they may, the ill effects are very marked. British science, he says,

> "has refused to congregate in distinct schools and institutions or to be localised in definite centres. The Royal Society, the Royal Institution, the British Association, and many other smaller societies, have all more or less started with the programme of Lord Bacon, and have failed to realise it: everywhere the schemes of co-operation or organised scientific research have encountered the opposition of individual pursuits or of local interests."

No one who knows anything of the inner history of some of our learned societies will be able to deny the general truth of these words, or fail to be aware that the individual pursuits in question are not always carried on for the advancement of science. Great ideas have been long unappreciated at home,

important discoveries have been first put to their practical use abroad, for no other reason than that we have lacked, and in a large measure still lack, the necessary organization for combined labour. Mr. Merz may, indeed, draw a distinction in this respect between the earlier and the later half of the century, to the advantage of the later, when facilities for the international exchange of ideas were much increased. He may grant that the British Association, at least, has done considerable service in bringing about joint action, and in enlightening the educated classes on the progress of science, although here, too, as elsewhere, the baneful spirit of party and the methods of agitation have not been absent. He has to point out that the English universities, in attempting to provide a liberal education for the many, have seldom been able to rise to that higher instruction of the few which has been the ideal of the German, and that the Scotch universities, sharing some of the character of the German, have produced a system more conducive to the progress of study and research. Yet, when all is said, he cannot but record that men of science in this country in the earlier half of the century laboured as a rule in isolation, and did their work, great as it was, in a seemingly casual and accidental fashion. That their ideas were often very brilliant; that native reliance on individual powers fostered the growth of genius, if also of eccentricity; that, with no schools or academies ready to train and encourage them, they had direct recourse to nature herself, is set forth impartially, strongly, and even with some trace of emotion. These may be the features of the national genius—it is on them rather than on defects and failures that Mr. Merz wishes to dwell; but although the defects are of a kind which could be remedied without any detriment to that genius, they show little sign of being overcome. On the contrary, they continue to produce untoward results to an extent possibly greater than he allows when he is dealing with natural science. In a future volume, for example, he will have another opportunity for emphasizing the benefits to knowledge as a whole which are generally secured elsewhere and might be obtained here by mutual assistance and common effort. When he comes to describe our attempts to organize philosophical and historical learning, and to facilitate their progress side by side with that of natural science, he will have to mention the founding of the British Academy. He will then have to tell how the spirit pervading the majority of the Fellows of the Royal Society at the commencement of the twentieth century was averse to adopting the comprehensive ideas cherished by those who created it in the seventeenth, and how philosophical and historical learning, although clearly within the scope of its charter, was refused recognition among the branches of knowledge for which it ought to provide, and had to undertake the task of establishing an entirely separate society of its own. In spite of the example set by renowned academies abroad in uniting these great departments of study and research under one organization, and thus promoting their solidarity, we persevere in a system which encourages the belief that the interests of philosophy and history and of natural science are in some way opposed to each other.

The chapters in which Mr. Merz records the progress of the special sciences during the nineteenth century exhibit a very uncommon grasp of scientific method, and an amount and variety of knowledge which are no less remarkable. He consistently describes these special sciences as views or aspects of nature, or, again, as the leading ideas under which research is conducted; and so he keeps everywhere before him that unification of thought to which any philosopher worthy of the name must direct his aim. In the course of his survey we are reminded again and again that notwithstanding our indifference to corporate effort, although not because of it, England has been the home of many of the greatest achievements in science. Such large generalizations, he tells us, as are expressed in the terms "attraction," "atoms," "undulations," "development," may, no doubt, be traced to antiquity, but only in the last three hundred years have they been reduced to precise statement, and reduced in each case by Englishmen. What Newton did for the theory of gravitation and modern astronomy; what Dalton did for the atomic theory, open to criticism as some of its developments may be; what Young did for the undulatory theory of light, to whatever difficulties that theory may lead; and what Darwin did for the theory of evolution and for the study of the vast problems of variation and heredity, be natural selection destined to prove a large or a small factor in the evolutionary process—these contributions to natural science take a very prominent place in the panorama which Mr. Merz unfolds to our gaze. That the contributions of Lamarck, Laplace, Cuvier, Saint-Hilaire, Lavoisier, Lagrange, Pasteur, in France, or of Goethe, Oken, Humboldt, Liebig, Baer, Haeckel, Helmholtz, Du Bois-Reymond, in Germany, to mention no others in either country, or of those happily still living, like Lord Kelvin, are also appreciated to the full, need hardly be said. Nor does he ignore or belittle any idea suggested by minor workers which, however humbly or slightly, has marked a step in advance. Here, indeed, he cites many names which will hardly be familiar to any but an encyclopædic student like himself.

A detailed review of these chapters—even were it possible within the limits of our space—could be of value only if undertaken by a committee of writers who had severally made the subjects discussed their own. But, as already noted, the way in which Mr. Merz presents the aims and methods of the special sciences, and indicates the leading results which they have achieved, endows his pages with a general interest. He treats first of all of what he calls the abstract study of natural phenomena. By this he means, of course, the study which proceeds by abstract reflection on one or two of their special properties which are marked off temporarily for the purpose. But he also—somewhat curiously perhaps—includes in it the study which, as he says, abstracts or removes such objects from their natural surroundings to the laboratory and investigates them there—a procedure common to many sciences which are certainly not abstract. Be that as it may, under this head he describes the progress of astronomy, and his exposition deals with some topics, like electricity and magnetism, which are not popularly associated with that branch of knowledge; he gives a very interesting account of the atomic theory and the part which it has played in the development of chemistry and physics; he then passes to the applications of the kinetic theory, chiefly in regard to the problem of the ether; and finally, he sums up his observations thus far in a survey of the whole achievement of the century in the domain of general physics, with special attention to that conception of energy which he calls the greatest of all exact generalizations. He dwells, too, on the useful results to art and industry which the removal of natural objects to the laboratory has sometimes produced. Opposed to this method—although the opposition may easily be exaggerated—is the method more commonly prevailing, he thinks, in the descriptive sciences, which investigates actually existing forms. It is a method that studies natural objects in their environment, and inspires not only much of the science, but much also of the poetry and the art, of the century. It has found, as Mr. Merz points out, two agencies at work by which it has been greatly developed: one, the spirit of exploration which leads to the vast laboratory of nature herself; the other, the medical interest, which in this, as in other ages, has proved a powerful incentive to scientific research.

After a chapter devoted to the progress made in the knowledge of types and forms, in which Owen's contributions receive more justice than was done to them by some of his contemporaries, he proceeds to what for the majority of readers will probably be the most attractive portions of his narrative — the account, namely, which he gives of the development of the theory of evolution on the one hand, and on the other of the science which investigates life itself and the supreme form of life, consciousness and mind. On these great subjects, much as he has to say, it is impossible not to wish that he had said even more, or that some of the very important matter relegated to the notes—for instance, the speculations on sexual selection—had found a place in the text. He speaks of the genetic view of nature, and prefers the term "genesis" to "evolution," because, although "evolution" was known and used abroad in a general application in science and literature before it was monopolized here for a special conception, it has also, he urges, come to be identified with Spencer's philosophical teaching, which includes some features not peculiar to natural science. This is an argument, however, which cuts both ways, and it might perhaps have suggested to Mr. Merz the propriety of giving the term "evolution" that extended scope which it ought to possess in this country. Another question of a similar kind is raised by his use of the term "vitalistic view of nature," where "biology" might have been expected, and was, as it seems, even first used by himself. An observation of Huxley's on the substitution of "biology" for the old term "natural history" as denoting the sciences which treat of living things, whether animals

or plants, appears to have led Mr. Merz to the conclusion that "vitalistic" would be the appropriate term for those aspects of biology which deal specially with the principles and phenomena of life itself. To this there is the obvious objection, however, which he does not meet, that the term is too suggestive of the beliefs and doctrines of Vitalists like Bichat; but he does not meet it, perhaps, because he recognizes that the attempt, so largely made towards the middle of the century, to explain life as the result of mechanical, physical, or chemical processes, has not succeeded.

The chapter on the "genetic view of nature," besides tracing the application of the theory of evolution to purely scientific problems, contains two or three incidental observations which invite attention. Apologetic literature, rendered unnecessary in Germany by the existence of a scientific theology, and deprived of all credit in France by secularism and the duplicities of cynics like Voltaire, is pronounced to be a striking feature of English thought, although Chambers's 'Vestiges' was the last book of the sort in which men of science took any great interest. Such attempts can attract only when they represent the inspiration of a poet or the creed of one of those soaring intellects which seldom appear, and they are gradually yielding to the conviction that science and religion emanate from two separate centres. Hence, says Mr. Merz, the popular mind will probably discover its best support for the feeling that they are ultimately reconcilable in the example of the illustrious thinkers in whom the highest scientific achievement has been united with a religious spirit.

Another attractive passage is the comparison and contrast which he draws between Newton and Darwin, showing that natural selection is only one of the many factors at work in the evolution of living beings, and is not, like universal gravity, a prime force; and again, that just as Newton's fame rests chiefly on the general foundation of dynamics and natural philosophy which he laid, so Darwin's depends on the new conception which he introduced into the study of nature as a whole, although the laws of variation and heredity, which would correspond to Newton's laws of motion, have not yet been laid bare. Further, Mr. Merz notes the assistance which has been given to the cause of Darwinism by the philosophical ideas of evolution, largely through Spencer's efforts, and how an attempt to fill up the broken lines of the development and descent which Darwinism postulates has been brilliantly made by Haeckel. Conjectural though this attempt may be, it has done much to widen our view, and to show once more that the ultimate problems of science are also philosophical problems. Some of these are, indeed, examined in the chapter on "the psycho-physical view of nature," and some of the methods employed and the problems involved are thus briefly stated; but the narrative suffers some disadvantage in the circumstance that a full discussion of the bearings of the view in question is necessarily deferred to the later instalment of the history. The purely scientific interest comes by its own again in the following chapter, on what is here called, with some novelty, "the statistical view of nature." The first part of the work then concludes with an account of the development of mathematical thought, which is apparently the earliest attempt to embrace that subject in any general record of intellectual progress.

The grasp and perspicacity which these twelve hundred pages exhibit arouse a lively expectation that when Mr. Merz passes to the philosophical and religious thought of the nineteenth century he will be no less successful in delineating their main features. The task, however, will be still more difficult than that which he has now discharged.

Lord Cardwell at the War Office: a History of his Administration, 1868–1874. By General Sir Robert Biddulph, G.C.B., G.C.M.G. (Murray.)

Cardwell's praise is now in all men's mouths, and Sir Robert Biddulph's book being so admirably done as to form a model work of its description, there is little to be said in the way of comment upon the successes of the statesman's career. It is more necessary, indeed, at the moment, to point out any defects that may be found in the statement of his views with regard to the War Office, which, owing to the present prominence of those deeply committed to them, may, unless criticized, carry too weighty an authority.

Lord Cardwell's views have indeed been greatly modified by those who have done lip-service to his ideas. We read, for example, in this volume, that it was an essential of Lord Cardwell's schemes to discontinue "the idle plan of offering pensions to induce worn-out men to continue in the service." But recent times have seen this plan revived, and a large number of men serving under long-service conditions unknown in any other country are now borne on army votes. The militia were never brought up to the strength nor given the position that Cardwell contemplated, and, while he saved money by withdrawing troops from colonial service, the number of men in the colonies has now again been vastly increased. Sir Robert Biddulph writes of "the laxity that has crept in of late years." Although the author tells us that his pages had gone to press before the publication of the first part of the Report of Lord Esher's Committee, yet we cannot but think that in his warning against confiding "to those who are not subject to the head of that department the power of practically controlling the management," a course which "may obtain the temporary applause of ill-informed critics," he had some thought in his mind as to the present position.

But for what we are told of Cardwell's memorandum of December 3rd, 1868, we should have been inclined to point out that the navy is hardly named in the volume, and plays no part in that statesman's schemes, which seemed to contemplate isolated action by the army. It is, however, stated at the end of the book that he desired to see the Cabinet Ministers separately administering the War Office and the Admiralty

"both.....subject to one Secretary of State, a Minister of Defence, whose duty it would be to co-ordinate all the forces of the kingdom. .....There was no one to decide between them, except the Prime Minister, who was not really in a position to give a scientific decision based on a proper knowledge of the merits of the case. This defect has since led to the constitution of a Council of Defence composed of Cabinet Ministers whose function it is, presumably, to deal with such matters. But this is obviously an imperfect arrangement."

Sir Robert Biddulph then states that

"when the late war broke out, no instructions were given to the Commanders, either of the army or the navy. Such a circumstance could hardly have occurred in former times."

A more serious criticism, in face of this memorandum of December, 1868, concerns the linked-battalion system. Inasmuch as it is likely that that system is about to be either destroyed or broken in upon, it is interesting to study the grounds given by Lord Cardwell for its institution. Sir Robert Biddulph claims, as a main advantage of "a double-battalion system," that it

"placed the infantry on a settled basis (as regards number of battalions) below which it could not be reduced, but which could be expanded indefinitely by adding battalions to existing regiments.....He was thus enabled successfully to resist demands for reduction made on the sole ground of saving money. Similar demands have indeed since been made the excuse for reducing the number of men in the home battalions to an extent which has seriously interfered with the working of the system, but it has effectually prevented the reduction of the 'cadres.'"

Sir Robert Biddulph points out that it was the higher proportion of foreign service to that of service at home which would have been a fatal difficulty in Cardwell's way, and which led to his first step of "withdrawal of troops from distant stations." Cardwell had, after the first withdrawal, to face the retention in India, the colonies, and the coaling stations, altogether of only 91,000 men, his allowance for South Africa being 1,000 men. The white garrison of India has now been increased, Egypt has been occupied, and in South Africa we have to face the retention of at least 20,000 more than Cardwell contemplated. Sir Robert Biddulph chronicles the fact that notice had been given as early as 1866 to the Governor of the Cape that the policy of withdrawal of troops

"must at no distant time be applied to the Cape Colony. That policy was carried into effect by the Earl of Carnarvon,.....Secretary of State for the Colonies, 1866–1867."

He does not mention the enormous difficulty in the way of the present working of the linked-battalion system caused by the existing state of things in South Africa. But he tells us that

"the occupation of Egypt in 1882 made a permanent increase to the number of battalions serving abroad, and at once upset the equilibrium which had been established in 1872..... It was an essential part of the scheme that when both line battalions were abroad, the depôt should be completed to a full battalion to serve as a training battalion for recruits. This was not done. Any failure therefore has been due, not to any fault in the scheme, but to the scheme not having been carried out."

Sir Robert Biddulph shows that it was on this question that Cardwell fell out with Gladstone in the winter of 1873-4, to such an

extent that the date of the dissolution of 1874 was affected by it. He says that Gladstone insisted on a further reduction in the regular forces, and that Cardwell

"considered that he had already reduced the men.....to the lowest point compatible with the good of the public service."

But Sir Robert Biddulph himself is by no means a thick-and-thin supporter of the double-battalion system. He ridicules "the craving for uniformity, which is so strongly developed by military training." He points out that the

"Guards are formed in regiments of three battalions.....and their organization has been found well suited to their requirements in time of war,"

and he declares that

"the addition of a third battalion to existing regiments appears to be the most economical and advantageous method of meeting the increasing requirements of our expanding empire."

There are few errors or even doubtful points to be found in this excellent volume. It is not the case that the changes in the Surveyor-Generalship of the Ordnance show that "a well-considered administrative scheme was.....wrecked in order to add another salaried appointment to those given to political partisans." The difficulty was that Sir Henry Storks could hardly find a seat in Parliament, and that, of all difficult people to place, the clever soldier, put in for purely administrative reasons, was one of the most difficult for whom to find a seat from a democratic constituency.

The statement, "In 1869, corporal punishment was abolished in consequence of a resolution of the House of Commons," is insufficient. Flogging remained as a war punishment, and the tremendous Parliamentary struggle initiated by Parnell which produced the quarrel between Lord Hartington and Mr. Chamberlain belonged, of course, to a far later period.

The account of Cardwell's increase of the soldier's pay suggests that he gave the infantry private "the clear shilling." That unfortunate man has frequently been misled by statements to this effect, but the last increase of pay was based on grounds which show that Cardwell's changes were very far from having brought him into that much-desired position.

NEW NOVELS.

Dwala. By George Calderon. (Smith, Elder & Co.)

This book is a satire upon modern society life and politics in England. In a spirit of comedy it probes deeply; in a vein which at times approaches pure farce, it essays the exposure of national failings and social corruptness. Further, one is reminded of Swift, the master of this art, by the fact that the central figure of the story is not human at all, but an anthropoid ape, or, rather, a creature which is supposed to be the Missing Link. In the beginning we find this creature conversing with an American in Borneo. The American is its discoverer and teacher, and is now on the eve of setting out for England with his curious find, to join his employer, and "the Show" in which he proposes to exhibit his talking ape. Indiscreetly, the American allows it to appear that he means to take the creature in a hutch on the ship, as a beast, and not to allow it to wear clothes or play the man again until England is reached. Enraged by this, the powerful animal smashes up the hutch, and makes its escape into the jungle. Presently, hankering after the society of human creatures, it enters a native village, and by the villagers is hailed as a sort of king or god. Here the creature is given its name of Dwala, which means the God of the Two Names. The villagers slaughter a number of English prospectors, and this leads to their destruction by English troops, and the capture of Dwala. Now, owing to the fussy intervention of a travelling English M.P., Dwala, regarded as a deposed prince, is awarded a grant of two thousand a year, and later, by decision of the Privy Council, is given rights in certain gold-bearing territory which represents half a million sterling a year to him. Thus Prince Dwala becomes a great personage, and as such is established by the Colonial Office in a Park Lane mansion. All this is done in the first quarter of the book. The remaining three-quarters contain the story's real purport, its scathing satire of modern society life and modern politics. This should be read by every one. One of the marks of the soundness of the workmanship is the fact that, to the very end, a sort of grotesque pathos attaches to the figure of Dwala. It is a daring, original, and very clever piece of work.

Green Mansions. By W. H. Hudson. (Duckworth & Co.)

This is a very remarkable romance, the first, we believe, that this author has produced. Its sub-title is 'A Romance of the Tropical Forest,' and the forest is that of Guayana in South America. Mr. Hudson has proved before now that it would be very hard to find a writer better qualified than himself to handle tropical South America in literature. Another writer who knows his South America very well, Mr. Cunninghame Graham, said, in dedicating a recent book of his to Mr. W. H. Hudson:—

"He knows the disappearing Indians and can feel with them. He also knows the descendants of their conquerors, and whilst doing justice to the gallantry and indomitable perseverance of their ancestors, can yet make due allowance for their faults."

All this is true; but we may go a step further, and say that Mr. Hudson's mental attitude toward the Indian of South America, whilst scarcely less picturesque when reduced to prose, is a great deal more sound and far-seeing than that which Mr. Cunninghame Graham displays so alluringly in two or three of his books. The last-named author seems to have seen the picturesqueness of the South American Indians, their history and their present position, with remarkable clearness and keen literary appreciation. He has not cared to look further, whereas Mr. Hudson has seen into the very souls of the men themselves, as well as noted their picturesqueness with appreciation. A young Venezuelan is obliged to leave his home, as the result of some political intrigue in which he has been concerned in that hot-blooded land of revolutions. This young man tells his own story, in later life, and that story is the 'Romance of the Tropical Forest' of the book's sub-title. He wanders in unexplored tropical wilds, and lives in an Indian village, as an Indian. He comes upon a strange and beautiful girl, living with her grandfather in the heart of a forest; a creature somewhat less and somewhat more than human, with a language of her own, and an intimacy with the animal and vegetable life of the forest which cannot be approached even by native Indians, who, for their part, regard this girl with fear and loathing, as a malevolent spirit. The teller of the story finds her human, however, and soon grows to love her. Then comes tragedy of a very poignant sort, and our previous impression that the author was under no sort of delusions regarding the character of the native Indian becomes a certainty. It is a fine piece of work, purely romantic, and, though written in very sound prose, purely poetical. The descriptions of forest scenery are exquisite, and no less exquisite are the passages which describe the strange, half-supernatural creature, whose pursuit by the teller of the story forms a wonderful idyll of savage life. It is a book which should on no account be missed by those who appreciate what is rare and fine in fiction.

The Prince of Lisnover. By Grace Rhys. (Methuen & Co.)

The hero of this tale is part grand, part pitiful, on the whole a fine creation or re-creation of what is going or gone. It is to be hoped, though rather against hope, that no rash, ill-advised reviewer will liken the Prince of Lisnover to that other man of sorrows King Lear; but, indeed, the appetite for comparison, lacking all sense of proportion, seems to grow by what it feeds on. This book and its people are Irish in colour and feeling, with something of that unqualifiable, ever-varying stuff the soul of all things Irish. Like 'Mary Dominic,' another book by the same author, it has many touches of quaint elfin-like humour hovering betwixt tears and laughter. To realize the personality of the fallen prince, as he is called by the courtesy of the country folk, though his princedom has lapsed for many generations, is to realize something of the past conditions and hereditary instincts of a people fallen now on less happy days. The O'Gara may be only understood and found sympathetic in so far as a reader is able to perceive and sympathize with curious survivals in a haunted and haunting old country. Feeling, not reason, was and is its key-note—still more was it so in the sixties, the epoch of this story. At this time the O'Gara is living on the chance bounties of those he treats as subjects, as his forefathers did before him. But the new spirit is already extinguishing the old sentiment and the old knowledge, and the offerings on the threshold of the deserted ruined mill where he has made his lair grow daily more grudging. The old man makes a fine yet a pathetic figure in his ignorance of the changes that have come about, his pride of race in fallen fortunes, his childlike simplicity and belief in his "rights." In spite of arrogance and quick wrath, he is a genial old giant, not above accepting a poached pheasant or a rabbit,

yet always ready to avenge an insult or slay an hereditary foe. There are other figures, too, interesting, winning, or amusing. But the rest of the story and the people may be left to speak for themselves. The desolate grandeur of the scenery is impressive, so is the sapping and mining of old ideas and manners. The death of this old man of the mountains and woods is in places too long drawn out and over emphasized. Yet one likes nearly all of it.

A Ladder of Tears. By G. Colmore. (Constable & Co.)

Like many thoughtful observers of human nature, this author has a tendency to regard it exclusively from its more melancholy aspect. The incontrovertible joy of living, in any circumstances and for whatever purpose, which arises from strong vitality finds no place in her writing. That virtue shall be actively rewarded is no part of her creed. The only ultimate compensation for the troubles of her youth permitted to the woman, whose autobiography of her inner life is laid before us, is Nirvana in her middle age—Nirvana, which somewhere in the book is interpreted to mean "the Peace which passeth all understanding," and which in this case is derived from the final sacrifice of personal happiness to what can only be regarded as a distorted sense of duty. Yet it would be unfair to condemn Mrs. West as morbid because in this remarkable piece of self-analysis we are allowed a close view of the thoughts and motives by which she is influenced. There is an almost painful realism of detail in the account of her young life with her elderly husband and his half-witted sons. But the heroine may be regarded as a natural and attractive young woman, with a high sense of wifely duty, prepared to enjoy herself when possible until the mystical element in her character, fed by loneliness and contact with similar temperament, thrusts her into the unnatural and unsatisfactory calm in which we leave her. The book is dreary as a whole, but there are some light and even humorous passages, and we note a vivid touch in the portrayal of the little things of daily life, which goes far to give the characters a strong suggestion of reality.

The Triumph of Mrs. St. George. By Percy White. (Nash.)

"The world 's a conventional place," says one of the well-known London types in Mr. White's new novel; "that 's why it 's so easy to live in it." Mrs. St. George, though she eventually does the conventional thing—in fiction—for a woman in her position, finds the world rather an easy place to die in. She is a "prophetess, seer, crystal-gazer, fortune-teller," to whose mysterious rooms in Bond Street, attracted by her beauty, all kinds of fashionable idlers flock. Among the men who come under her magic spell is Col. Foulerton, who, returning to England after fifteen years of service in Nigeria, discovers that she is strangely interested in the young son of a dead comrade, of whom he is the guardian. This schoolboy is delightfully drawn, and is perhaps the most lifelike figure in the story. Starting with a strong prejudice against the beautiful prophetess with "the pale eyelids," the simple-hearted colonel, about whose character there is a Newcome-like touch, ends by marrying her. That is the triumph of Mrs. St. George; but exposure and defeat follow swiftly upon its heels. The colonel, tearing the veil from her past, finds her to be the faithless woman whom his dead comrade had taught him to despise as the most heartless of her sex. Looking in vain for pardon, she conveniently solves the problem of her husband's future by means of a little box of deadly poison. This conventional death of the versatile adventuress is the most unconvincing incident in the whole book. With Mr. White, however, the story is not the thing. What his characters say is more important than what they do—how they are drawn more interesting than how they end. In none of the novels that have gone to make his reputation as a satirist of certain phases of West-End life is the dialogue more sparkling or the character-drawing more vivacious. Those who like their fiction to be up to date will be gratified to find that tariff reform is among the topics to which Mr. White does not fail to refer.

The Lion of Gersau. By Sirrah. (Heinemann.)

Not much is required for the composition of a story such as this. A few weeks' stay at one of the many hotels at Lucerne, a knowledge of the objects of interest in the neighbourhood, some little acquaintance with the types and phases of hotel life, a thin and not very probable plot, are the main materials necessary for manufacturing such a narrative. The lion of Gersau is very tame; truly he will roar you like any sucking dove.

Tally. By Emily Pearson Finnemore. (Hurst & Blackett.)

Mrs. Finnemore has produced another interesting story of considerable merit; her powers of observation and imagination have stood her in good stead, and we have as the result a tale of the country-side with a real human interest, well sustained to the last page. We may take leave to doubt whether the disastrous marriage of chap. vii., on which the whole plot depends, is within the bounds of possibility; we may question the reasonableness of Tally's own marriage; and we may hesitate to accept as part of the heroine the deep and subtle spirit which prompts the last tragic act of this sad story; but we gladly admit that it shows power, insight, and sympathy in no common degree. Sad as it is, it is probably no sadder than the life-tragedy of many a woman in that class to which Tally belonged.

SCOTCH HISTORY.

Miscellany of the Scottish History Society. Vol. II. (Edinburgh, T. & A. Constable, for the Scottish History Society.)—This collection contains, in chronological order, many Scottish documents of great interest. The first contribution, 'The Scottish Kings' Household,' printed from a MS. at Corpus Christi College, Cambridge, gives a valuable account of the officers of the Scottish kings. The learned editor, Miss Mary Bateson, inclines to the belief that the MS. dates from before 1309, as a Knight Templar is Almoner, and that it was perhaps drawn up by one of the Scottish Commissioners attending the London Assembly of September, 1305, though this is by no means certain, and it may owe its existence instead to John Balliol. One notes that through the Almoner the king's charity reached his old servants, and even "ses poures bondes qi ne se poent aider." In 'The Scottish Nation in the University of Orleans, 1336-1538,' Prof. Kirkpatrick has added greatly to our knowledge of the sources of Scottish jurisprudence. Early in the fourteenth century Scottish students flocked to the University of Orleans, the great teaching school of Civil Law after it was forbidden to be taught at Paris, and it was from Orleans that they learned that subject, although the Court of Session was in 1532 modelled after the *Parlement* of Paris. The Scottish "Nation" existed at Orleans until 1538, and adopted in part the statutes of the German "Nation" there, but also produced certain additional statutes of their own, which, with a list of the procurators, are printed for the first time, with three fine reproductions from the original MS.

Mr. R. S. Rait contributes the 'Muster Roll of the French Garrison,' under M. Carronant in 1553, at Dunbar, one of the towns in which the Scots Parliament found it necessary to retain their foreign allies. The tract 'De Antiquitate Christianæ Religionis apud Scotos,' by the Jesuit George Thomson, an appeal to Catholics in 1594 to support the Scots College at Douay, is, next in order, translated by Mr. Henry D. G. Law. One of the most important contributions to this volume is the 'Apology for William Maitland of Lethington,' edited by Mr. Andrew Lang. It is a fragment of a defence, written by Lethington's son, James Maitland, on account of the antagonism of Scots historians, who, he writes, appear "to agree in nothing excepting traducing the name and fame of my father." Mr. Lang does not think he makes out his case, as we have evidence of Lethington's connexion with the Darnley murder which was not within the reach of his son, a Catholic exile. The writer attributes to Bothwell a fourth wife hitherto unknown to history, stating that he had

> "at the tyme of his rapt of the Q thrie maryit wifs living, to wit the Erle of Huntley his sister in Scotland, ane gentilwooman in Norrouay and ane vther in France notoriouss aneuche."

Miss L. G. Graeme edits some 'Letters of George Graeme, Bishop of Dunblane and Orkney,' the worldly and time-serving Presbyterian who became bishop, and in old age submitted to the General Assembly at Glasgow in 1638. The editor shows that he was at least no more pliable than his brethren, for Adam Ballantyne, who wrote to him on his acceptance of his first bishopric in 1604, "I see nothing in the but a man sworn man," had by 1616 so far changed as to be able to become his successor in the same see. Mr. C. H. Firth contributes 'A Scottish Journie' in 1641, by "P. J."—a doggerel account of a tour from Edinburgh to Glasgow by Lord Willoughby and some of the attendants of Charles I., containing the usual contemporary distaste for Scottish poverty and discomfort—and edits also two 'Narratives illustrating the Duke of Hamilton's Expedition to England in 1648,' one of which was closely followed by Clarendon. 'Certain Papers of Robert Burnet, afterwards Lord Crimond, Gilbert Burnet, afterwards Bishop of Salisbury, and Robert Leighton, sometime Archbishop of Glasgow,' is an important addition to our information on the religious movement in the seventeenth century, which the editor, Miss H. C. Foxcroft, calls "pietistic Erastianism," and which culminated in Bishop Leighton. 'The Erskine Papers,' edited by the Rev. R. Paul, contain some letters of Dr. Robert Erskine, 1677-1720, the physician to Peter the Great, one of the first of the many Scotsmen who have risen high in

the Russian medical service. The correspondence shows the regard the Tsar had for his physician, and throws some light on the latter's complicity in Jacobite intrigues and the Gortz plot. The last contribution in the 'Miscellany' is 'The Will of Charlotte Stuart, Duchess of Albany,' the illegitimate daughter of Prince Charles Edward, edited by Mr. A. Francis Steuart, who has been able to give some new notes on the Duchess's mother, Clementina Walkinshaw, and her family. The whole volume, ably indexed by Mr. A. Mill, is a notable addition to Scottish historical literature.

Accounts of the Lord High Treasurer of Scotland. Edited by Sir James Balfour Paul, F.S.A.Scot., Lord Lyon King of Arms.—Vol. V. A.D. *1515-1531.* (Edinburgh, H.M. Register House.)—The accounts of the Lord High Treasurer of Scotland are appearing with commendable regularity under the highly competent editorship of Sir James Balfour Paul. As we have shown in our notices of previous volumes, these documents are of the utmost importance for their bearing on the social and political history of Scotland. The present volume is, unfortunately, less interesting than its predecessors, and this for various reasons. The period covered is from 1515, two years after the battle of Flodden, to 1531; but the periods from September, 1518, to June, 1522, from April, 1524, to August, 1525, and from August, 1527, to August, 1529, are unrepresented. As Sir James Balfour Paul remarks, the omission of the last period is particularly regrettable, as we have not even an incidental allusion to the escape of the king from Falkland and the dissolution of the great Douglas combination. In all, there are eleven sets of accounts, some of them extending over only a few months. They want that note of human interest which was so characteristic of the others. To quote the editor:—

"There is no gay monarch meeting his young wife with a brilliant cavalcade, tilting at tournaments, building ships which were the wonder of the age, casting guns, pottering with alchemy, and at last going forth to a death the tragedy of which has rung in Scottish history for centuries."

On the other hand, the personal details which one gathers of the life of the young king—a mere infant when the accounts open—have a certain historical value, besides possessing a sort of homely charm for those who can read between the lines. The little James clearly had all the tastes of his age. On Midsummer Day, 1525, we find him "casting eggs" after supper, while a subsequent entry shows that 15*s.* 6*d.* was spent on "eggis to bikkir the castell." This points to the eggs being used as missiles in some mimic game of war; and it is suggestive that, as the accounts reveal, a poor woman came "gretand upon his Grace," complaining that his servants had forcibly robbed her of the produce of her henhouse! In March, 1527, an entry enlightens us as to the extent and expense of the royal kennels. James seems to have been as ardent a lover of dogs as his father was of hawks. There were eighteen "raches," or hounds for hunting, and three greyhounds, and their keep cost eight shillings a day. Cards certainly were a favourite diversion, one entry showing that the king had 90*l.* given him to play "quhen he raid to the oist [host=army] on the thevis." In 1527 he bought a "great horse" from the King of Denmark's ambassador at a cost of 60*l.* Accounts for bows and arrows appear regularly, and there are occasional purchases of tilting spears, which were usually sent to Stirling "for the lists." We have ample details and to spare of the dresses provided for the king, as well as of the liveries of the royal household. The account which begins in October, 1517, shows a marked increase as regards particulars of the king's wardrobe, and one notes with some surprise that his tailor's bill had not been paid "sen the feild of Flowdoun." Gloves at thirty-two shillings look expensive, but they may have been of plate, or perhaps of skin richly embroidered. James appears to have spent much more on jewellery than his father. He had a chain which cost 64*l.* 19*s.*, a chain and tablet costing 40*l.*, and a "targate" of gold also costing 40*l.* His personal expenses, apart from his clothing and payments to particular persons (among others to John Bellenden, Gavin Dunbar, and David Lyndsay, all names associated with the history of Scottish literature), are not given in detail. This is again unfortunate, for the information would have enabled us to form a valuable estimate of James's character, and would have thrown much light on his daily life. We learn only that for "small expenses" he received within the year from October, 1530, to September, 1531, the sum of 1,868*l.*, besides other payments amounting to 85*l.*, which seems, as Sir Balfour Paul observes, a very handsome allowance for petty cash.

In regard to the general history of Scotland, the accounts are rather suggestive than directly informative. We see the Regent Albany "trying to do his best for a country with which he had ties of blood, but towards which he felt so little attracted that he welcomed the day when he left it for ever for his more agreeable land of adoption." There are innumerable payments to messengers who were sent all over the country on all sorts of errands, summoning Parliament, poinding goods, collecting taxes and fines, apprehending malefactors, calling out the nobles for military service, and so on. The ascendency of the French party is clearly traceable throughout. An embassy to France was projected in 1515, and forty-one burghs were assessed in a tax for the expenses of the ambassadors. Bonfires were ordered to be lit when news arrived of a victory gained by Francis I. in Lombardy; and tidings from France were anxiously looked for, if we read aright the entry under November 15th, 1515, that a post was sent to "the West Ferry" to inquire for letters of Frenchmen who had come there with a ship. There was, of course, much official intercourse with France about this time, but how far the people sympathized with the connexion is not certain.

The concluding pages are chiefly concerned with the measures which were taken with regard to the disturbances in the Western Isles in 1531. A long series of entries deals with the building of a fortification on Inchgarvie, the little islet that now supports the centre of the Forth Bridge. Numerous disbursements are also set down for buildings and repairs connected with the royal palaces, particularly with Holyrood. While there is no one subject of outstanding interest in the volume, it brings together a series of documents which the Scottish historian of the period cannot afford to ignore. The accounts, it is needless to say at this time, have been admirably edited by Sir James Balfour Paul, who provides an interesting introduction, and a glossary which is not so comprehensive as it might be. The index, as usual, is very full, though, by an unfortunate accident, some sixteen pages of the text were overlooked in its preparation. A supplementary index referring to these pages will be issued with the next volume.

Students of the social history of Scotland will find some interesting matter in *A Journey to Edenborough*, by Joseph Taylor, now first printed, with notes by William Cowan, from the original manuscript (Edinburgh, William Brown). Of the writer of the manuscript absolutely nothing has been discovered, beyond the fact, stated in the title, that he was a barrister of the Inner Temple. It was in 1705 that he made his journey to Scotland, in the company of two friends. He travelled by way of Northampton and Derby to Buxton, and thence by Nottingham, York, Newcastle, and Berwick to Edinburgh. Full descriptions are given of the "wonders of the Peake," including the house and grounds of Chatsworth, and also of the cities of York and Newcastle. The most valuable part of the narrative is, however, that in which the writer deals with the manners and customs of the Scottish people, particularly the people of Edinburgh. Taylor liked the Scots even less than Johnson. From what he heard before reaching the Border, he concluded that he "was going into the most barb'rous country in the world." Every one "reckoned our journey extremely dangerous, and told us it would be difficult to escape with our lives." What had Scotland done to earn such a reputation? As a matter of fact, the barrister sustained no harm except that his modesty was occasionally shocked and his sense of smell outraged. In Edinburgh

"every street shows the nastiness of the inhabitants: the excrements lye in heaps.....In a morning the scent was so offensive that we were forc't to hold our noses as we past the streets, and take care where we trod for fear of disobliging our shoes, and to walk in the midle at night, for fear of an accident on our heads."

Edinburgh's decalogue was short by two commandments, for she had "nothing to covet nor nothing to steale." As for her morals, it was enough to see the domestic washing in progress:—

"They put their cloaths with a little cow's dung into a large tubb of water, and then plucking their pettycoats up to their bellyies, get into the tubb, and dance about it to tread the cloaths, instead of washing them with their hands, and this the women doe in the open streets, without any manner of shame or modesty."

These and other utterances of the kind are clearly affected by the prejudice against the Scotch which was prevalent in England at this period, and for that prejudice due allowance must be made. At the time of Mr. Taylor's visit to Edinburgh the country was much excited over the question of the proposed union with England. He had the good fortune to be present at one of the sessions of the Scottish Parliament, and he gives an interesting and detailed description of the methods in which the business was conducted, and of the animated debate which took place on the burning question of the day. But he was glad to get away. "As soon as we set foot on English ground, we embrac'd one another with extasies of joy, as coming into a new world." Mr. Cowan's notes clear up obscure points and correct some inaccuracies. There is a good index.

ANTIQUARIAN LITERATURE.

Calendar of the Close Rolls, 1288-1296. (Stationery Office.) — We are now within measurable distance of a complete calendar of the Close Rolls from the accession of Edward I. to the middle of the fourteenth century. In our previous notices of these volumes we have indicated the character of their contents, of which a large proportion are of routine character. To the topographer and genealogist, however, their value is very great, especially in their record of assignments of dower and divisions of inheritance, which include at times lists of knights' fees and their holders. But there are also entries of more general interest, such as the king's letter to "Argon, King of the Tartars," in 1290, in view of that potentate's support when the former should go on crusade. We are again reminded that it was not always an easy matter for the king to keep the peace between his English and his fiery Gascon subjects. A ship from Bayonne had impartially plundered Lombards and Flemings, but its mariners were themselves set upon by five English ships "in

the parts of the Isle of Wight" and some of them slain. Edward had to intervene and arrange a sworn treaty between the crews in Portsmouth Church and a general restitution, with masses, at the cost of the Englishmen, for the souls of the slain men to be said at Portsmouth and Bayonne. There was also much confusion between Gascons and Spaniards and their respective merchandise. Some important entries deal with the seizure at Sandwich of cargoes to the value of more than 1,600*l.* in retaliation for the plunder of some Bayonne merchants by Spaniards. One notes with interest that these cargoes comprised tallow, cumin, and no fewer than 3,500 quintals of iron. Other Bayonne merchants claimed that the bulk of the goods were theirs, not those of Spaniards, and much difficulty resulted. English merchants trading in Flanders were accorded by Count Guy special privileges, which are here set forth in the Old French of the time. We may also notice the dispatch, in 1296, "to the exchequer at Berwick in Scotland," of certain public records, including "a transcript of the book for ordering the exchequer of England"; the making, in 1291, of a "latten effigy of the late king" by William Torel; the anxiety of the Abbot of Westminster to obtain the eight bucks due to him yearly from Windsor Forest, and presented apparently at the high altar; and a case of wrecking on the Norfolk coast. Mr. W. H. Stevenson is responsible for the text of this volume, and has assisted Mr. Woodruff in the usual valuable index. Scrutiny of their work has proved, as might be expected, its excellence, the slips that come to light being very small. "Radelington" is not in Dorset, but is Raddington, Somerset; and in Essex "Fyngreye" is Fingrith, not Fingringhoe, and "Blunteshal" is not in Great Oakley, but is a well-known manor near Witham. The Honour of "Chockes" is that of the Chocques family, and "Rega, Almain," a ship from which was arrested at Scarborough, is, we presume, the town of Riga, then a member of the Hanseatic League. Edward Burnell, who was summoned as a peer, is transformed in the index, by misreading the document, into a son of Nicholas d'Audley. The identification of foreign names of places and persons is particularly careful and good.

Feudal Aids. Vol. III. (Stationery Office.)—Intelligent students of local history will accord a hearty welcome to this further instalment of mediæval records indispensable for their work. The present volume, which is considerably larger than either of those previously issued, deals with several counties, Kent, Lancashire, Leicestershire, Lincolnshire, London and Middlesex, and Norfolk. But of its 654 pages of text more than 500 are devoted to Lincolnshire and Norfolk alone. It is particularly fortunate that the Lincolnshire returns contain so much material, for the history of that great county has, notoriously, yet to be written. When we remember that these returns are preceded not only by those in the 'Testa,' so valuable in the case of Lincolnshire, but also by 'The Lindsey Survey' (*temp.* Hen. I.), it may be said that we have now a *catena* of returns from Domesday to the days of Henry VI. for that county. The topographer, moreover, is indebted to these volumes not merely for the text of the returns they comprise, but for the careful identification of the places named in them, a task involving expert knowledge and often considerable labour. The preface invites special attention to an exhaustive list of churches in the City of London arranged under their respective wards in 1428, and to the Norfolk return of 1401–2 printed as an appendix to the volume from a roll in the British Museum. Mr. Lyle, who is chiefly responsible for the work, has done it as well as his previous volumes would lead one to expect. The indexes of persons and places, which extend to over three hundred columns, appear to be admirably compiled, and are followed by others of hundreds, baronies, honours, and fees. The only error that we have detected is a confusion of the two distinct families of Grelley and Gresley, which are grouped together under Grelley.

Calendar of the Patent Rolls, Edward III.—Vol. VII. *1345-1348.* (Stationery Office.)—The present volume of Mr. Isaacson's excellent Calendar covers the years of Edward III.'s greatest military activity, including as it does the period of Henry of Lancaster's brilliant successes in Gascony, the campaigns of Crecy and Calais, and the decisive fight of La Roche Derrien. Yet we find singularly few direct illustrations of military history within its limits. There is a good deal about the king's debts and negotiations for fresh loans, about the subsidies and loans from monasteries, and about the alien priories in royal hands by reason of the war, and yet only very scanty references to the raising and paying of the great armies that landed in 1346 at La Hougue, and were mustered in 1347 to complete the siege of Calais. This is partly accounted for by the fact that during the king's absence abroad patents were tested in England by the nominal regent, Lionel of Antwerp. Only a very occasional entry indicates Edward's movements in Normandy, and we must probably look for his acts in those parts in some special roll like the 'Roll of Brittany,' referred to on p. 561 of the Calendar for the year 1342 for the doings of Edward during his earlier absence abroad in 1342-3. By exception, however, we have at the end of the volume a 'Rotulus Normanniæ,' which, though not containing a dozen really Norman entries, records a very large number of the king's patents during his long siege of Calais, and issued during the time immediately succeeding the occupation of that town. From one group of these we get the only suggestive military facts of the first importance that we have noticed in the whole volume. Edward had, as is well known, a great difficulty in keeping his army together during the prolonged siege of Calais. One of his chief methods of doing so was the wholesale issuing of pardons to soldiers who had committed any offences, provided that they continued to abide in the royal host. We have been at the pains to reckon that nearly 1,700 such individual pardons were issued by Edward in the course of his sojourn before the walls of Calais. A minute study of the lists might well provide curious illustrations both of mediæval criminality and of the *personnel* of Edward's most famous army. And another long list of grants of houses in Calais made by Edward, in pursuance of his policy of turning his conquest into an English town, reveals the fact that more than 150 "inns," and a good many "shops" besides, were transferred from French owners to subjects or nominees of the English king.

Turning to the more miscellaneous entries, we note that, despite the royal sequestration of the alien priories, the Abbot of Prémontré was allowed to send visitors to houses of his order in England, and the Abbot of Saint-Denis to appoint a prior of Deerhurst; that despite the financial collapse of 1345 Edward was still in active relations with the Bardi and other Italian banking firms; that John Chaucer, the poet's father, was not only deputy butler at Southampton, but also at Chichester, Seaford, Shoreham, and Portsmouth; and that the grant of Wales to the king's son in 1343 was in such extensive terms that it was seriously argued that it involved the right of issuing the *congé d'élire* to the precentor and canons of St. Davids on the occasion of a new election to that see.

We find some interesting documents printed *in extenso*. One of these is an *inspeximus* of a charter of Richard I. (p. 373) to his crossbowman Turpin, which shows that William the Marshal was with that king at Vezelai in June, 1190, and therefore certainly started with him on the Crusade, as Hoveden tells us. Another is a French answer of Edward III. to the challenge to fight a battle sent to him by Philip VI. from St. Denis on August 14th, 1346. This is worth printing, but we ought to have been told that it is printed in Kervyn de Lettenhove's Froissart, iv. 497–8, and that a Latin version of the same document can be read in the English Historical Society's edition of Hemingburgh, ii. 425–6. The French version, here printed, gives the place at which Edward was as "Autes," and the date August 15th, while Kervyn's text dates the letter (when the Latin document, dated also on August 15th, is silent as to where it was issued) from Grandvilliers on August 17th. But whether "Autes" be right or wrong, it cannot be "Ault, Somme," as Mr. Isaacson suggests; for August 15th, the date of the letter, is that of Edward's crossing of the Seine at Poissy, and it seems to have been written almost immediately after the passage. But such slips are rare with Mr. Isaacson, whose index is remarkably solid and careful. He should, however, have identified "St. Basile" on p. 736 with St. Bazeille (Lot-et-Garonne); and it is a pity that he has not indexed the historic name of Machiavelli as that of one of Edward's Florentine creditors mentioned on p. 442, and has omitted to put in his index the hardly less historic name of Contarini under a form less corrupt than that of the "Conkarini" of p. 531. The entry "Nantmawr, co. Anglesea, now co. Flint," on p. 708, needs a word of further explanation.

Lancashire Inquests, Extents, and Feudal Aids, A.D. *1205-1307.* By William Farrer. (Record Society.)—Mr. Farrer continues in this volume the researches into the feudal history of Lancashire which have already borne fruit in his 'Lancashire Pipe Rolls' and 'Lancashire Fines.' He adheres, we are glad to see, to the sound principle of obtaining as perfect a text as possible, and adding explanatory notes, with full references, to the several documents and entries where required. Persons and places also are very carefully identified. The special interest of these Lancashire records consists in the evidence they afford of the persistence of native families, who continued, as drengs or thegns, to hold land long after the Norman Conquest. Even now Lancashire is rich in families of great antiquity, such as that of Molyneux of Sefton, whose name proclaims foreign extraction; but it is only in the North of England that we can also hope to meet with houses probably of native origin. Some interesting information on local serjeanties and on the extent of the forest in the county will also be found in the volume before us. Except for the fact that Mr. Farrer gives translations only of the records—to which some scholars might object—he works on what may be termed a scientific system; nor have we noted any errors beyond the trifling slip of styling the present head of the Butlers "Duke" of Ormonde. The book has an excellent index.

RECENT BIOGRAPHIES.

Matthew Arnold, by G. W. E. Russell (Hodder & Stoughton), is one of the most useful works on the subject which we have come across. In our opinion it is far superior to the ordinary run of such books, although it does not profess to cover the whole ground. Lovers of Matthew Arnold's poetry may complain that there is too little attention paid thereto. But, so far as we can see, there is no reason for the complaint. Mr. Russell's

object is not to produce a work of literary criticism, but to sum up for the general reader the main contributions of Arnold to the problems of the day. This he does uncommonly well, and brings out the points which are too often neglected, alike by the literary critic who has a soul above politics and the partisan who cannot away with the detachment of Arnold. It is this latter which prevents him from getting his due alike as a political and a religious teacher. In our opinion he is the writer on political and social questions who of all men since Burke showed greatest originality. "Mackintosh and Macaulay," as Lord Acton said, are "only Burke trimmed and stripped of all that touched the skies." But Arnold had no pioneer. Hence he was so unpopular. We are all saying nowadays the things which men thought him a mere mad poet for uttering. The commonplaces about the lack of education, the sordidness of so much of English life, the need of the action of the community to arrest the caprice and selfishness of individuals—all this has now got down to the general public, and is owing partly to the actual influence of Matthew Arnold, partly to the world having come round a generation later to see the wisdom of his views. He heralded the reaction against the intellectual tyranny of middle-class Liberalism. He never had due recognition. In theology, too, his heterodoxy, no less than his earnestness, have been misconceived. The orthodox thought he was going to destroy all religion while professing to preserve it; the unbeliever regarded him against his will as an ally. Mr. Russell, whose own views are well known, gives him his due place, and says only the truth when he declares that "his nature was essentially religious." The fact conveyed in the following sentence will be news to most: "He communicated by preference at an early service." No one has any right to deny the strength of the religious element, now that his note-books have been published. But it is worth while letting the reader see what he thought of himself: "I consider myself, to adopt your very good expression, a Liberal Anglican." The truth is grasped by Mr. Russell when he says: "His faith seems to have been, by a curious paradox, far stronger on the Christian than on the Theistic side." If this work adds little to our knowledge, it is very pleasant reading, and has the merit of drawing attention to the salient points of Arnold's thought, instead of confining itself to subsidiary matters. Its widespread acceptance is to be desired.

Robert Emmet. By Louise Imogen Guiney. (Nutt.)—This "unscientific monograph" or "little historical descant," a belated tribute, doubtless, to the Emmet centenary of last year, is conceived in a spirit of deeply sympathetic appreciation, and, save for some eccentricities of diction, gracefully written. The author is less interested in what she aptly styles Emmet's "toy-war against the English Crown" than in the analysis of his character. She dwells lovingly upon the pathetic image of Sarah Curran, in whom a temperament Ophelia-like in its softness and weakness was combined with abilities which procured for her the obliquely complimentary appellation of "a true pupil of Mary Wollstonecraft." She draws an impressive picture of Emmet's last hours upon earth—of the unselfishness, the magnanimity, the cheerfulness, and even gaiety which he displayed in that supreme crisis. Few will differ from her estimate of the essential nobility of his nature, and some, perhaps, would be glad if they could accept her contention that the game on which he staked his life was, after all, worth the candle. His failure has in it certain elements of greatness which are wanting to the successes of O'Connells and Parnells; yet the hard fact remains that Ireland needs, and has always needed, not dreamers and martyrs, of whom she has never had any lack, but men of decision and action.

The faults almost inseparable from a biography written by a son's hand are to be found strongly developed in Mr. Reginald Farrar's *Life of Frederick William Farrar* (Nisbet). He thinks it necessary to enter into a vehement defence of the Dean at every point; to uphold the merits of 'Eric,' and to retort upon the critics who ventured to find shortcomings in the 'Life of Christ.' Yet we have his father's own confession as to the decidedly emotional study of school life: "The lacrimosity is, I know, too much, and arises from the state of mind in which I wrote it." The 'Life of Christ' may seem to Mr. Reginald Farrar's filial piety "a monument of learning and research," but there have been those who have detected grave faults in it on that score, while its style is admittedly ultra-opulent. Apart from its partisanship—and Mr. Farrar may be readily forgiven, after all, for giving free play to feelings which are earnestly held—the biography is by no means ill done. It brings out Dean Farrar's services to the classics in emancipating schoolboys from the arid tyranny of Wordsworth's Greek Grammar, and the chapter on his headmastership at Marlborough is a well-considered tribute from various colleagues and old pupils. Mr. F. E. Thompson (not P. E. Thompson), in particular, sums him up both justly and generously, and lays stress upon his capacity for stimulating able and susceptible intelligences to wide reading on their own account. Dean Farrar was, besides, a great organizer, and his restoration of St. Margaret's, Westminster, and of the Chapter-House at Canterbury did the utmost credit to his unselfish devotion to the work that lay to his hand. But as a theologian he was not to every taste, and those on whom his exuberances jarred will hardly be conciliated by some treacly letters from F. S., S. B. M., E. W. J., and so forth which Mr. Reginald Farrar has thought fit to print. Thus:—

> "For twenty years your 'Life of Christ,' that beautiful study of the grandest theme that has ever occupied the mind and thought of man, has been beside my Bagster's Bible almost as a daily text-book."

It is natural enough that such things should have been written, but it would have been kinder to allow them to remain in manuscript.

OUR LIBRARY TABLE.

From Kabul to Kumassi. By Brigadier-General Sir James Willcocks. (Murray.)—This unassuming record of a distinguished career cannot fail to be read with interest, for General Willcocks is an ardent soldier and a keen sportsman, and fortune has thrown many a good day's work in his way in both capacities. He was clearly marked out for a soldier's life, though, with a candour which we find throughout his books, he admits that he failed twice for Sandhurst, because he "would not sit down and tackle the hateful books." Joining his regiment in the Punjab in 1878, he took part in the Afghan war of 1879, in circumstances which were certainly a little exceptional. Snubbed by his commanding officer for asking to be sent to the front, the impetuous subaltern telegraphed on his own account to the authorities at Simla, and was ordered to Peshawur. How he managed to get there, while men of vastly greater claims were detained at Jhelum, is an excellent story—too long, unfortunately, for quotation. His work in Afghanistan was chiefly in connexion with transport, then in an exceedingly disorganized and unsatisfactory condition. In the following years the young man saw service in Waziristan and elsewhere, and in 1884 he was given charge of the Army Transport on the East Frontier, with headquarters at Golaghat, in Assam, on the road to Manipur and Burma. Quartered in the midst of one of the finest shooting countries in the world, delighting in exertion, and possessed of great powers of endurance, young Willcocks found his work entirely congenial, but he was soon called away to proceed with the Indian contingent to Suakin. His account of the transport arrangements in operation there is outspoken and instructive:—

> "Why the British Transport ever asked for an Indian corps of muleteers I never understood. True! I was handed over several hundred mules, oversized animals, too big to be saddled and handled by natives of India: I was also furnished with the very best English-made saddlery, gear and equipment, and, in short, everything that money could buy was supplied liberally, but from the day we landed till we left the shores of the Red Sea, hardly once was the corps put to its legitimate work.....I had had by this time some considerable experienc in Transport matters; and thought I knew something of my business, so when I received orders to load water we paraded in due time, only too glad to get the chance of doing something. I found some hundreds of wooden casks lying on the sands: these were meant for camel and not mule transport, and could easily be loaded into the camel suleetahs (canvas or string saddlebags), but from their size and shape could not sit or be slung on mules. I at once pointed this out, but was told I must take them, as the flat-side galvanized mule-kegs had already been loaded on the camels.....It was all the men could do to lift the weighty casks on to the huge European mules, and as fast as they were slung on they fell off, and the unfortunate Punjabis were at their wits' end how to manage, as the troops were already forming up. At last it was time to fall in ourselves, by which time I had about one-fourth of the barrels loaded in a sort of way, and as there was no help for it I moved off, leaving the other three-fourths of the animals standing unloaded. I reported what had occurred, and was told to get into my place in the great moving square. It never seemed to strike anybody that the absence of three-fourths of my mules meant a considerable shortage of water for the troops in a waterless desert.....We started, and several casks fell off on the march, and could not be reloaded amidst the mass of choking men and animals all huddled up in the square. As far as I remember some thirty or forty casks arrived full, and this was about all the Punjab Mule Corps was ever officially called on to do. I calculated the cost of that water to the Imperial Government at about 200*l.* the half pint."

Returning to Assam, he saw service in the Burmese Frontier Expedition, the Chin Lushai Expedition, and the Manipur Expedition of 1891. In 1897 he was engaged in punitive expeditions on the North-West Frontier. His best-known work has, of course, been done in West Africa, where he was second in command under Lugard during the troublous times in Borgu, when Britain and France seemed likely to come to open hostilities in their race for the control of the Niger Hinterland, and where he subsequently commanded the Ashanti Field Force and relieved Kumasi in 1900. The book is one which, put into the hands of a young soldier, cannot fail to stimulate his sense of loyalty and responsibility, and to strengthen his ideals of duty and public service.

A Dialogue. By A. H. Gilkes. (Longmans & Co.)—We are, on the whole, disappointed with this book. In 'The New Reformation' Mr. Gilkes showed considerable power of making clear a point of view too often disregarded by those who ought to take it into account. In this little volume he manages the conversation with skill, and introduces his respective bishops with such ingenuity of satire as to make them appear not a little ridiculous. The *brochure* is therefore amusing. But the positive theology of Mr. Gilkes does not strike us as particularly novel or very interesting. An attempt to analyze the nature of the will in half-a-dozen short pages argues either genius or ignorance. It does not appear to us that a knowledge of the best works—the writers are not orthodox—on psychology is among the qualifications of the head master of Dulwich. But the book will do good if it opens the eyes of Anglican digni-

taries, fonder of ecclesiastical machinery than serious thought, to the state of mind of many whose last desire is to be disloyal to that communion, however little they may sympathize with all its developments.

The Church of St. Mary the Virgin, Oxford, in its Relation to some Famous Events of English History. By the Rev. Henry L. Thompson. (Constable.) — The history of the Church of St. Mary the Virgin at Oxford would, if it were adequately written, be to a great extent the history of the University as well as an account of the development of English theological thought and controversy. The late Mr. Ffoulkes, who succeeded the present Bishop of Stepney in the office of vicar, attempted the task; but his monograph, good as it is in some ways, cannot be considered an ideal history. Mr. T. G. Jackson and Prof. Case have made valuable contributions to the architectural side of the subject. But there is ample room for a work such as we have suggested. We came therefore to the volume of the present vicar with high hopes, but we are bound to confess that we were proportionately disappointed. The title of Mr. Thompson's book, as it is printed on the back and sides of the cover, is 'St. Mary the Virgin, Oxford, in its Relation to English History.' Judging the book by that title, we might have much to say of the facts that it does not deal with the Oxford Movement at all, barely mentions Wesley or Newman, and makes no reference at all to that "very scandalous statue of the Virgin Mary with Christ in her arms set up in the new church front," to which Alderman Nixon deposed that he saw "one bow and another pray," the statue at which a Parliamentary soldier discharged his piece as the Lord Say's troops were leaving the town, and which formed one of the charges in the impeachment of Laud. But we find on the title-page that the proper description of the book is 'The Church of St. Mary the Virgin, Oxford, in its Relation to some Famous Events of English History.' Later it is revealed that this is a collection of seven sermons. We cannot, therefore, find fault with omissions, for it is a preacher's prerogative to begin and end where he will, but we do think it regrettable that a volume of sermons should masquerade under so misleading a cover. Judged as sermons, these essays form a most attractive collection; they are picturesque, vivid, and scholarly. We find ourselves at variance with some of Mr. Thompson's statements, however. Cranmer is usually supposed to have witnessed the martyrdom of Ridley and Latimer not from the top of the tower of St. Michael's, but from the top of Bocardo, the prison-house over the North Gate, adjoining St. Michael's. To say that the Franciscans "gave no help or sympathy" to Roger Bacon in his studies is a mild way of expressing the fact. Bacon's own account of the matter was that his superiors and the friars kept him on bread and water, and that his books and writings were taken from him. We notice also that Mr. Thompson speaks of Robert de Slikebourne as the confessor of the Lady Devorguilla, wife of Balliol. It is very probable that the Franciscan friar was so in fact, but this is a mere inference, and should not be stated without qualification as an historic fact.

A Bibliography of Samuel Taylor Coleridge, by John Louis Haney (Philadelphia, printed for private circulation), may be described as excellent—in parts. It is simply planned, yet comprehensive. It contains, besides the indispensable list of editions, supplementary lists (2) of books in the making of which Coleridge shared, (3) of his journalism, (4) of his letters, (5) of works containing critical references to him, (6) of periodical articles dealing with his life and writings, and (7) of a vast number of books with his marginal annotations. Lists of his biographers and bibliographers, and of their several works, are also included. The importance of Mr. Haney's book may be inferred from the fact that under the heading of 'Marginalia' no fewer than three hundred and forty-one items are collected, as against the seventy-odd titles enumerated under that heading in the British Museum Catalogue—the only other list of marginalia extant. The compiler has aimed at producing a practical handbook for the literary worker, rather than a full-dress bibliography for the collector; and when we consider that this is his first essay, and moreover that much of the work has had to be done at a distance from the main field of investigation, we must allow that his intention has been, in the circumstances, fairly realized. Still, while giving Mr. Haney full credit for a liberally conceived, and, on the whole, well-executed scheme, we are bound to add that, whether in respect of fulness or accuracy, he is not always unassailable, and has relied too much on the bibliography published three years since by Mr. Frank Hollings. Thus—to give one instance out of several—he mentions the firm of Gale & Curtis as the publishers of 'Omniana,' and writes as though the name of Southey appeared as that of the author on the title-page; whereas in point of fact 'Omniana' appeared anonymously, and from the house of Longman, Hurst, Rees, Orme & Brown. Indeed, so many minute corrections and additions occur as one surveys the earlier pages, that one is led to wish the book had been interleaved with writing-paper for the benefit of such as might have desired to carry and maintain it up to date. It is only fair to add that Mr. Haney hopes some day to print a supplementary volume dealing with editions and marginalia only—a work appealing to the collector, as this does to the literary student. In this the early editions are to receive a bibliographical treatment fuller and more exact than the compass of the present volume allows.

Mr. Haney's method of arranging his material is commendably clear: he simply puts down, in the order of their publication, every edition, English, continental, and American, of Coleridge's works, whether individual or collected. Touching the practice of grouping the various editions of a single work, he sensibly observes that it is "not only confusing to the reader, but defeats a most useful aim of a bibliographical list—that of presenting most succinctly the progressive history of an author's literary activity." Under each article in the list of editions Mr. Haney gives, along with a transcript of the title, a page-collation, and other particulars, a reference to the notices in the leading critical journals of the day. Thus the reader who would trace the course of Coleridge's shifting relations towards the literary opinion and philosophic thought of his time will find here many of the needful data ready to his hand. Where, then, so much that is really useful has been laboriously gathered and lucidly presented, is it not vexatious to find occasional blunders—all the more vexatious because, being for the most part not original, but derived, these blunders serve to remind us how easily error is propagated, and how hardly, once propagated, it may be uprooted? Sometimes, too, mistakes occur in the general descriptions. Thus, under article No. 15, the rare pamphlet of poems printed in 1812 by Law & Gilbert, of St. John's Square, London, is stated, on the authority of Col. Prideaux, to be a *tirage-à-part* (why not, in plain English, an offprint?) from the 'Poetical Register.' It is not an offprint, but, as Charles Lamb would have put it, quite another-guess thing altogether. It is a reprint—done by the printers, and in the type, of the 'Poetical Register'—of the three poems, 'Fears in Solitude,' 'France, an Ode,' and 'Frost at Midnight'; the text followed being, again, that of the 'Poetical Register' for 1808-9, published in 1812. These examples suffice to show what kind of errors disfigure Mr. Haney's earlier pages—errors which, if they do not seriously impair its usefulness to the working man of letters, assuredly take from its value to the collector. Again, if certain of the articles are chargeable with inaccuracy, others must be censured on the score of meagreness. Under articles 6 and 8, for instance, which respectively describe the first and the second editions of the 'Poems,' we surely might have looked to find the exact dates of publication, April 16th, 1796, and October 28th, 1797. The latter date is fixed by an announcement in the columns of the *Morning Post*:—

"This day is published, neatly printed and hot pressed, the Second Edition, in one volume, price 6*s.* in boards, Poems, by S. T. Coleridge. To which are now added Poems, by Charles Lamb and Charles Lloyd. Printed by N. Biggs for J. Cottle, Bristol, and G. G. & J. Robinson, London."

It is diverting to reflect that, within a month at most after the tardy birth of this little volume—with its bragging title-page advertisement of the twofold bands (*et amicitiae, et similium junctarumque Camenarum*) uniting the three collaborators—there was destined to appear in the *Monthly Magazine* a group of 'Sonnets in the Manner of Contemporary Writers' which should act as an irresistible solvent upon those vaunted "hoops of steel." The harmless rhymes of Nehemiah Higginbottom, when construed according to the sinister sense of Southey's gloss, were to bite like aqua fortis right through the links of the *vinculum duplex*.

Passing now from the editions to the section headed 'Works including Contributions by Coleridge,' we find that the list of these made out by Mr. Haney, though of considerable length, is yet far from complete. Amongst the volumes overlooked by him are (1) 'Beauties of British Poetry,' selected by Sidney Melmoth, Esq. (Huddersfield, 1801), which includes 'The Young Ass,' 'Lines to a Spring, in a Beautiful Village,' 'The Sigh,' and 'The Kiss'; (2) Joseph Cottle's 'Selection of Poems, designed chiefly for Schools' (London, 1805), which includes the 'Epitaph on an Infant' ("Ere sin could blight," &c.), 'Domestic Peace,' and the sonnet 'To the River Otter'; (3) 'The Cabinet Album' (London, 1830), which includes 'The Nightingale' (1798); (4) Dyce's 'Specimens of English Sonnets' (London, 1833), which includes the sonnets 'To the Author of The Robbers' and 'To the River Otter'; and several others. 'The Carcanet' (Pickering), which Mr. Haney places under the year 1830, stating that it "contains extracts from Coleridge," in fact belongs to the year 1828, and, so far as we can discover, contains but one short extract from 'Zapolya,' Part II., Act I., lines 25-28. On the other hand, 'The Cynosure' (Pickering, 1837), which, according to Mr. Haney, contains but "a few extracts from Coleridge," in fact contains no fewer than twelve extracts, mostly from the plays. Under the heading of 'Contributions to Periodicals,' Mr. Haney gives a lengthy list of Coleridge's verses in the *Morning Post;* but from this list, long as it is, ten items are missing. Amongst the critical essays on Coleridge Mr. Haney mentions one by Mr. James Hutchison Stirling, the title of which he quotes as 'De Quincey and Coleridge upon Keats.' "Keats" here is evidently the printer's mistake for "Kant." Errors of the press, it may be said in passing, are laudably rare in these pages.

The foregoing strictures have been made not with any intention of disparaging this volume, but because in Mr. Haney's work we recognize a worthy attempt to grapple with a laborious and somewhat intricate task, which has never yet been seriously taken in hand on

this side of the water. We sincerely hope that Mr. Haney, whose essay concerning 'The German Influence on Samuel Taylor Coleridge' has already won him a high place amongst the reverent students of our great philosopher-poet, may some day print a supplementary work with higher pretensions to scientific exactness. Should this be so, the strictures we have felt it our duty to offer now may serve to warn him how dangerous it is to take anything on trust. Personal verification of every detail—that is the counsel of perfection, the golden rule, in the science of bibliography.

Fabianism and the Fiscal Question: an Alternative Policy (Fabian Society) is a statement "drafted" by Mr. Bernard Shaw, in which his pretty style and even his ideas have suffered at the hands of interloping friends. The Socialists are as much opposed to what Mr. Balfour now calls "Progressive Free Trade" as are the Liberals, and their "alternative policy" is indeed one which has timidly been put forth by Liberals. With the Fabians "dealing with railway rates and cheapening ocean transit" become a real nationalization of shipping and of railways. Socialists, naturally, do not like the Liberal, so the fact that on this occasion they take the same line is veiled by the use of "language." The Fabian authors evidently do not expect the alternative policy to prevail. It is clear that the Liberals and Free Trade Unionists, having based their objection to Mr. Chamberlain's views on the magnitude of the national trade and other considerations having to do with our wealth, will be nonplussed on the first ordinary depression of trade. Their voters will then turn their arguments against them and vote the other way. As G. B. S. in his preface puts it: it will be "easy for a group of determined manufacturers, with the aid of plenty of money and a capable agitator, to force the nation from free imports into taxed ones." "Easy," that is, except for the chapter of accidents, or, in other words, unless fresh questions have arisen which divert the electoral mind.

We always find the annual volume entitled *Review of Historical Publications relating to Canada*, edited by Prof. George Wrong and Mr. H. H. Langton, and published in "University of Toronto Studies" by the Librarian, one of deep interest. The issue which deals with 1903 comes to us from Canada, and will, no doubt, shortly be on sale in London by Messrs. King & Son. It is sadly "fiscal," of course. Different contributors take different views as to "the American invasion" of the Canadian wheat-growing west. One gentleman thinks the settlers may be encouraged; another declares that "in the North-West they now outnumber the native Canadians"; and a third wishes to impose "some restriction upon aliens holding land." "It is mentioned," in the guide-book, "as an advantage.....that no oath of allegiance is required in order to hold lands, as it is in the United States." We do not agree that "it is a nice point of law" whether France can exercise coercive jurisdiction on shore in Newfoundland. The writer asks, "What redress would the French have if the British authorities refused?" They would have the same redress as any person in the case of any violation of a treaty engagement. A statement that not 10 per cent. of the "American fishermen on the Newfoundland banks are American born" is followed by the suggestion "the British navy also is recruited with difficulty." There is not the slightest foundation for the latter statement, and we doubt the former. It used to be said that the bluejackets of the United States fleet were foreigners, but examinations of the list of the men lost in the marine showed that the foreign element was infinitesimal, and that element composed almost exclusively of Norwegians. An undated reference to the "noble owner of Deal Castle" is probably wrong, as Deal Castle is a Cinque Port possession. "Mr. Staveley Hill, M.P., of Oxley Manor in England," ceased to be a member of the House of Commons in 1900.

Clifton College Twenty-five Years Ago (F. E. Robinson) is the genuine diary of a fag of that period, which he has himself filled up with the reflections suggested by maturity, and copious annotations concerning the distinctions of his schoolfellows. The fag's point of view is charmingly practical and restricted. He grew up, however, it is clear, into a man with an excellent turn of humour and an ample allowance of the spirit which distinguishes the public schools at their best. The book may be read with pleasure by all students of the human boy, and exhibits the many-sided capabilities of Clifton boys in after life.

We have on our table *Macaulay's Lives of Goldsmith and Johnson*, edited by I. B. John (Black),—*Leo Tolstoy*, by T. S. Knowlson (Warne),—*The Dutch in Java*, by C. Day (Macmillan),—*The Romance of a Nation: a History of Japan*, by H. D. Warner and F. Millard (Grant),—*Descartes, Spinoza, and the New Philosophy*, by J. Iverach (Edinburgh, T. & T. Clark),—*A Concise History of Freemasonry*, by R. F. Gould (Gale & Polden),—*Quintus Curtius Rufus*, Book IX. chaps. i.-v., edited by H. B. Cotterill (Blackie),—*Geography of Great Britain and Ireland*, by A. G. Haynes (Relfe Brothers),—*Fantasio*, &c., by Alfred de Musset, edited by W. F. P. Prior (Blackie),—*An Algebra for Junior Forms*, by R. B. Morgan (Relfe Brothers),—*National Progress in Wealth and Trade since 1882*, by A. L. Bowley (King),—*Free Trade and Protection under the International Bear Operator*, by C. W. Smith (King),—*Christian Faith in an Age of Science*, by W. N. Rice (Hodder & Stoughton),—*The Evolution of Modern Liberty*, by G. L. Scherger (Longmans),—*Rosalina*, by Jean C. Archer (Grant Richards),—*The Duke of Cameron Avenue*, by H. K. Webster (Macmillan),—*Smoking Flax*, by Silas K. Hocking (Partridge),—*As We Forgive Them*, by W. Le Queux (White),—*The Indiscretions of my Lady Palgrave*, by A. Sagon (Simpkin),—*The Best of British Poetry*, Vol. I., *Tennyson* (Foulis),—*Poems*, by R. A. Taylor (Lane),—*A Day Book from the Saints and Fathers*, edited by J. H. Burn (Methuen),—*The Missioner's Handbook*, by the Rev. P. B. Bull (Grant Richards),—and *Seeking the Kingdom*, by E. E. Day (Macmillan). Among New Editions we have *Elpis Israel: an Exposisition of the Kingdom of God*, by J. Thomas, M.D. (Birmingham, Walker),—*The Camp of Refuge*, by C. Macfarlane (Routledge),—and *The Elements of Moral Philosophy*, by Mohit Chandra Sen (Murray).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Austin (G. B.), The Beauty of Goodness, cr. 8vo, 2/6
Faithful Minister, A, Memoir of the late Rev. Walter Senior, by his Son, cr. 8vo, 2/6 net.
McConnell (S. D.), Christ, cr. 8vo, 5/ net.
Psalms of Israel, by the Bishop of Derry and others, 3/6 net.

Fine Art and Archæology.

MacColl (D. S.), The Administration of the Chantrey Bequest, 12mo, boards, 1/ net.
Stevens (A.), A Painter's Philosophy, a Translation of the 'Impressions sur la Peinture,' 12mo, 2/6 net.

Poetry and the Drama.

Æschylus, Agamemnon, translated into English Verse by E. Thring, cr. 8vo, leather, 10/6 net.
Dobell (B.), Rosemary and Pansies, cr. 8vo, 3/ net.

Philosophy.

Haldane (R. B.), The Pathway to Reality, Stage the Second, 8vo, 10/6 net.
Hudson (T. J.), The Evolution of the Soul, and other Essays, cr. 8vo, 6/

Political Economy.

Free Trade and Protection under the International Bear Operator, by C. W. Smith, cr. 8vo, 2/6

History and Biography.

Adam (F.), Leaves from the Scrap-Book of a Scottish Exile, cr. 8vo, 2/6 net.
Biddulph (Sir R.), Lord Cardwell at the War Office, a History of his Administration, 1868-1874, 8vo, 9/ net.
Bryden (H. A.), A History of South Africa, cr. 8vo, 6/
Dalhousie (Marquis of), The Life of the, by Sir W. Lee-Warner, 2 vols. roy. 8vo, 25/ net.
Dawson (W. H.), Matthew Arnold and his Relation to the Thought of our Time, cr. 8vo, 7/6 net.
Dumont (A. Santos-), My Airships, 8vo, 6/ net.
Flower (Sir William Henry), by C. J. Cornish, 8/6 net.
Godfrey (E.), Social Life under the Stuarts, 8vo, 12/6 net.
Hoar (G. F.), Autobiography of Seventy Years, 2 vols. 8vo, 21/ net.
Napier (J.), Life of Robert Napier of West Shandon, 8vo, 12/6 net.
Statesman's Year-Book for 1904, edited by J. S. Keltie and I. P. A. Renwick, cr. 8vo, 10/6 net.
Villard (H.), Journalist and Financier, 1835-1900, Memoirs, 2 vols. 8vo, 21/ net.

Philology.

Mackinlay (J. M.), Influence of the Pre-Reformation Church on Scottish Place-names, 8vo, 12/6 net.
Tacitus, Annals, Books XIII.-XVI., Introduction by H. Pitman, cr. 8vo, 1/6

Science.

Fisher (J. H.), Ophthalmological Anatomy, roy. 8vo, 7/6
Grubb (H. C.), Builders' Quantities, cr. 8vo, 4/6
Hinton (C. H.), The Fourth Dimension, cr. 8vo, 4/6
Morrow (P. A.), Social Diseases and Marriage, 8vo, 15/ net.
Phillips (D. F.), Materia Medica, Pharmacology and Therapeutics: Inorganic Substances, cr. 8vo, 21/
Suter (W. N.), The Refraction and Motility of the Eye, cr. 8vo, 9/ net.

General Literature.

Annual Charities Register and Digest, 1904, 8vo, 5/ net.
Chester (N.), Stories from Dante, cr. 8vo, 2/6 net.
Cotes (Mrs. E.), The Imperialist, cr. 8vo, 6/
Gale (J. S.), The Vanguard, cr. 8vo, 4/6 net.
Goldie (B.), Marian Voyne, cr. 8vo, 6/
Hood (A. N.), Adria, 8vo, 10/6 net.
Leighton (M.), The Amazing Verdict, cr. 8vo, 6/
Maguire (T. M.), The Development of Tactics since 1866, 8vo, 3/6 net.
Myths from Pindar, chosen by H. R. King, cr. 8vo, 2/6 net.
Pitman's Complete Book-keeping, cr. 8vo, 5/
Roy (O.), The Awakening of Mrs. Carstairs, cr. 8vo, 6/
Sangiacomo (O.), The Colonel, translated by E. Spender, 6
Sergeant (A.), Under Suspicion, cr. 8vo, 6/
Sturgis (H. O.), Belchamber, cr. 8vo, 6/
Tracy (L.), The Albert Gate Affair, cr. 8vo, 6/

FOREIGN.

History and Biography.

Bullarium Franciscanum, Vol. 7, 45m.
Goffic (C. Le), Les Métiers Pittoresques, 3fr. 50.
Maury (F.), Le Port de Paris: Hier et Demain, 3fr. 50.
Schuré (É.), Précurseurs et Révoltés, 3fr. 50.

Science.

Prenant (A.), Bouin (P.), et Maillard (L.), Traité d'Histologie: Vol. 1, Cytologie, 70fr.

General Literature.

Decourcelle (P.), Le Curé du Moulin-Rouge, 3fr. 50.
Hubert (L.), Politique Africaine, 3fr. 50.
Loti (P.), Vers Ispahan, 3fr. 50.

KEATS: SOME READINGS AND NOTES.

II.

There are two pieces in Keats's 1817 volume which, so far as intrinsic merit is concerned, we could as well afford to spare as any of the immature "copies of verses" which he left for us with the rich inheritance of his later works. These two pieces appear among better things in what is described as "the middle of the book," namely, the groups between "I stood tip-toe upon a little hill," and the sonnets. The first is headed 'To some Ladies,' and begins with the line

What though while the wonders of nature exploring,

and the second has the heading 'On receiving a curious Shell, and a copy of verses, from the same Ladies,' and opens with the question—

Hast thou from the caves of Golconda, a gem
Pure as the ice-drop that froze on the mountain?

Now the ladies connected with these two more than ordinarily trifling pieces have not, as far as I am aware, been identified; and the text of the first piece has been disfigured—for even a poor figure may cut a poorer one through disfigurement—by the absence of a rhyme in the second quatrain. There can be no question of excluding from the poet's work these pieces published and acknowledged by himself: hence it must be worth while both to identify the heroines and get the text right the moment the opportunity serves. The material came to light at the end of last year, when Messrs. Henry Sotheran & Co., of 37, Piccadilly, obtained possession of Keats's holograph manuscript of the first of the two poems—which they have kindly allowed me to examine. George Keats's copy of the second poem bore a note to the effect that the copy of verses was 'The Wreath and the Chain' (by Thomas Moore), and that it was received with "a most beautiful

Dome shaped shell from a Lady"—which note neither helps to identify the source of the gift nor suffices to upset Keats's own statement that the source was "some ladies." On the strength of extant early letters of Keats to his friends Jane and Mariane Reynolds, sent from Oxford to Littlehampton, it has been conjectured that they were probably the givers of the "beautiful dome-shaped shell" and transcribers (at least one of them) of the verses of Moore. The holograph, however, disposes of the conjecture, as it is headed in Keats's writing "To the Misses M——," to which is added in another handwriting "at Hastings." At the foot of the poem Keats has set the date "1815." That is the year of the 'Epistle to George Felton Mathew,' published in the 1817 volume of 'Poems.' Caroline Mathew still figured in Keats's circle in 1819; for in the beginning of that year he wrote to George and Georgiana Keats of the "abominable behaviour of Archer" to her. "Archer," he says,

"has lived nearly at the Mathews' these two years; he has been amusing Caroline—and now he has written a letter to Mrs. M. declining, on pretence of inability to support a wife as he would wish, all thoughts of marriage. What is the worst is Caroline is 27 years old. It is an abominable matter. He has called upon me twice lately—I was out both times. What can it be for?"

When the shell and poem by Moore were sent "Caroline" would be from twenty-three to twenty-four and Keats under twenty: it seems to me practically certain that the ladies of these two poems were the Misses Mathew.

As to the holograph of the first piece, it is to be said that it is a finished manuscript—not a draft—and corresponds substantially with the printed text, though it shows considerable variation in pointing and capitalling: no fewer than twenty nouns spelt with small initial letters in the 'Poems' of 1817 have capitals in the holograph, which may fairly be conjectured to have been the actual copy sent to the Misses Mathew while absent from London—not, of course, the copy sent to the printer in 1817. It was no doubt in the transcription of both from a common original that some small irregularities occurred. It is with the text of the second quatrain that we are chiefly concerned just now:—

Yet over the steep whence the mountain stream rushes,
With you, kindest friends, in idea I rove;
Mark the clear tumbling crystal, its passionate gushes,
Its spray that the wild flowers kindly bedews.

In the holograph copy, by oversight, he wrote *gushes* at the end of line 1 as well as at the end of line 3; but that error does not occur in the printed text. On the other hand, the holograph authorizes two corrections; in it the rhymeless word *rove*, which occurs in all texts up to this year of grace 1904, as far as I am aware, is struck out and replaced by *muse*—while the first word in the fourth line, hitherto printed as *Its*, reads *In*. I am not certain that Keats would have finally preferred sound to sense and maintained *In*, if he took note of the matter at all in 1817; but in 1815 he had accidentally written *I* at first, and then deliberately squeezed an *n* into a tight place. There is another instance—in the last boyish quatrain of this piece—where the printed text shows a preference of sound to sense when compared with the holograph. The authorized version is—

For, indeed, 'tis a sweet and peculiar pleasure,
(And blissful is he who such happiness finds,)
To possess but a span of the hour of leisure,
In elegant, pure, and aërial minds.

In the holograph (which, by-the-by, reads *san* for *span*) the last line begins with *Of* instead of *In:* this certainly makes the better sense; but Keats very likely observed, when printing, the cacophony of the repeated *ofs*, and put an *In* instead of one of them, regardless of cost. The comparison instituted in two previous quatrains between the "keepsake" from Hastings and a theoretical "gem from the fret-work of heaven" brought by a cherub with Mrs. Tighe's blessing, seems to indicate that the lad Keats was being patronized by an agreeable group of well-educated grown-up young ladies, with "elegant, pure, and aërial minds." It would be interesting to know how many, whether only two or more, and what their Christian names were: one, at all events, was probably Caroline. Poor Caroline! Perhaps it was her "elegant, pure, and aërial mind" that tired the inconstant Archer after a couple of years or so, and rendered him proof against the attempts of Mrs. Mathew to dispose of one of a crowd of unwedded daughters. Who knows?

H. Buxton Forman.

AFRICAN LANGUAGES.

218, Balfour Road, Ilford, Essex, April 11th, 1904.

May I be allowed the favour of a few words on the latter part of the review 'African Languages' in your issue of April 9th, p. 460? In his notes upon the Bugotu (Solomon Islands) translations of the S.P.C.K., the writer seems to have somewhat confused the Bugotu of Isabel Island with the Buka of Bougainville Island much further north. Of the latter language I gave specimens in the *Zeitschrift für afrikanische und ozeanische Sprachen*, but these show, as your reviewer states, not only no similarity with the Bugotu, but an entire difference. A very full grammar of the Bugotu was given by Dr. Codrington in his book on the 'Melanesian Languages,' and a grammatical note, based on material derived from Bishop Patteson, is contained in the 'Melanesischen Sprachen' of H. C. von der Gabelentz. The vocabulary is in MS. only.

The unsatisfactory nature of the comparisons which your reviewer refers to is due not so much to the lack of material for comparison, but rather to the lack of means for publication. I have before me in MS., as I write, at least twenty very full vocabularies of Oceanic languages, and nearly as many grammars or notes for grammars; but until a publisher comes forward who will issue them solely because they are of linguistic value, they are likely to remain in MS. Englishmen do not care for philological studies in the languages of the wild races. Why should Germany monopolize them?

Sidney H. Ray.

British and Foreign Bible Society, April 12th, 1904.

In the notice of the Old Testament Lectionary in the Sechuana language which appears in your issue of April 9th, your reviewer suggests that the time may have come to revise, or to supersede, Moffat's version. That same opinion was entertained by the British and Foreign Bible Society nearly thirty years ago, at least so far as the advisability of revision was concerned, and as a result a revised edition of the entire Bible appeared in 1877. Moreover, following its practice in most of its foreign work, the B.F.B.S., so far from being satisfied with a single revision (in addition to minor emendations inserted from time to time), has at the present moment a revising committee working upon the Sechuana Bible in South Africa. The question of supersession, however, must be decided by the native Christians, and even the earliest form of the version cannot be given up while there is a demand for it.

I may add that the Lectionary under review does not compete with the B.F.B.S. editions; for that is in the Se-Rolong dialect, while our Scriptures are in Se-Tlapi.

John Sharp, Editorial Superintendent.

COLERIDGE'S "BROTHER" IN WORDSWORTH'S 'STANZAS.'

Cornell University, U.S.A.

I cannot understand how your correspondent of March 19th infers from my note in your issue of March 12th that I discover an "application" to Coleridge, "humorous" or otherwise, in Wordsworth's 'The Redbreast chasing the Butterfly.' My note of March 12th supports no such impossible contention.

However, that Wordsworth, under the "rallying" of 'The Simpliciad,' altered a line into which some suggestion of his own brotherly relationship to the butterfly might be read, I take on the excellent authority of Mr. Hutchinson in the *Athenæum* of December 25th, 1897.

It is likewise on Mr. Hutchinson's authority that I choose to rest for my unchanged belief that ll. 47, 48, of Wordsworth's 'Stanzas written in my Pocket Copy of Thomson's "Castle of Indolence"' refer to Coleridge. Your correspondent's citation of a foot-note by Mr. E. H. Coleridge in 'Letters of S.T.C.' (1895), p. 345, is far from convincing me that these lines more probably describe William Calvert. The foot-note offers no evidence of a change in Mr. E. H. C.'s interpretation of the 'Stanzas' from the one which he gives at greater length in the *Athenæum* of November 24th, 1894, where he maintains that ll. 37–49 describe Coleridge, and that the description of Calvert begins "half-way through the sixth stanza," *i.e.*, with l. 50. For more authoritative views about the allusions in Wordsworth's 'Stanzas' cf. Mr. Dowden in vol. i. of the Aldine Wordsworth and Mr. Hutchinson, *Athenæum*, December 15th, 1894. L. Cooper.

A FOURTEENTH-CENTURY DEBENTURE.

The Scriptorium, Oxford, March, 1904.

When the article 'Debenture' was prepared for the 'New English Dictionary' in 1894, the exact formation of the word was still not quite certain. The current spelling suggested a verbal derivative in *-ture*, analogous to *indenture;* but the earlier spelling in *-ur* supported the statement of Blount in his 'Glossographia' of 1674, that the word was really the Latin *debentur* (the third person plural of *debeor*, to be due or owing), supposed to have been the initial word of formal certificates of indebtedness given to the person to whom the money was owed. At that time, however, so far as we could learn from careful inquiry, no actual example of a document containing the Latin formula was known; though our early quotations enabled us to give the original sense as

"a voucher given in the Royal Household, the Exchequer, or other Government Office, certifying to the recipient the sum due to him for goods supplied, services rendered, salary, &c., and serving as his authority for claiming payment."

Such a voucher would begin with the word *Debentur*, though not, as stated in Webster's Dictionary of 1864 (thoughtlessly followed by some later dictionaries), with *Debentur mihi*, since the person to whom the money was due could not be the *ego* who acknowledged the indebtedness. An actual debenture of the fourteenth century has now been found by Dr. E. J. L. Scott, in the course of his work of examining, arranging, and calendaring the Westminster Chapter muniments, of which, by permission of the Dean, a copy has been furnished to me with liberty to publish it. It runs as follows (Westminster Charter 22,769):—

"Debentur in garderoba domini Regis Edwardi tertii post conquestum (?) Aluino de Reuele mercatori Alemannie pro precio octo milium sex centorum .....ginta et sex Florenorum auri de Florencia et octo grossorum Turonensium ab eo emptis ad opus ipsius Domini Regis per compotum Senescalli Scriptum apud Andwerp duodecimo die Augusti anno regni Domini Regis supradicti quarto decimo. Mille et trescentas libras."

This, it will be seen, confirms the statement of Blount, and illustrates the original sense of *debenture* as given in the Dictionary.

Why, by the way, has the important qualification *post conquestum*, always appended to the ordinal numeration of the Plantagenet Edwards, been dropped in the case of the present king, who is certainly "Edwardus septimus post conquestum," Edward, the Seventh since the Conquest, but without the qualification is Edward X.? J. A. H. Murray.

Literary Gossip.

Among Mr. Murray's new books will be 'Modern Tariff History,' by Mr. Percy Ashley; 'An Enquiry into the Economic Condition of the Country,' by Mr. R. H. Inglis Palgrave, the editor of the 'Dictionary of Political Economy,' and a first-rate authority on all monetary matters; 'Austin on Law and Sovereignty,' with introduction and notes by Prof. W. Jethro Brown; and a collection of articles on 'The Macedonian Question,' by Mr. James Bryce and other well-known men, edited by Mr. Luigi Villari.

Mrs. Dearmer, the author of 'The Noisy Years,' has written a novel entitled 'The Orangery: a Comedy of Tears,' which will be published by Messrs. Smith, Elder & Co. on the 22nd inst. It is a tale of English life in London and in the country during the last years of the eighteenth century. The Orangery itself is the scene of the weekly meetings of a little coterie of damsels, whose interest in one another's love affairs helps to carry on the story. The indiscretions of the heroine, Miss Deborah Carey, and the good-nature of her patroness, Lady Betty, carry her to London at an epoch when high play at Crockford's, gallantry at Ranelagh, and duels in the Park were the ordinary incidents in the life of young men of breeding.

Mrs. Craigie, whose proposals about a school of psychology in connexion with a national theatre have been widely discussed, is about to publish, through Messrs. Burns & Oates, a treatise upon 'The Science of Life.' It offers a comparative study of the maxims and teachings of "two supreme psychologists," St. Ignatius Loyola and Tolstoy; and repeats, in effect, the message she delivered a few months ago at Birmingham, when, as their President, she addressed the members of the Ruskin Society.

Mr. Mortimer Menpes, after a visit to St. Petersburg, will probably prepare for publication a volume of colour-sketches and letterpress dealing with Russia in war time.

Miss Ida Taylor will speedily follow up her 'Life of Lord Edward Fitzgerald' with a volume of briefer biographical sketches, to be published under the title of 'Revolutionary Types.'

Mr. Fisher Unwin will publish very shortly a novel by Miss C. E. Playne, entitled 'The Romance of a Lonely Woman.' The scene is laid mainly in Algiers, and the story tells of the devoted self-sacrifice of one who to outsiders seemed cold and independent of the rest of her kind.

Among the articles in the May number of the *Independent Review* will be the following: 'The Chinese in South Africa,' by Mr. John Burns, M.P.; 'Towards a Civilization,' by Mr. C. F. G. Masterman; 'Religion and Revelation' (I.), by Mr. G. Lowes Dickinson; 'Weeds,' by Mr. Edward Carpenter; 'Walpole's Letters,' by Mr. G. L. Strachey; and 'Birds of Paradise' (II.), by Dr. Alfred Russel Wallace.

Mrs. Voynich's new novel is to have for its title 'Olive Latham,' and will deal with English life in Russia, of which she has intimate knowledge. It is to be published by Mr. Heinemann. A German translation, by Elfa Wasmuth, of Mrs. Voynich's 'The Gadfly,' has recently been published under the title of 'Die Stoechfliege,' and a six-penny English edition of the same book is in preparation.

The Government of India has just officially recognized Mr. F. B. Bradley-Birt's successful work 'Chota Nagpore: a Little-Known Province of the Empire,' by ordering copies to be placed in its libraries. The Government of Bengal had already placed copies in all official district libraries throughout Bengal.

Contributions to Oriental literature promised by Mr. Murray include 'A Complete English-Persian Dictionary'; 'The Anwár-i-Sahailí,' an adaptation of the Fables of Bidpai, translated from the Persian; and 'Muhammad, his Life and Doctrines,' all by Mr. A. N. Wollaston, C.I.E.; and 'Early Eastern Christianity,' six lectures on the Syriac-speaking Church, by Mr. F. C. Burkitt.

C. G. Leland's posthumous work, 'The Alternate Sex,' is to appear during the present month. The sub-title of the book, 'The Female Intellect in Man, and the Masculine in Woman,' foreshadows its purport.

The hundredth anniversary of Hawthorne's birth, which occurs on July 4th next, will be signalized by the publication of a special limited edition of 'The Scarlet Letter.' The text, a literal reprint of the first edition, is to be illustrated by fifteen full-paged coloured plates reproduced by the Goupil photogravure process. Messrs. Dodd, Mead & Co. are the publishers.

The well-known business of Messrs. Masters & Co., 78, New Bond Street, has been purchased by Messrs. S. C. Brown, Langham & Co., publishers, of 47, Great Russell Street.

The London School of Economics and Political Science, Clare Market, W.C., announce an attractive event for next Wednesday, a lecture by Sir Frank Swettenham on 'The Administration of the Straits Colony and the Federated Malay States Protectorate.' They have now issued their arrangements for the summer term, which include a wide field of study under first-rate guides.

The Comte Émile de Kératry, a French author and politician of distinction in his day, died on Thursday in last week. He was born in Paris on March 20th, 1832, and studied at the *lycées* Saint-Louis and Louis le Grand. He entered the army, and was in active service in the Crimea and in Mexico. He retired in 1865, and contributed articles in opposition to the Imperial Government to the *Revue Contemporaine*. He continued these attacks when he took over the editing of the *Revue Moderne*, and founded at almost the same time an opposition journal at Brest, *L'Electeur du Finistère*, and was elected Deputy for Brest in 1869. He took a prominent part in the war and in the events which followed. Thiers had a very high opinion of his integrity and ability, and nominated him to the Préfecture of La Haute Garonne. He was a contributor to the *Revue des Deux Mondes*, and his writings included not only a number of theatrical pieces, but also several works which enjoyed considerable popularity: 'La Contre-guérilla au Mexique,' 'La Créance Jecker,' 'L'Élévation et la Chute de Maximilien' (of which an English translation by G. H. Venables appeared in 1868), and 'Le Camp de Coulie.'

A statue of Shakspeare at Weimar will be unveiled on April 23rd in honour of the fortieth anniversary of the Deutsche Shakespere Gesellschaft, and the distinguished writer Prof. Alois Brandl will deliver an address.

Prof. Zettel, whose death in his seventy-third year has occurred at Munich, was well known both as a poet and an essayist. Among his best works are the collection of poems entitled 'In zarte Frauenhand,' the epic 'Gela,' and his popular anthologies 'Edelweiss' and 'Heideröslein.'

Recent Parliamentary Papers include the Report of the Director of the National Gallery, 1903 (3*d.*); Statistics of Public Elementary Schools, Pupil Teacher Centres, and Training Colleges, 1902–3 (3½*d.*); and the Annual Report on the Finances of the University of Aberdeen (4*d.*).

SCIENCE

GEOLOGY.

The Cretaceous Rocks of Britain.—Vol. III. *The Upper Chalk of England.* By A. J. Jukes-Browne. With Contributions by William Hill. (Stationery Office.)—With this volume the series of Geological Survey memoirs, by Mr. Jukes-Browne, on the upper cretaceous rocks of England, is brought to a close. The first volume dealt with the Selbornian strata, commonly known as gault and upper greensand; the second treated of the lower and middle chalk; and now the third volume, crowning the series, is devoted to the upper chalk, or that part of the cretaceous system which lies above the band of hard nodular limestone termed the Chalk Rock. Never before have our upper cretaceous strata received such comprehensive treatment as that accorded to them officially in this three-volume monograph. It is true that certain parts of the system in limited localities have been described much more fully elsewhere; but the entire series of upper cretaceous strata is here dealt with, as a whole, with unrivalled liberality.

The true summit of the chalk, the uppermost part of the great pile of cretaceous strata, is known nowhere in the British Islands. In order to see this part of the chalk we must cross to the Continent, especially to Denmark. So far as Britain is concerned, the highest part of the chalk is exposed at Trimingham, on the coast of Norfolk, where there is a limited development of what appears from its fossils to be comparable with the famous chalk of Maestricht in Holland. Mr. Jukes-Browne now proposes that this Trimingham chalk should be separated from the rest of the English chalk as a distinct zone, to be termed the "zone of *Ostrea lunata*." With the little lunate oyster, which occurs in abundance, there are certain other fossils that are held to justify the recognition of a distinctive fauna. "The study of the upper chalk," says the author, "is especially and essentially a study of zones." This work of zoning the chalk, or patiently collecting fossils from definite horizons, was initiated in France by Hébert and Barrois, and is now being systematically carried on in this country by a few enthusiastic amateurs, especially by Dr. A. W. Rowe, who has worked so successfully at this subject

that he has been able to trace the zones round the greater part of our chalk coast.

One of the many interesting subjects discussed by Mr. Jukes-Browne is the probable depth of water in which the chalk ooze was deposited — a subject which had previously engaged the attention of Dr. Hume and certain other geologists. According to a diagram in this memoir, the period of the upper chalk in the British area was ushered in by a movement of elevation, the Chalk Rock having been deposited in water of not more than 400 fathoms in depth. This was followed by prolonged subsidence, when the sea-floor was carried down to perhaps 700 fathoms from the surface; and finally a movement of elevation brought the cretaceous period to a close.

The microscopic structure of the various rocks forming the Upper Chalk has been studied by Mr. W. Hill, who has become a specialist in this subject, and from whose pen the monograph has received a valuable contribution.

Applied geology is by no means neglected by Mr. Jukes-Browne, and the various economic products of the chalk are described in fair detail. Of such products perhaps the most important is water; and the chapter on 'Water Supply from the Chalk' is one which deserves close attention. The outcry about a shortage of water heard everywhere a year or so ago has naturally been stopped during the rainy period through which we have passed; and the water-level, or plane of saturation, in the chalk has risen so high that it has been cut by many valleys which it fails normally to reach, so that "bournes" have broken out with exceptional flow, like the famous intermittent spring near Croydon.

Mr. Jukes-Browne's monograph is necessarily a technical work, invaluable for reference, but still it contains a good deal of matter that is quite readable. The chapter, for example, in which he deals with the physical features of chalk districts is one which may be read with advantage by any one taking an intelligent interest in the building of our chalk hills and the scooping out of their graceful combes.

Mineral Systems: a Review, with Outline of an Attempted Classification of Minerals in Natural Groups. By E. J. Chapman. (Williams & Norgate.)—A melancholy interest attaches to this little work. In the preface the writer makes a touching reference to his advancing years—indeed, his published work goes back to the forties of the last century; and since that preface was penned, only a few months ago, the end has come. It will be sufficient, then, to say of this posthumous work that it represents an honest attempt to classify minerals in groups in such a way as to bring together those species that have the nearest natural relationship. Such a grouping has frequently been attempted, and has invariably failed. Difficult enough in regard to animals and plants, a natural system seems almost hopeless in the case of minerals. The mineralogist calls to his aid chemistry and crystallography, and constructs some kind of rough system with which the student has to be temporarily satisfied. But in all schemes yet proposed, natural relationships—or what appear to be such—are not infrequently violated. Prof. Chapman, at the close of a long life devoted to science, came to be thoroughly dissatisfied with all existing systems of mineralogical classification, and has consequently bequeathed to us a system of his own. This work, in which he propounds his views, contains some suggestive remarks, which, from his matured experience as a teacher, will be of value to mineralogists; but we fear that the new system, cumbered with a novel terminology, has but little chance of coming into general use.

SOCIETIES.

Astronomical.—*April* 8.—Prof. Turner, President, in the chair.—The Secretary read a paper by Mr. H. C. Plummer on the optical distortion of the microscopes of the Oxford machine for measuring celestial photographs, the paper being followed by a discussion on the microscopes attached to the machines employed in other observatories.—Mr. Bellamy read an analysis of results of measurements of the 1,180 plates in zones +25° to +31° allotted to the Oxford University Observatory in connexion with the International Astrographic Chart.—Mr. Lewis gave an account of his memoir on the measures of the double stars in Struve's 'Mensuræ Micrometricæ,' collected and discussed.—Prof. Turner read a paper on the Rousdon variable-star observations, in the course of which he considered the sun as a variable star, raising the question whether the sun is brighter or fainter at sun-spot maxima. The evidence appeared to point to its being brighter at maxima.—Sir David Gill gave an account of the improved spectroscope which the Cape Observatory owes to the generosity of Mr. McClean. He described in some detail the electrical arrangements for maintaining the spectroscope at a perfectly uniform temperature. He showed photographs of the instrument and its accessories, as well as a series of spectra of stars, with comparison spectra, which had been taken with the new instrument.

Linnean.—*April* 7.—Prof. S. H. Vines, President, in the chair.—The Rev. H. T. Spufford and Mr. J. L. Bonhote were admitted Fellows.—Dr. J. D. F. Gilchrist, Mr. W. P. J. Le Brocq, and Mr. C. E. Pearson were elected Fellows.—The President, on behalf of Prof. Isaac Bayley Balfour, presented a gold medal recently struck in commemoration of his father, Prof. John Hutton Balfour.—Sir Joseph Hooker forwarded for acceptance by the Society a photograph of an etching by Mrs. Dawson Turner, from a drawing by J. S. Cotman, of her husband, who was a Fellow of the Linnean Society for fifty years.—Mr. E. P. Stebbing exhibited lantern-slides of the metamorphoses of *Clania crameri*, a Psychid moth from the Madras Presidency, showing its use of its food-plant, *Casuarina equisetifolia*, in the making of its protective case.—Mr. F. Enock displayed a series of more than fifty slides of natural-colour photography of living insects and flowers by the Sanger-Shepherd three-colour process, the President adding a few remarks.—Mr. C. E. Jones gave an abstract of his paper, 'The Morphology and Anatomy of the Stem of the Genus Lycopodium,' illustrating his remarks by lantern-slides. — The paper was briefly commented on by Dr. D. H. Scott and the President.

Philological.—*April* 8.—Mr. W. H. Stevenson in the chair.—Dr. H. Bradley read a paper on the M words he is editing for the Society's Oxford English Dictionary, and stated that 124 pages are in type, though only 56 are made up, as part of the next sheet to them contains "make," which will occupy 11 pages or 33 columns. The number of non-European or Eastern and Western nation words is 49, and Mr. James Platt has helped greatly in their derivation. Copy has been prepared to "mantissa." The first part of M will be issued in October. Proofs have been read by Lord Aldenham, Canon Fowler, Mr. W. H. Stevenson, Mr. Wilson of Dollar, and M. Calande. Mr. Chichester Hart has contributed many useful Elizabethan words and extracts, and Prof. Silvanus Thompson and Prof. Clifton have helped in scientific words. Mr. Brandreth has verified quotations in the British Museum. The oldest assistant, Mr. Sykes, resigned last year at seventy-five. Mr. Dallas is the new one. The old staff has worked well. "Macaroni," a dandy, a man of affected manners, occurs first in Horace Walpole's letter of February 6th, 1764, "the Macaroni Club." In the same year it was applied to a man: a girl was to be married to a "Macaroni, and of our loo," or set. "Macaronic" poetry is from Forlengo, 'Liber Macaronicus,' 1517, in which Italian words were used with Latin terminations in Latin constructions. Beaumont, 1638, was the first English user of it in his 'Jonsonus Virbius.' "Macassar" oil, 1666-7, mentioned by Byron in 'Don Juan,' 1819, was so advertised that it was used for "puffing." A pamphlet of 1809 by Rowland describes its virtues. Trelawny came across the genuine oil in Celebes, and he believed that Rowland really had half a pint of it. "Maelstrom" occurs in Danish, Swedish, &c., but its spelling can only be accounted for as early modern Dutch, where it means a whirlpool, a stream whirling round. The form was got from the Dutch map printed in Amsterdam. It is a literary word in Scandinavia, and is there a loan-word from Dutch. "Madrepore" is the Italian *Madrepora*, *poro* being a kind of vegetable-like porous coral, "the plants called *Madrepora*, tubular growths from a common stem," *madre* meaning "mother." The "magic lantern" was first shown by a learned Dane in 1665, "magic" meaning "pertaining to the Persian Magi": "he who knows not the secret believes it to be perform'd by Magick Art" (1696, Phillips). "Mail" has five substantives and four verbs. One is "mail," to tie up, envelope, *c.* 1550, as "mailed in armour"; 1531, "for mailing cloths and cordes to trusse the same stuf." Shakspeare has "mayled up in shame, with papers on my back" ('2 Hen. VI.,' II. iv. 31); "a box sealed, maled, and covered," 1619; and in 1660 "Elephants richly mail'd with Sea-wolf skins." In hawking, "to mail a hawk" is to wrap her up in a handkerchief in order to tame her or keep her quiet. The word is, no doubt, French, but has not yet been found. "Magnanimity" is from Aristotle, and is first used as one of the virtues, *μεγαλοψυκία*. In modern times the chief sense is generosity to one who has injured us. "Magnificence," says Aristotle, means liberality of expenditure combined with good taste. "Magnesia" and "manganese" are the same word. Magnesia was, 1, the loadstone; 2, a stone shining like metal, probably talc, which sense was adopted by the alchemists. "Magnesia" was used later for oxide of manganese. Now the modern sense is got from "magnes carneus," which stuck to the flesh like metal does to the loadstone. "Manganese," Ital. *manganese*, is a corrupt form of L. *magnesia*. "Malmsey" is not an English corruption; Med. Lat. *malmesia*, *malvesia*, are from the Greek place-name *Monembasia*, *Monemvasia*. "Mallard" is not the "male" duck. O.Fr. *malart*, *mallart*, a wild drake, has no *s*: it represents the O.H.G. male proper name *Madelhart*, bold in counsel, an English form being *maudelard*: the name was probably applied to the bird in poetry. "Mahogany" ("Mohogeney," 1671, in Ogilby) was advertised for sale in 1703. "Make-hate" had ten quotations sent in for it, but every one proved a mistake for "make-bate" (1529); as others for "mendicament" turned out to be "medicament."—Mr. Thornton gave an account of the change of educational system in Norway. In 1896 the Government connected the secondary schools with the elementary: it made co-education of girls and boys, and sloyd, compulsory: i turned out Greek, and kept Latin only in a tentative way, putting modern languages in their place, and giving English a large share (nine hours a week) not only in language, but in literature and social institutions. This plan is affecting Denmark and Sweden too.

Institution of Civil Engineers.—*April* 12.—Sir W. H. White, President, in the chair.—The paper read was 'Recent Developments in Cargo and Intermediate Steamers,' by Mr. E. W. de Rusett.—It was announced that 15 Associate Members had been transferred to the class of Members, and that 91 candidates had been admitted as Students. The monthly ballot resulted in the election of 4 Members, 65 Associate Members, and 6 Associates.

Royal Institution.—*April* 11.—Sir James Crichton-Browne, Treasurer and V.P., in the chair.—The Marquis of Salisbury, Mr. W. B. Anderson, Mr. J. Benson, Mrs. G. E. Broün-Morison, Mrs. Douglas Cow, Mrs. J. Mackenzie Davidson, Mr. J. A. W. Dollar, Mr. Bayntun Hippisley, Mr. E. W. Linging, Mrs. Master, Mr. J. C. Prince, Mr. E. A. Short, Mr. H. L. Tidy, Mr. W. Watson-Taylor, and Mr. C. S. Whitehead were elected Members.

Society of Arts.—*April* 12.—Earl Grey in the chair.—A paper on 'The Regeneration of South Africa' was read before the Colonial Section by Mr. B. H. Morgan.—A discussion followed.

April 13.—Lord Monteagle of Brandon in the chair.—A paper on 'Agricultural Education' was read by Mr. J. C. Medd, and was followed by a discussion.

Society of Engineers.—*April* 11.—Mr. D. B. Butler, President, in the chair.—A paper was read on 'The Latest Practice in Sewage Disposal,' by Mr. H. C. H. Shenton.

MEETINGS NEXT WEEK.

Mon. Institute of British Architects, 8.—'The Statues of Wells Cathedral,' Mr. E. S. Prior.
— Surveyors' Institution, 8.—'London Streets and London Street Traffic,' Mr. T. Blashill.
Tues. Royal Institution, 5.—'The Transformations of Animals,' Lecture II., Prof. L. C. Miall.
— Institution of Civil Engineers, 8.—'Aërial Suspension-Cableways,' Mr. J. Macdonald Henderson.
— Society of Arts, 8.—'The Sentiment of Decoration,' Mr. A. East.
— Zoological, 8½.—'Mammals collected during the Uganda Boundary Commission by Mr. W. G. Doggett,' Messrs. Oldfield Thomas and H. Schwann; 'Contributions to the Anatomy of the Lacertilia: II. 'On some Points in the Structure of Tupinambis,' Mr. F. E. Beddard; 'The Disposition and Morphology of the Intestinal Coils in Mammals,' Dr. P. Chalmers Mitchell; and two other Papers.

Wed. Chemical, 5½.—'The Vapour Density of Hydrazine Hydrate' and 'The Combining Volumes of Carbon Monoxide and Oxygen,' Mr. A. Scott; 'Ammoniacal Double Chromates and Molybdates,' Mr S. H. C Briggs; and five other Papers.
— Meteorological, 7½.—'The Variation of the Population of India compared with the Variation of Rainfall in the Decennium 1891-1901,' Mr. W. L. Dallas; 'The Cause of Autumn Mists,' Mr. J. B. Cohen.
— British Archæological Association, 8.—'Sheffield Cutlery and the Poll Tax of 1379,' Mr. R. E. Leader; 'Shepway Cross,' Mr. A. Denton Cheney.
— Entomological, 8.—'Nature's Protection of Insect Life, illustrated by Colour Photography,' Mr. F Enock; discussion on 'Specimens of the Dipterous Families Stratiomyidæ to Cyrtidæ.'
— Folk-lore, 8.—'Toda Prayer,' Dr. W. H. R. Rivers.
— Microscopical, 8.—Exhibition of Pond Life.
— Society of Arts, 8.—'Motor-Cars for Popular Use,' Mr. Mervyn O'Gorman.
Thurs. Historical, 5.—'The Inquisitions of Depopulations, 1605,' Dr. E. F. Gay.
— Royal Institution, 5.—'Dissociation,' Lecture II., Prof. Dewar.
— Institution of Civil Engineers, 8.—'Internal Combustion Motors,' Mr. Dugald Clerk. (James Forrest Lecture.)
— Linnean, 8.—'British Freshwater Rhizopoda,' Mr. J. Cash.
Fri. Physical, 5.—'Calculation of Colours for Colour Sensetometers and the Illumination of Three-Colour Photographic Transparencies by Spectrum Colours,' Sir W. de W. Abney; 'On Normal Pileing as connected with Osborne Reynolds's Theory of the Universe,' Prof. J. D. Everett; 'Note on the Diffraction Theory of the Microscope as applied to the Case when the Object is in Motion,' Dr. R T. Glazebrook.
— Institution of Civil Engineers, 8.—'No. 2 River-Pier of the Beckton Gasworks,' Mr. A. Trewby. (Students' Meeting.)
— Royal Institution, 9.—'Sleeping Sickness in Uganda,' Col. D. Bruce.
Sat. Royal Institution, 3.—'Cameos,' Mr. Cyril Davenport.

Science Gossip.

Mr. Murray announces several books of interest to scientific readers: 'Wild Life at the Land's End,' by Mr. J. C. Tregarthen, dealing with the fox, badger, otter, &c.; 'Bacteriology and the Public Health,' by Dr. George Newman, a new book based on his 'Bacteria'; 'On the Treatment of some Acute Visceral Inflammations,' by Dr. David B. Lees; and 'The Organization of Agriculture,' by Mr. E. A. Pratt, a most timely volume, which considers continental methods as well as our own.

Among the announcements of the Sociological Society are papers on 'Woman in Early Civilization,' by Dr. Westermarck, next Monday, and on 'Eugenics: its Definition, Scope, and Aims,' by Dr. Francis Galton. Both these distinguished experts ought to have big audiences.

We have received the Report of the Director of the Kodaikánal and Madras Observatories for the year 1903. Like its predecessor, it is signed by the Acting Director, Mr. Charles P. Butler, who has the entire responsibility for the work at Kodaikánal, whilst the Deputy Director, Mr. R. Ll. Jones, superintends that at Madras, which is wholly of a meteorological character. At Kodaikánal the astronomical observations were restricted to the subject of solar physics, but magnetical, seismological, and other observations were also carried on continuously. The solar work consisted of observations of widened lines in sunspot spectra, visual observations of prominences and chromosphere, and photographs of solar disc in monochromatic light (by the method devised by Prof. Hale, of Yerkes) and of sunspot spectra. Kodaikánal being one of the base stations for the Magnetic Survey of India now proceeding, complete records are taken visually with the magnetometer and by continuous photographic registration with a Watson magnetograph recording horizontal intensity and declination. The mean declination for 1903 is 0° 22′·1 West. With the approaching return of great sunspot activity, the year has been characterized by an increasing number of magnetic disturbances. During a great storm in the beginning of December, the seismograph room was flooded; but before that took place evidence was secured that a large seismic disturbance was in progress at the same time. With regard to meteorological observations, the highest recorded temperature at Kodaikánal (which is at an elevation of 7,200 ft. above the level of the sea) was 74°·5 on March 23rd, and the lowest 43°·5 on January 25th. At Madras the highest was 103°·1 on June 27th, and the lowest 65°·3 on December 8th. The rainfall at the latter place was above the average in eight months out of the twelve; at Kodaikánal the total fall was 69·55 in., which is about three inches above the average.

One of the excerpts from the eighth volume of the "Decennial Publications" of the University of Chicago is by Mr. G. W. Ritchey, 'Astronomical Photography with the Forty-inch Refractor and the Two-foot Reflector of the Yerkes Observatory,' and contains some splendid reproductions of photographs of lunar regions and of nebulæ. Mr. Ritchey remarks that in the original design of the forty-inch refractor no provision was made for direct photography; but that instrument was made available for this purpose by the use of a method perfected by himself in 1900, and described in the *Astrophysical Journal* for December of that year. The photograph of the great system of rays about Tycho here given is from a negative obtained on March 31st, 1901, after an exposure of one-fourth of a second. That of the central parts of the great nebula in Orion was obtained with the forty-inch refractor on January 20th in the same year, after an exposure of three hours.

FINE ARTS

THE NEW ENGLISH ART CLUB.

The real event of this exhibition, more important than Mr. Sargent's reappearance there after so many years' absence, is the "arrival" of Mr. Rothenstein. Anxiously year after year have all those who care about the future of English art watched his work, hoping that the time might come when his conspicuous talents would find a purpose and gain their true value. Again and again he has seemed on the verge of finding himself, and again and again some work of undeniable brilliance, but of dubious significance, has come to show that he had not yet finished his apprenticeship. Indeed, his very talents have themselves stood in his way. In his earliest works his witty appreciation of what was topical and modish, his love of extravagance and caricature, together with a desire to flout and astonish the *bourgeois*—all these prevented him from aiming at the mark of independent creative art. His pictures were pictorial criticisms of life, of art, of manners, but never complete in themselves. Then came a period when, perceiving that this attitude of the *jeune féroce* could lead nowhere, he abandoned his witty conceits and amusing affectations, and became the serious, almost the plodding, student. This has lasted nearly ever since; there have been momentary and occasional reminiscences of his earlier style, when he has risked violent contrasts and bizarre compositions, returned for a moment to his attitude of defiant indifference, and yet again he has foreshadowed the possibility of fine and more serious work. Little by little it became apparent that his ambitions were sound, that it was merely a question of time, of patient experiment, of bringing his talents into line with a bigger ideal, of educating his hand and eye to a new purpose. Every year his compositions have become more scholarly, his design more sure, and every year has marked the disappearance of something of wilfulness and caprice. And yet his work did not allow of unqualified praise. Even when most accomplished it seemed to lack purpose, to be of the nature of a study. But this year it seems possible at last to acclaim a definite accomplishment. His two pictures of rabbis are real creations; they justify themselves entirely, and require no allowances and explanations.

The fact is Mr. Rothenstein has at last found a subject suited to his temperament; this, it seems to us, except for one or two landscapes like the 'Vézelay,' he has never quite done before. In his interiors he has again and again come as near as possible to it, but the problem that these present to an artist who, like Mr. Rothenstein, refuses to take them as merely agreeable decoration, who aims rather at Rembrandt's than Terborch's vision, is of the utmost difficulty. It is to find in the most trivial and everyday surroundings and occupations just that particular point of view which will remove them altogether from use and wont, and give the dramatic sense of an underlying reality, of something eternal and universal. In proportion as the situation is slight and the surroundings familiar, the dramatic quality becomes subtle and evanescent, and to mark it at all, to realize it unmistakably for the spectator, becomes one of the most difficult aims that an artist can put before himself. Giorgione in one or two of his portraits, Titian in his 'Concert,' and Rembrandt in almost every scrap of paper he scribbled on, did this, but one cannot wonder that Mr. Rothenstein has never made his intention quite clear. It was easy to see that he was aiming at something wholly different from other artists, like Mr. Orpen, who treated similar themes, but nevertheless no particular mood was definitely aroused. In the two pictures which he shows this year he has wisely treated an easier material, and the sense of confidence and assurance which this has given him adds immeasurably to the beauty of the result. Everything—the composition, the planning of the light and shade, even the actual quality of the paint—has become propitious under the influence of a clearly felt inspiration. Of the two pictures we like best the more ambitious composition *The Talmud School* (No. 52), where the rabbis are seated in a dimly lighted room, studying the Talmud round a table on which stand two candles. The effect of the double illumination is admirably rendered, but Mr. Rothenstein has wisely refrained from giving this any emphasis; the figures predominate, as they should, and they are rendered with a sympathetic and penetrating understanding which is altogether rare in modern art. We find here no touch of caricature; the characters are sharply determined, but by a grasp of essentials, not of accidental signs. Their long praying shawls give the design a largeness and breadth, an almost archaic stateliness, which sets at once a distinct key to the mood, and how admirably this is carried out by the invention of the figure standing aside to pray with his back turned to the group—a note of mysterious reserve and self-absorption which reflects on the ardent intelligence and keenness of the readers' faces! There is throughout a keen perception of the imaginative significance of forms and surfaces which is precisely the supreme quality of pictorial expression; but it is a perception which the whole tendency of modern art since Pre-Raphaelite times has striven to obscure and overlay with minor interests. We see here, too, what the whole history of art proclaims, that technical excellence is really dependent on imaginative conviction. It would be too much to say that this picture is altogether beautifully painted; there are many passages which a keen scrupulosity about the proprieties of paint would have avoided; but it is painted with singular sincerity, without any bravura or search for cheap effectiveness, and this very unobtrusiveness, this subordination of the expression to the idea, makes for actual beauty of quality. The head in the centre of the picture is really remarkable; it is perfectly within its atmosphere; it almost ceases to be pigment, and has the real illusory quality which it should be the aim of technique to attain. This picture is, in fact, not only far in advance of anything Mr. Rothenstein has hitherto done, but it is, we think, one of the most remarkable pictures ever seen at the New English Art Club's exhibitions.

Mr. Steer sends three oils, of which the most interesting is *The Black Domino* (89), a half-length of a girl in a black silk hood. Mr. Steer is continually refining and subtilizing his remarkable sentiment for colour, so that he can now get all the brilliance and charm that he loves out of colours in themselves monotone or dull. Here he has found all that he wants—an exquisite shimmer of greenish pearly grey in the effect of sunlight on black silk. He has helped it out with a single note of dull red which per-

fectly completes the chord, and with the blonde tones of the girl's face and hands. It is noticeable that Mr. Steer tends more and more to get his colour effects out of blacks and warm greys and reds, to eliminate the blues and greens, to rely on "dry" schemes; but, though he is thus becoming severer and more exacting in his taste, he never fails to charm. It is not only that we recognize the perfect rightness of his oppositions, but they have also a power like music of compelling a mood, always, with Mr. Steer, a purely delightful, never an intense or poignant one. Mr. Steer is not, we think, so happy in his portrait of *Mrs. D. S. MacColl* (61). He has attempted a more searching, more interested interpretation of character than usual. He has not used his model, as he so often does, as a type to suggest to him a certain common and generalized charm, and in the face of this portrait we feel the effort it has cost him to be particular and to individualize. If it were only as good as the figure and the hands! His landscape, fine as it is, presents nothing new or unaccustomed.—Certainly among the best landscapes of this show must be reckoned Mr. C. J. Holmes's *Portsmouth Road* (90), a great stretch of undulating wooded country lit by gleams of sun which struggle through the piled-up barriers of cloud. The colour harmony is sober and very deliberately thought out. Mr. Holmes is the opposite of Mr. Steer, in that he takes for the basis of his design form rather than movement and atmospheric effect, and in compensation for a certain immobility he attains a solemnity, an almost statuesque grandeur, which are very remarkable in landscape.

Mr. John's drawings are, as usual, marvellous. We liked best the *Joconda* (113), a fine study of movement and expression rendered with an absolute mastery and assurance of hand. His pictures, as usual, disappoint one of something to which one feels sure he cannot fail, so remarkably gifted as he is, some day to attain. His *Daughter of Ypocras* (94) is a wonderful study of the quality of light on dusky flesh. As an "academy" it is astonishing, but it is only an "academy," not yet a picture. Still more do we feel this of his *Dawn* (103), which sets out to be more, but the addition of blue clouds and crimson drapery only serves to make more evident the want of any sufficient imaginative impulse. Judged as a study of the nude, however, it is a thing scarcely any students and few contemporary masters could accomplish. There is no doubt that, with such powers as Mr. John possesses, we have only to wait till the fermenting process of experiment and self-discovery has been accomplished, and this, in the conditions of modern life, and the lack of traditions in modern art, must take a long time.

Mr. McEvoy is another artist who never fails to interest, but who is still searching. His *Evening* (93) is a curious and not altogether intelligible work. He seems to have a great feeling for dramatic expression, which as yet has found no proper scope. He overcharges the situation with the intensity of his poses and expressions. If he could only find subjects which would render this appropriate and intelligible, the singularity and delicacy of his talent would become more apparent.

Among artists who are new to us in the present exhibition the most remarkable is Mr. Sidney Lee, whose *Approach of Night* (74), though harsh and unprepossessing in quality, shows real feeling and power. The silhouette of the black leaves on the moonlit sky is admirable; it is full of detailed rendering of minute forms without a hint of smallness or meanness.—A charming little piece reminiscent of Alfred Stevens, the painter, is Miss A. B. Davies's *On the Balcony* (100).

There is much in the work of the ordinary contributors which, while it calls for no special comment, shows right endeavour and a fairly high standard of attainment. Here we may mention Mr. Harrison's brilliant portrait study (79), in which the influence of Sargent predominates; Mr. Rich's and Mr. Tonks's water-colours; Mr. Orpen's drawings of children; and Mr. Bone's drawings and etchings.

THE FINE-ART SOCIETY.

Mr. J. M. Swan's drawings of the larger Felidæ are on view at this gallery. Before his oil paintings one sometimes doubts Mr. Swan's position as an artist, but these doubts are always dispelled when we come to look at his drawings. In these he gives all the artistic intention of which he is capable, and the fitting out of these studies to set compositions really means the watering-down of the idea by indifferent matter. Mr. Swan's conception of form is really fitted to a plastic line—a large, sweeping, firm contour is the convention in which he works most readily. Tone relations, chiaroscuro, and colour—all that goes to the making of the finished painting—lie outside his range; he does not know what to make of them. Thus it comes about that, even in his drawings, when he attempts to relate his animals to their imagined tropical surroundings he invariably diminishes the breadth and certainty of his effect. He can put a vague suggestion of sky with a scribble of white chalk round a lion's head so as to mass the silhouette well enough, but the moment he adds "the forests of the night" to the tiger he ceases to "burn brightly." This, we take it, is the explanation of his extraordinary success as a draughtsman, his singular failure as a painter. His vision is of the object itself regarded as a separate entity—it is a sculpturesque, not a pictorial vision. And since all great draughtsmanship has kinship rather with sculpture than with painting, Mr. Swan's work is to be enjoyed most thoroughly at such an exhibition as that at the Fine-Art Society.

Mr. Swan draws largely; to say that is to say almost that he is a great draughtsman, certainly a rare and remarkable one. He sees always the large, compact contour of his form. His line is sensitive, closely adapted to express the changes in quality of the modelling it circumscribes, but above all rhythmical and easy. He has, too, a sculptor's sense of how to block out and simplify his planes, of how to select the movements and poses which will allow of their rhythmical sequence. He has studied Barye, and, like him, has felt the rare opportunity which the forms of tigers and the larger bears afford for such monumental draughtsmanship. He is not so original a genius as Barye, but there are one or two drawings here which are comparable at least to Delacroix. They are always among the simplest, least elaborated records of the actual thing seen. We picked out Nos. 1, 20, 22, 39, 44, and 57 as especially good examples of his best and most concentrated work.

CALVERTS AT CARFAX'S GALLERY.

The Carfax Gallery have followed up their interesting show of Blake's works of last January by an exhibition of paintings and drawings by another English artist who is less well known than he should be, namely, Calvert. As Mr. Laurence Binyon, who contributes a note to the Catalogue, says, "The present exhibition is as complete a representation of Calvert's work from his earliest to his latest days as any one is ever likely to see collected together.' It was certainly worth while to bring this about, for, whether it increase his reputation or not, it is possible to judge of his work fully for the first time, and Calvert, whatever his shortcomings, occupies a distinct, in some ways an isolated, position in the history of English painting. He was a genuine, if a minor, poet, who happened to express himself in a medium which turned refractory in his hands. It is probable, therefore, that many people acquainted casually with a few stray sketches in which the thin sweet note of Calvert's "oaten stop" was to be recognized will have formed for themselves an idea of the painter's power and of his creative energy which the sight of so large a collection of his works will modify, and, we fear, diminish. For Calvert was an artist of temperament; he had a delicate poetical fancy; occasionally he had the power of happy and original invention; but he failed in proportion as he tried to give to his ideas complete pictorial realization. As a young man he came under the influence of William Blake, and executed the delightful and exquisite engravings which remain (alas!) his one great and definite artistic achievement. They surpass many of Blake's inventions. In the dreary annals of English engraving they count as real masterpieces, and are comparable with the finest work of the Little Masters of Germany. As far as we know, these remain the only examples of his Blake period; but as he destroyed so much work, and always seems to have been thoroughly dissatisfied with his own painting, there may have been a good deal that has perished. His actual painting, as we know it, betrays no trace either of Blake's peculiar views or peculiar convention. To represent him, therefore, as a pupil of that artist is an exaggeration. The engravings are the only documents in support of the theory, and they are, after all, brilliant accidents, rather like pictures which Millais produced under the influence, we cannot say, of Dante Gabriel Rossetti (this view he repudiated), but under the influence, let us say, of Mr. William Michael Rossetti.

Venetian painting, Reynolds, and Greek art—all anathema to Blake—were, he himself said, the sources of Calvert's inspiration, but he could not make the same use of such wholesome materials as Blake in his distorted way was able to do of Gothic monuments and illuminated manuscripts. "Genius and taste," said Reynolds, "are nearly related; the difference lies only in this, that genius has superadded to it *a habit or power of execution.*" Calvert's elaborate theories of colour and his odd anticipation of Mr. MacColl's spectral palette are pathetic instances of unachieved ambitions. The palette—the taste—is there, but the power of execution is absent. The quality of his painting, pleasant enough when he does not go beyond a thin preparatory scumble, is positively disagreeable when he pushes it further. No. 22 in the present exhibition is an example of this. The sentiment and the idea are exquisite. In the dusk of dawn Arcadian shepherds drive their flocks across the undulating hill country. The brown limbs of the figures against the dull green of an earth flecked with the white fleeces of sheep suggest something Mr. Pater would have called "quite nice"; but, unfortunately, not only is the drawing weak, and all movement absent, but also the painting is bad. Mr. Laurence Binyon, who is a judicious admirer of Calvert, seems to admit that the unfinished studies, because they were never wholly realized, constitute his claim to a place in the English School, and these are interesting from an historical point of view, enabling us to appreciate at the same time Calvert's great perceptions and his limited endowment. Through the dark ages of English art Calvert managed to ignore the vulgarity, stupidity, and niggled detail which choked many painters whose technical accomplishment was far greater. Painted illustration and Christmas supplement were unknown to him, though he lived until 1883. The trivial anecdote which dragged Wilkie down was ignored by him. Once or twice, perhaps, you may see in his pictures the vapid, early Victorian type of female unloveliness, that Chantrey bequest of prettiness which was handed down to us with such loving care, until the Pre-Raphaelites boldly brought us a severe and even ugly antidote; but it is on the whole laudably absent. To have escaped it as he did was an achievement in

ethics if not in art. Then, again, though he cannot have seen their work, he anticipates a great many modern painters, such as Albert Moore, who have their admirers to-day, and Monticelli can be seen reflected in many of the studies to a remarkable degree. M. Fantin Latour might also be mentioned, and (as Mr. Binyon notes) Puvis de Chavannes. It is not surprising that the French should appreciate Calvert, and perhaps exaggerate his importance. They have bought one of his pictures for the Luxembourg.

He visited Greece twice, and his artistic aim, always a lofty one, received an undoubted impetus from his travels; but it was Greek art of a very late kind which inspired him. Aubrey Beardsley, with his ugly odd penmanship, got far nearer to Greek vases than Calvert did to the Tanagra figure. He was too feminine to be Greek. The modern artist whose work will immediately come to one's mind after seeing Calvert is Mr. Charles Conder. The incorrect drawing they share in common; but as a colourist how far more exquisite Mr. Conder really is, and how perfectly he succeeds in the artistic dimensions he forms for himself! Though he has not the disadvantage of being alive, he is pre-eminently the painter, and Calvert is the strayed poet.

We may observe that none of the pictures in the present exhibition shows to advantage, owing to the unsuitable frames, a circumstance somewhat remarkable at a gallery where mounts and frames are usually a pleasing feature.

M. MARTIN ON ILLUMINATED MANUSCRIPTS.

M. Henry Martin, the accomplished librarian at the Arsenal Library in Paris, has made what seems to be a most interesting discovery in connexion with the illuminated manuscripts of the Middle Ages. M. Martin has been a student of this class of book for over twenty years, and his opportunities for study have been exceptional. "J'étais frappé de voir," says M. Martin,

"que les marges des manuscrits, surtout dans le bas, étaient l'objet de grattages si énergiques, que l'épaisseur du parchemin était parfois réduite à pas grand' chose. Qu'avait-on voulu effacer de la sorte, sinon partout, du moins presque partout?"

M. Martin further noticed that these "grattages" were always made on the margins of those pages on which an important miniature was painted; a minute examination further revealed traces not only of writing, but also of a design imperfectly obliterated. The inference is that some one sketched in roughly the design as a guide to the miniaturist. A comparison of such of these sketches as still exist with the miniatures goes to prove that the sketch and the finished illumination could not possibly be by the same person. These sketches are, for the most part, greatly superior in design to the miniatures.

The probability is that the chief of the school or *atelier* in which the illuminated manuscripts were produced—invariably, perhaps, a distinguished artist himself—would first read the manuscript which it was proposed to illuminate, and himself sketch in the subjects, adding sometimes, for the guidance of the miniaturist, a few annotations. The unequal artistic quality of most of these illuminated manuscripts is perfectly well known to all who have at all glanced at the examples in private hands or public libraries; and this fact goes to prove that one manuscript was usually the work of several hands, just as a printed book is set up by many compositors.

In furtherance of his theory M. Martin cites a volume produced during the first years of the fifteenth century; at the head of one of St. Peter's Epistles is a miniature of the apostle. In the margin the *chef d'atelier* has sketched the saint wearing a tiara *sans couronne;* but as in the course of the volume he designed several women wearing a high bonnet, to avoid confusion he has written above the sketch of the saint the word "Pierre." Another volume furnishes still more convincing proof. The Bible of 1317, a well-known MS., contains 176 miniatures of great value; the sketches for these are for the most part effaced, but twenty-four are still visible, and most of them accompanied by notes, one of which runs thus: "Daniel, en vision, voit un homme vêtu de linge, avec une ceinture d'or, comme ceci, dans la page."

M. Henry Martin's discovery is undeniably one of great interest, and it is to be hoped that the paper which he has just read before the Académie des Inscriptions on this subject will be published, with facsimile plates of the more striking instances which he describes. W. R.

Fine-Art Gossip.

An exhibition of drawings and studies by Burne-Jones will be opened next Monday at the Leicester Galleries, Leicester Square. It has been organized with the assistance of Sir Philip Burne-Jones, and will include over one hundred drawings, the majority of which will be visible for the first time.

In another room of the same galleries there will be an exhibition of a choice collection of old stipple engravings. The press view takes place to-day.

Last Wednesday was the press view of oil paintings by Mr. Bertram Priestman at the Goupil Gallery.

To-day we are invited to view the fortieth annual exhibition of cabinet pictures at Mr. McLean's Haymarket Gallery.

At Christie's on the 9th inst. T. S. Cooper's picture 'Cattle in Canterbury Meadows' fetched 178*l.*, and R. Ansdell's 'The Vega of Granada' 136*l.*; while T. M. Richardson's drawing called 'Twilight: Foot of Loch Katrine,' brought 73*l.*

The death is announced of M. Ferdinand Pauwels, the Belgian painter of historical subjects and professor at the Academy of Fine Arts at Dresden. He was born at Antwerp on April 13th, 1830, and studied first at the Academy there, and afterwards in the studio of Wappers. His first success was 'Baudouin 1er de Constantinople se rencontrant avec sa Fille Jeanne, en 1206,' painted in 1851. His 'Coriolan' brought him a "bourse de voyage," and he studied in Italy for some years, painting a number of scenes from the Old Testament. He settled in Germany, and was appointed professor at the School of Fine Arts at Weimar, a post which he held for ten years (1862–1872), and left for a similar position at Dresden in 1876.—The death is also announced of a promising young French sculptor in M. Gabriel Chailloux, whose monument to Pasteur (now at Marnes-la-Coquette) was one of the features of last year's Salon.

Last year Montmartre celebrated Gavarni, and this month it is intended to pay a similar tribute to Henri Monnier, the father of modern French caricature. The *fête* is to take the form or title of "Le Triomphe de Joseph Prudhomme," who was the creation of Monnier. The caricaturist M. Léandre is president of the committee, the other members of which include such well-known artists as Louis Morin and Bac.

Those who are planning tours in Central Italy this spring or next autumn may be glad to know that an exhibition of Old Masters will be opened at Siena to-morrow (Sunday), and will not close its doors till September.

The death, in his sixty-fourth year, is announced from Vienna of the painter Joseph Fux, whose pictures were characterized by their brilliant colouring.

Mr. Heinemann will publish at the end of the month a volume of caricatures by Mr. Max Beerbohm, entitled 'The Poets' Corner.'

Mr. Haverfield gave the Scottish Society of Antiquaries on Monday a key to the inscription on the inscribed tablet found at Birrens in 1895, from another slab found in the Tyne at Newcastle, which had been erected to Antoninus by a draft of three British legions sent over specially from Germany, under Julius Verus, Governor of Britain.

At the same meeting an interesting account was given by Mr. F. R. Coles of the discovery and examination of a cist with an Iron Age interment at Moredun, Midlothian. This is the first case of such an interment, presumably older than the Viking period, that has been recorded in Scotland.

The Roman station of Camelon, near Falkirk, one of those which have been mapped and explored by the Scottish Society of Antiquaries, has just yielded another find in the shape of an altar, 26 in. in height, 11 in. in breadth, and 9 in. from front to back. It bears this inscription:—

MILITE
SLIIA
DIE
VIRT
LM

It has been placed in the Edinburgh Antiquarian Museum.

Messrs. Nyburg & Co. have on view at 5, Regent Street, a collection of various antiques.

MUSIC

British Violin Makers, Classical and Modern. With Introductory Chapters and numerous Portraits and Illustrations. By the Rev. Wm. Meredith Morris. (Chatto & Windus.)

In compiling his list of British violin makers and appraising their merits Mr. Morris indulges in a highly enthusiastic strain. We have no desire to speak disparagingly of the work of our violin makers of the present day, some of which is probably of a highly creditable character. But when the author tells us that of the thousand of their instruments which he has examined "not a few are as fine examples of the luthier's art as the world has ever produced"; and when, moreover, he goes on to declare that if the British modern makers persevere they "bid well to eclipse the noonday glory of Cremona," we feel that he runs some risk of putting their native modesty to shame. The "glorious art," he further assures us, was never more alive in this country than it is to-day, and yet he says that the "classical period" of British violin-making was conterminous with the eighteenth century; but surely if we ever had a "classical" period it must have been that in which the art attained its highest excellence. But leaving this point for the moment, let us consider the excellences which Mr. Morris claims for our modern school.

This school numbers, it seems, thirty professional "luthiers" and five times that number of amateurs and occasional makers. Of a large number of them the author has little to say, and of others nothing beyond the mention of their names. Of a certain minority, on the other hand, he is not sparing of praise. Thus in his criticism of the work of some of them we meet with such terms and phrases as "gracefulness incarnate," "aristocratic refinement," "creations of genius," "grand and awe-inspiring," "perfection," "magnificent," "exquisite," "faultless," "unsurpassable beauty," "a high seat among the mighty," "classical conception idealized," "majesty intoxicated with the wine of the Graces," "as the form

of the gazelle is to the ordinary antelope, so is the outline of ——'s to that of the ordinary fiddle," "a masterly conception of Phidian beauty," "violins, poems that sing their own poetry in streams of velvet sounds," "a grander fiddle has never been made, never can be made," &c. After all this one is at a loss to imagine in what terms Mr. Morris would describe the work of the great Italian makers which he persistently and laudably holds up for imitation to those whose instruments he thus characterizes.

How did these great Italian craftsmen, whose creations are admitted to be unmatched by the finest achievements of all the makers who have succeeded them and copied them in the past two centuries, acquire the skill which enabled them to achieve their purpose? Natural aptitude for their calling, of course, they must have possessed. But in addition to this they had the inestimable advantage of careful training throughout a long apprenticeship under the eye of the best of teachers. Compare this with the training of many of the makers enumerated by Mr. Morris. Examination of his list shows that their qualifications for the calling of their choice were obtained in such occupations as the following: Joiner, carpenter; railway servant, button maker; publican, ship's steward, and joiner; gamekeeper, chemist, surgical instrument maker, jeweller and watchmaker, wheelwright, tailor, gardener and corndealer, pianoforte tuner, plasterer, pinmaker, schoolmaster, sailor, while one combined the businesses of photographer, woodcutter, carpenter, basket maker, and market-gardener! Some of these, it is true, Mr. Morris describes as amateurs; but then, as he appears to claim equal consideration for the amateur and the professional maker, the distinction is not of much importance.

Though genius is strange and inscrutable in its manifestations and workings, the material here described is hardly that out of which one would expect the evolution of a British Stradivari. But, in point of fact, what is the precise artistic level to which British violin-making has attained? Let us take what may be fairly regarded as a crucial test. Will Mr. Morris name a single violinist of high repute to-day who has chosen a British-made instrument for his public performances? We believe he cannot. And why? Simply because these artists need for their purpose violins with a tone such as no home-made instrument has yet been found to possess. Possibly, however, as the author hints, the prejudice which exists against new fiddles has something to do with the matter; but let only half a dozen violins be produced a year in these islands with a tone equal to that possessed by the old Italian instruments, and we may be sure that some of the great players will appreciate the home product and use it. Or can it be that all the great players—who, after all, have the last word to say upon the question—are wrong, and the British fiddle makers right? We can hardly believe it. All capable and intelligent players are conscious of the difficulty, ever increasing with the steadily increasing number of performers, of acquiring violins of the character they need except at a great cost. Surely, therefore, if British violins are all that Mr. Morris claims that they are, we should now be listening to some of them in the hands of distinguished soloists.

But, even apart from tone, in point of workmanship also we feel that no competent judge would admit that any British-made violin could compare with the best Italian or French work of the past—not even with that of a maker like Vuillaume, who died as recently as 1875. The reason, we think, is clear. It is because in these islands we have no schools or workshops, worthy of the name, in which men can be trained so as to stand comparison with the continental workman; and till we have, no real progress can be expected. The good old custom of seven years' apprenticeship, though Mr. Morris does not appear to think so, is, we contend, still a matter of necessity. Moreover, to produce fine work the worker must have opportunities of examining, studying, and hearing the finest fiddles that have ever been made. Yet it seems unlikely that many of the workers whose biographies are here given can have enjoyed any such advantages.

With regard to individuality of work—upon which the author lays stress—it must not be forgotten that the more perfect tools and appliances which are in use to-day tell against all such individuality. Moreover, the commercial facilities which now enable a man to procure materials, and even ready-made parts, for violins with the greatest ease, and so diminish labour, tend to reduce a craft to a mere mechanical industry. When, too, it is remembered that the violin maker can with equal readiness obtain from a chemist his bottle of varnish, all scented and labelled, one readily perceives how the incentives to thorough work are weakened, if not destroyed. It was not such conditions as these that gave birth to the masterworks we have inherited from the past. The very absence of facilities threw the workers upon their own resources, stimulated their powers, and developed their skill. Further, it is well known that violin-making in Great Britain has, since the import duty was taken off foreign instruments, ceased to be a profitable calling, and no art or craft can be expected to maintain a healthy vitality unless those who exercise it can live by it.

To other points in the book exception may be taken. What does Mr. Morris mean by a "classical" school of British violin makers? We know of no such school. A "classical" creation, whether in art or literature, we take to be such a work as may be held up as worthy of imitation for all time. There certainly was a classical period of violin-making. It was in the days of the Amati, the Guarneri, and of Stradivari, who lived not in England, but in Italy. Undoubtedly the most original work done by the English makers is that of the eighteenth century, to which Mr. Morris assigns our "classical" school, and it is possibly true that a certain number of these old English fiddles have been sold as Italian. But does Mr. Morris seriously mean to hold up as "classics," for imitation to-day, these rather mediocre, uninspired copies of certainly not the most worthy makers of the chief foreign schools of the age? Hardly; for he admits that the most salient features of this our so-called "classical school" are "the absence of originality and the inferiority of the type adopted"; while in point of fact he seems virtually to allow that, in regard to wood, varnish, tone, or workmanship, instruments of this date had little to earn for them special merit or distinction. To admit so much is surely to destroy their claim to the title he bestows upon them. If we could claim a classical period for British violin-making, we might infer from the praises lavished by the author on our living makers that we had just entered upon it.

We note that Mr. Morris reproduces in accentuated form the late Mr. Haweis's theory as to the necessity of retaining old bridges on old violins. For this we can see no sufficient justification. Bridges are bound to be replaced from time to time, owing to wear or accident; and when the change has been skilfully made we doubt whether the most practised ear would detect any difference of tone, even in the most sensitive Stradivari. Why, again, is so much stress here laid on the "button"? This unimportant feature of the violin was recently discovered by "an eminent connoisseur," and seems in danger of becoming the object of a superstitious cult. With many of the author's judgments on old English makers we are not wholly in agreement. What ground, for example, has he for his assertion that Richard Meares, a seventeenth-century viol maker, adopted the Brescian model and made many violins on the lines of Maggini? Has any one seen a violin which could be certainly attributed to this maker? Daniel Parker has undoubtedly the distinction of being one of the earliest English makers to discover the merits of Stradivari and copy his work; but after long experience of one of Parker's violins we cannot concede to him the credit he gets here, either in respect to tone or workmanship.

Mr. Morris can claim the merit of having compiled the first complete list of British violin makers, and his book will be useful for reference, though we think he might well have omitted much of the information supplied about, for example, the education received by our violin makers in parish, village, national, elementary, or Board schools, their marriages, the number and names of their children, and similar domestic matters. With such details, one would think, the public have neither the right nor the desire to concern themselves. But perhaps we are as old-fashioned in our ideas regarding publicity as we are on the question of violins.

THE WEEK.

THE KRUSE FESTIVAL.

Prof. Johann Kruse commenced his second festival at the Queen's Hall last Saturday afternoon, when the house was packed from floor to ceiling; and we may safely prophesy that the final concert of the series will prove equally attractive. The extra Wagner Concert also promises well. The programmes of the intermediate concerts contain many standard works, which, under the direction of Herr Felix Weingartner, are sure to prove interesting, but Prof.

Kruse seems to have heaped Ossa upon Pelion for the first and last days of his festival. The programme on Saturday opened with Dr. Elgar's 'Dream of Gerontius,' a work which, in spite of its severe treatment of a solemn subject, has rapidly won favour both at home and abroad. It was heard at the Westminster Cathedral in unfavourable circumstances, but a most creditable performance of it was recently given by the London Choral Society. On Saturday the rendering of the Gerontius music by Mr. Gervase Elwes was artistic and sympathetic, yet it lacked intensity; and Mrs. Harriet Foster as the Guardian Angel, although the possessor of a voice of good quality, threw little soul into the beautiful part assigned to her. Mr. Ffrangcon Davies was at his best—forcible in the Priest's exhortation, and impassioned in the "Angel of the Agony" music. The special feature of the performance, however, was the singing of the three hundred members selected from those of the Sheffield Musical Union. To any one who attended the last Sheffield Festival the magnificent singing did not come as a surprise; to others it must have been a perfect revelation. The voices are of fine quality; in the softest passages the tone preserves a certain richness, while in very loud passages there is massive strength. And then the whole body of singers seemed of one mind and of one soul; no grander, more impressive choral singing has ever been heard in London. Herr Weingartner conducted the work for the first time, and with marked skill; there were, however, moments, notably in the Angel's Farewell, when the orchestra might have been more subdued. At the close of the performance there were calls for the composer, for Dr. Henry Coward, through whose wonderful training the choir was thus able to distinguish itself, and for Herr Weingartner. After the 'Dream' came Beethoven's 'Choral' Symphony. Of the three instrumental movements the conductor gave renderings instinct with life, while in the choral section the Sheffield choir again displayed its best qualities.

The programme of the second concert, on Monday evening, opened with a Haydn Symphony in G, the one known as the 'Oxford,' from the fact that it was performed in 1791 under the direction of the composer, when the University of Oxford conferred on him the degree of Doctor of Music. The analyst, Dr. Ernest Walker, very naturally doubts the story that there was not time properly to rehearse the "perfectly new symphony" which Haydn took with him to Oxford, and that this one in G was substituted for it. According to C. F. Pohl, no mean authority, Haydn himself selected this very symphony for the occasion. It is a most delightful work; the composer shows in it how skilfully he could develope his thematic material, how thoroughly he was master of his art, so that, as with Mozart, his music, lightness itself, is apparently produced without any effort. The symphony, by the way, was originally written without drums or trumpets. Herr Weingartner's reading was admirably fresh and piquant; in some of the loud passages the wind instruments were overpowered; this, however, was through no fault of the conductor, but through the number of strings, far larger than that for which Haydn wrote his symphonies. Mr. Mark Hambourg gave a brilliant performance of the solo part of Tschaïkowsky's Pianoforte Concerto in B flat minor, displaying the bold and at times barbaric character of the opening movement, while in the exciting Finale the peculiar accent which the pianist gave to the last note of each bar of the principal theme added to its piquancy and national character.

After the concerto came Liszt's symphonic poem 'Tasso,' which was first played as an overture to Goethe's drama 'Torquato Tasso,' when that work was performed at Weimar on August 28th, 1849, in celebration of the centenary of the poet's birth. The sub-title of the work, 'Lamento e Trionfo,' apart from the composer's explanatory preface, sufficiently accounts for the sad mood of the opening and the brilliancy of the close. There are some fine thoughts in the music, but there is more repetition than real organic life. In this, as in many of his works, Liszt's creative and developing powers were not on a par with his strong desire to write something poetical and impressive. The programme ended with Brahms's Symphony in D. The first movement was somewhat uncertain, but the Adagio was beautifully played, and the charming Allegretto in the daintiest style. It was announced in the programme book that the Haydn symphony would "be performed without any pause between the movements," thus preventing the interruption of applause. Why, we wonder, was this honour paid specially to Haydn? It would be a suitable announcement for any symphony; specially appropriate to those of Beethoven and more modern composers.

The programme of the third concert included no novelty—of anything of the kind there is, indeed, little trace in the festival scheme. At every festival outside London the novelties are important features. Why should it not be so also in London? Herr Weingartner gave splendid performances of Schumann's 'Manfred' and Weber's 'Oberon' Overtures, and Prof. Kruse played in his best manner Spohr's eighth violin concerto, 'In Modo d' una Scena Cantante,' for which he was much applauded and recalled. At the end came Schubert's great Symphony in C, and Herr Weingartner did his best not to make the audience feel the "heavenly" length of the work. He abolished the repeats, and never let the music drag. It was a romantic reading, instinct with life. Sir August Manns, who first produced the work in England in 1857, and whose rendering of it showed loving enthusiasm, was present.

Musical Gossip.

In commemoration of the diamond jubilee of Dr. Joachim's first appearance in England, May 27th, 1844, when he, a lad of thirteen, played Beethoven's Violin Concerto at a Philharmonic Concert under Mendelssohn's conductorship, a reception will be held at the Queen's Hall on Monday evening, May 16th, when Mr. Balfour hopes, if his Parliamentary duties allow him to attend, to preside. It is intended on this occasion to present Dr. Joachim with an address, and, as a memento, with his portrait, painted by Mr. John S. Sargent. This ceremony will be followed by an orchestral concert with the Queen's Hall Orchestra, in which it is hoped that Dr. Joachim will consent to take part both as soloist and as conductor of some composition of his own. The carrying out of this celebration will entail considerable expense, but Dr. Joachim's friends in this country are numerous, and his admirers innumerable. Cheques to the order of the "Joachim Diamond Jubilee Fund" should be forwarded to the honorary treasurer, Mr. Edward Speyer, care of Messrs. Speyer Brothers, 7, Lothbury, E.C.

With respect to the performance of 1844, the following, from the notice in the *Athenæum* of June 1st, 1844, will be read with interest:—

"Very few performers have come before us so satisfactory, and for the future so brightly promising as this boy; who seems, too, to possess a strong frame, and a disposition so modest, as well as cheerful, that the perils of praise are less formidable."

The concerto "was given by memory, with a thorough understanding of the author, and command of his [Joachim's] instrument."

A sum of 2,000*l.* has been bequeathed to the Royal Academy of Music by Miss Maria Seguin, a niece of Madame Parepa-Rosa, for a vocal scholarship for singers born in Great Britain or the United States.

At the Royalty Theatre on April 29th will be performed, by the members of the Operatic Class of the London Music School, Mr. Alick Maclean's new opera, in two acts, entitled 'The King's Prize,' the libretto of which is based on 'Quentin Durward.'

Leoncavallo, interviewed by the *Neue Freie Presse*, is reported to have said that he had worked with great pleasure at the opera 'Roland von Berlin,' which he had written by order of the Emperor; that he had been a long time composing the music, because he had thoroughly to study the history of the period before he felt sufficiently at home with the subject to prepare a libretto based on the novel. He further stated that it was not only the best work which he had written, but that he would never be able to write a better. 'Roland von Berlin' is to be produced at Berlin next October.

Emil Paur has been elected conductor of the Pittsburgh orchestra, a post which was previously offered to, but declined by, Mr. Henry J. Wood immediately after his success at New York.

The two-hundredth performance of Gustave Charpentier's 'Louise' was given at the Opéra Comique, Paris, Wednesday, April 6th. Mlle. Friche and MM. Maréchal and Dufranne were received with enthusiasm. The dates of the four performances of 'Iphigénie en Tauride,' with Mlle. Rose Caron, are fixed as follows: Thursdays, April 21st and 28th, and Saturdays, May 7th and 14th; while 'Alceste,' with Mlle. Litvinne, with be given in the course of the latter month.

'Koanga,' an opera by Mr. Frederick Delius, was successfully produced at Elberfeld on March 30th. Excerpts from this work were performed at the Delius Orchestral Concert, which took place at St. James's Hall on May 30th, 1899, under the direction of Alfred Hertz, Capellmeister of the Opera at Breslau.

According to the *Neue Zeitschrift für Musik*, the Hoftheater at Weimar is planning a Cornelius festival, to take place early in June. The composer's two operas 'Barbier von Bagdad' and 'Cid' are to be performed according to the original scores used by Franz Liszt and Karl Stör when those works were produced on December 15th, 1858, and May 21st, 1865, respectively. Since those performances the scores have, it appears, been inaccessible, and all versions of the opera given on German stages were prepared after the death of the composer, which took place in 1874.

Le Ménestrel of April 10th announces the publication in May of 150 letters addressed to Frau Mathilde Wesendonck. In them are

interesting details concerning 'Tristan,' 'Die Meistersinger,' the 'Tannhäuser' performances at Paris, and 'Parsifal.' Frau Wesendonck was one of the master's most enthusiastic admirers; it was she who wrote the words of the two studies for 'Tristan,' 'Träume' and 'Treibhaus.'

PERFORMANCES NEXT WEEK.

Sun.	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League, 7, Queen's Hall
Mon.	Musical Festival, 8.15, Queen's Hall.
Tues.	Messrs. Mackern and Burnett's Concert, 3, St. James's Hall.
—	Musical Festival, 8.15, Queen's Hall.
Wed.	Musical Festival, 8.15, Queen's Hall.
—	Miss Adela Verne's Pianoforte Recital, 8.30, Salle Erard.
Thurs.	Royal Choral Society, 'The Apostles,' 8, Albert Hall.
—	Mr. Eugen d'Albert's Concert, 8.30, Bechstein Hall.
—	Miss Hélène Valma's Vocal Recital, 8.30, Æolian Hall.
Fri.	Mr Frank Merrick's Pianoforte Recital, 3, Bechstein Hall.
Sat.	Joachim's Quartet Concert, 3, St. James's Hall.

DRAMA

THE WEEK.

Court.—'The Two Gentlemen of Verona.'
Wyndham's.—'The Sword of the King,' a Drama in Four Acts. By Ronald Macdonald.

While scarcely rising above the level of amateur effort, the performance at the Court Theatre of 'The Two Gentlemen of Verona' is agreeable, and to a certain extent meritorious. It may be seen with interest, and has good features. Speed, in the hands of Mr. Granville Barker, and Launce, in those of Mr. Poulton, are highly creditable presentations of Shakspearean clowns—better, indeed, than have been seen in recent days—and the Julia of Miss Thirza Norman during the period in which she appears as a page has very genuine attractions. Miss Eileen O'Connor is gracious as Silvia, and Miss Rosina Filippi discloses afresh as Lucetta excellent gifts in comedy, in which her sunny style is of much service. With modern audiences and with modern criticism 'The Two Gentlemen of Verona' is not popular. This is a matter for regret, since it shows how completely realism is severing us from those romantic comedies which are the chief boast of the English and the Spanish stage. Those who reject the earlier work of Shakspeare will not have Lope de Vega, Moreto, and Calderon. The world of 'The Two Gentlemen of Verona' is the same as that of 'As You Like It,' and Julia and Silvia may almost be regarded as preliminary sketches for Rosalind and Celia. It is a world of enchantment, a fairyland in which we are scarcely more shocked at the offer of Valentine to resign his mistress to his penitent betrayer and rival than we are at the presence of lions and pythons in the forest of Arden. The atmosphere is enchanting, and when the world rejects this it will have lost its taste for poetry. We have departed far from all the heresies poetry inculcates, and our gain in happiness or faith has not been proportionate to the extent of our wandering. Men were confessedly not less brave or virile in the time of Shakspeare, to which virtually all the action in this, as other plays, belongs. Who in these days, however, respects masculine friendship as Shakspeare respects it, or dares employ the very opening line of the play spoken by Valentine?—

Cease to persuade, my loving Proteus.

Our modern style of address is more familiar than sentimental. Is it therefore the better, or are our relations the purer or the more amical? As regards poetry, moreover, who would sacrifice Julia's description of

The current that with gentle murmur glides;

Launce's sketch of his sister, who is

As white as a lily and as small as a wand;

or Julia's picture of her own performance of

Ariadne passioning
For Theseus' perjury?

It will be an evil day when a revival of 'The Two Gentlemen of Verona' is no longer tolerated.

'The Sword of the King' is an attempt by Mr. Macdonald to supply Miss Ida Molesworth, who, like some other actresses, has obtained a favourable reception in 'The Adventure of Lady Ursula,' with another "breeches" part. It is attended by no very conspicuous success. Mr. Macdonald has made the mistake of assigning his heroine's travesty serious aim and significance. Philippa Drayton assumes hose and doublet, not for the purpose of wandering in safety through "unharboured heaths," but in order to lead on active service to the aid of William of Orange the forces which her father's age forbids him to command. She performs deeds of real valour, and receives royal recognition of her bravery. In so doing she forfeits our sympathy. For a woman to don armour and strike blows with brand she must have a serious purpose like Joan of Arc. For Bradamantes and Armidas we care nothing. Had Viola drubbed Sir Andrew and maimed Sir Toby, Shakspeare would not have been the artist he is. It is the fears and hesitations she shows when she has to accept affronts, and finds herself compelled to draw the weapon whose mere sight appals her, that make her irresistible. Apart from this, the play, though it has one or two good situations, is clumsy and unexpert, all but moving the audience to derision. It is disconnected also, and has no story worthy of the name. Beginning with the rout at Sedgemoor, it ends with the assumption of royalty by William, whom it presents among his Dutch counsellors and commanders. Shadwell is responsible for a play called 'The Woman Captain,' the title of which might have been bestowed upon this. His Mrs. Gripe has, however, nothing in common with Philippa Drayton. Miss Ida Molesworth can act. She was supported by a scratch company, including some clever, but not very well assorted artists.

Dramatic Gossip.

Mr. Tree will give on the 28th inst. a "command" performance at the Theatre Royal, Dublin, consisting of scenes from 'Richard II.,' the first act of 'The Last of the Dandies,' and the first act of 'Trilby,' with Miss Viola Tree as the heroine.

'The Admirable Crichton' has been played at Amsterdam under the title 'De Familie Robinson Crusoe,' and 'Cousin Kate' at Rotterdam as 'Nicht Kate.'

Miss Dorothy Grimston and Mr. Frank Mills play at the Garrick the parts in 'A Marriage has been Arranged' previously taken by Mr. Arthur Bourchier and Miss Violet Vanbrugh.

This evening witnesses the production at the Imperial by Mr. Lewis Waller of 'Miss Elizabeth's Prisoner,' by Messrs. R. N. Stephens and E. Lyall Swete, and that at the Apollo of an adaptation by two ladies of Frank Norris's novel 'The Pit.'

To Correspondents—J. P.—W. R. P.—T. B. B—S. R. C. B. and R. T. G. T.—C. V. S.—received.
E. L. (Italy).—Thanks and regrets.
J. H. R.—C. F. K.—Many thanks.
F. M.—Too large a subject for us to take up.
No notice can be taken of anonymous communications.

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These two volumes contain the Gifford Lectures of 1900-2, rewritten and enlarged, and form a welcome addition to the literature dealing with Greek philosophy. Few English writers are more competent than the Master of Balliol to deal with the history of theological speculation, and in the gift of lucid exposition of metaphysical topics he is pre-eminent. He possesses, moreover, in a high degree that sympathy with the religious side of human experience without which the deepest insight into the motive-forces of theological speculation can hardly be attained. His selection of the Greek philosophers for treatment from the theological side needs no justification, since, as he pertinently observes, "we may fairly say that the beginning of theology is to be found in Greek philosophy; for it was in Greece that reflexion first became free and systematic." But when Dr. Caird on his title-page uses the phrase "the evolution of theology," it must not be supposed that he construes the term "theology" in any narrow sense. On the contrary, his whole method of treatment may be regarded as an excellent vindication of the larger and higher meaning of the term as against the shrivelled sense put upon it in common speech; since theology, as "the reflective analysis of the consciousness of God in its distinctive form," cannot be rightly exhibited except "in its connexion with all our other consciousness of reality." Accordingly, while Dr. Caird's exposition is, on the one hand, less comprehensive than his title-page might lead one to expect, in so far as he leaves out of account most of the lesser varieties of Greek thought; yet, on the other hand, it is more comprehensive, inasmuch as his construction of "theology" leads him to deal at length with the greater systems of philosophy in all their aspects. The scope and proportion of his treatment of these may be inferred from the fact that of the twenty-seven lectures which these volumes contain, six deal with Plato, four with Aristotle, four with Stoicism, and five with Neoplatonism.

It would be impossible within the space at our disposal to follow Dr. Caird over the whole course of his exposition, and we must content ourselves with noticing a few of the points where his observations seem especially useful or interesting.

In the introductory lectures Dr. Caird makes a significant protest against the tendency of modern thinkers, such as De Maistre and Mansel, to "exploit the incompetence of reason in the interest of faith," through distrust of the reflective intelligence, and thus to perpetuate the assumed schism between intuitive belief and critical thought. The same tendency is shown in the attempt to ground the validity of belief on the mere fact of "the will to believe," which is a fashion inherited from the Kantian treatment of the practical reason. But when Kant promulgated this divorce between the practical and the theoretical he was merely repeating, although in a reverse direction, the blunder of which Aristotle had been guilty long before; for, as Dr. Caird shows in a suggestive passage, Aristotle's exaltation of *θεωρία* at the expense of *πρᾶξις* rests equally on a false abstraction. From the same point of view, a good criticism is passed on the fashion which obtains among a certain school of German theologians of belittling the significance, or at least the positive value, of the theological problems which engaged the early controversialists of the Church. So far from being idle logomachies, or vain attempts to define the undefinable, those ardent disputes regarding the doctrines of the Trinity and the Incarnation were concerned in reality with nothing else than the same fundamental problem which confronts modern philosophy—the problem of the relation which subsists between the human and the divine, between the finite and the infinite. Only, in the age of the Fathers, this problem presented itself under the guise of a Christological *aporema*.

Dr. Caird's treatment of Platonism is, as becomes an idealist, full and sympathetic. He points out clearly that the two leading principles which coalesce in Plato's thought are the striving after a fundamental unity, which he inherits from the earlier physicists, and the conception of that unity as spiritual, which he derives from Socrates; and he shows also how from Plato there proceeded two divergent streams of influence, the one tending towards idealism, the other towards mysticism. In dealing with the early ethics of Plato, Dr. Caird finds occasion for some interesting comments on the Socratic paradox "virtue is knowledge," from the point of view that "in the moral life there are many grades of relative consciousness or unconsciousness." In the Platonic dialogues he appears to distinguish four main groups, corresponding to four stages in the evolution of Plato's thought: Protagoras, Meno, Gorgias — Symposium, Phædo, Republic—Phædrus, Theætetus, Sophist, Politicus—Philebus, Timæus. In his interpretation of the Platonic "Idea" he rejects "the common conception of Plato's idealism as a kind of apotheosis of abstractions," which finds its strongest support in some texts in the 'Phædo,' pointing out that already in the 'Gorgias' the universal is conceived "as the organizing principle of a whole which determines the relation of all the parts," and not merely as a common element in the particulars. Accordingly the "Idea" is defined (p. 121) as "not a bare unit, but a unity of differences," a whole of parts essentially related. But this genuine significance of the "Idea" was misunderstood, mainly, as Dr. Caird explains, owing to the way in which the negative aspect—its exclusion of plurality—was overemphasized in the 'Phædo'; and in his later dialogues Plato is seeking to correct this misunderstanding. We are inclined to think that in this matter Dr. Caird is right; and right, too, in rejecting the ascription to Plato of the conception of mathematicals as an intermediate grade of being between ideas and sensibles. And what he has to say regarding the manner in which the "Idea of the Good" was misinterpreted by the later mystics is entirely to the point. Rather more questionable is his treatment of the idealism of the later dialogues; as when he argues from a well-known text in the 'Sophist' that "ideas, merely as such, are deposed from the highest place as principles of thought and reality, and the place is taken by souls or minds." In this we can almost fancy we hear an echo of M. Lutoslawski. Yet, in spite of this animistic rendering of the Ideas, or perhaps because of it, Dr. Caird concludes his review of the last stage of Plato's philosophizing with the statement that "we are left with a dualism which is at once subjective and objective; nor is it anywhere admitted that there is a principle which can dissolve the contradiction and reduce the two worlds to one." It may be inferred from this that Dr. Caird refuses to go the length of interpreting the 'Timæus' as a veiled exposition of the self-evolution of the Absolute.

But if Platonists may be dissatisfied with Dr. Caird because of his inability to acquit Plato of the sin of dualism, their friends the Aristotelians have equal ground for dissatisfaction. For Aristotle turns out, on this showing, to be a dualist of even deeper dye, in spite of the fair promise with which he starts out on his philosophizing. For the radical vice of his positivist view of matter more than outweighs the virtue that might seem to reside in his mode of interpreting nature as organic continuity; and he fails to make out the existence of any essential reciprocal connexion between his auto-noëtic deity and the universe. On the whole, it is with the Stoics, perhaps, that Dr. Caird deals most leniently. Many critics are apt to regard them as a tribe of crude reactionaries, who lived in a period of decadence and owed their reputation to the fact that their ready-made dogmatism served as a convenient staff upon which a people of faint hearts and feeble knees might lean. Their theory of knowledge was barely intelligible; their individualism was a borrowed cynic's cloak; their pantheism was a *réchauffé* of Heracliteanism with a dash of unblended Aristotle. But Dr. Caird makes the most of their

virtues, such as they are, and does his best to make it appear that they represent, after all, an advance, a further stage forward in the evolution of Greek thought. It is to be hoped that here he is not the victim of his own formula. There are recessions even in the flowing tide.

Stoicism, however, had a wide vogue, and persisted for centuries—though that fact in itself might serve as a sufficient indication of the relative inferiority of Stoicism as a system of thought—so that Dr. Caird is justified in devoting to it a good deal of space. He draws an interesting comparison between the later form of Stoicism and later Judaism in regard to the manner in which both involve a characteristic combination of subjective and universalizing elements; but in the general course of his exposition of Stoicism we miss any clear indications as to the varying phases through which the system itself passed, or any precise distinctions between the views of the early founders of the school and its later adherents. For, detail apart, it is fairly obvious that the contemporary varieties of scepticism, syncretism, and eclecticism during three centuries must have left their mark on Stoic modes of thought, and that Marcus Aurelius saw the world through glasses of another shade than Zeno or Cleanthes. Passing on from Stoicism, Dr. Caird devotes a lecture to Philo the Jew, whose main problem, as is shown, was to harmonize the conflicting ideas of the immanence and transcendence of the Deity. Then comes a luminous and exhaustive account of Plotinus, "the mystic *par excellence*," in whose system mysticism is presented "as the ultimate result of the whole development of Greek philosophy." "Mysticism," as Dr. Caird explains, "is religion in its most concentrated and exclusive form"; and it is as the type of the theological mystic, and also as the climacteric of the ineradicable dualism of Greek speculative thought, that Plotinus receives so much attention. This portion of Dr. Caird's work is, indeed, perhaps the most valuable and suggestive of the whole. His treatment of the relation of pantheism to mysticism, his criticism of the conception of fate, his illustration of the ascending movement towards the Absolute in the thought of Plotinus by means of a comparison with a later period in the history of metaphysics, when a similar movement is seen in the idealistic progress of Kant and his successors—these are but a few examples of the extremely valuable matter contained in his masterly survey of the last of the great Greek thinkers. With Plotinus it may be said that purely Greek thought, as such, vanishes—vanishes not "as the dead that go down to their dead," but rather ἐπέκεινα τῆς οὐσίας, in one last supreme "flight of the alone to the Alone."

The concluding lecture is concerned with "the influence of Greek philosophy upon Christian theology." In regard to Christian thought, perhaps Dr. Caird's most significant sentence is this: "The doctrine which finds the universe, and especially..... humanity, *in* God, was implicit in Christianity from the first." But the whole of these concluding sections may be commended to the attention of all students and teachers of religious thought and of Christian doctrine as a model of broad and sympathetic treatment. The volumes are furnished with a useful table of contents and an index, and in the printing we have noticed only a few slight oversights. The "Thomson" referred to (vol. i. p. 106n.) is meant for Thompson, the late Master of Trinity; and "Perseus" (vol. ii. p. 50) for Persius. In vol. i. p. 159n. there is an error in the Greek; and in the index, under "Ecclesiastes," the reference is imperfectly given.

SOME RECENT SHELLEY LITERATURE.

An Examination of the Shelley Manuscripts in the Bodleian Library. Being a Collation thereof with the Printed Texts, resulting in the Publication of several long Fragments hitherto unknown, and the Introduction of many improved Readings into 'Prometheus Unbound' and other Poems, by C. D. Locock. (Oxford, Clarendon Press.)

Adonais. By Percy B. Shelley. Faithfully reprinted from the Edition of 1821. (Methuen & Co.)

Shelley: Adonais. Edited, with Introduction and Notes, by William Michael Rossetti. A New Edition, revised with the Assistance of A. O. Prickard. (Oxford, Clarendon Press.)

Shelley at Oxford. By Thomas Jefferson Hogg. With an Introduction by R. A. Streatfeild. (Methuen & Co.)

Mr. Locock's 'Examination of the Shelley Manuscripts in the Bodleian Library' will necessarily interest students of Shelley. It was well known that the late Lady Shelley, the widow of the only son of the poet who reached maturity, had allowed to pass into the custody of Bodley's librarian some manuscripts of works by Shelley to which no editor of the poet's writings since Mary Shelley had been allowed unrestrained access. In a fitful manner several of the people who have concerned themselves with the text of Shelley's works have been permitted to dip in the lucky-bag of these manuscripts; and we had ourselves acquired some considerable knowledge of their important bearings upon the text long before the announcement of Mr. Locock's pamphlet—for pamphlet it is, notwithstanding its cloth cover and its price. That knowledge sufficed to produce the conviction, which Mr. Locock's work converts into a certainty, that the editor of the next authoritative text of Shelley will not do his duty properly unless he examines for himself the manuscripts at the Bodleian Library. The general impression conveyed by the results of Mr. Locock's attempt to deal with these materials is that he has a fair aptitude for reading the untidy manuscript of an impetuous writer, but that he has not done his work so well as it might have been done if he had served his apprenticeship in a wider field of study of his subject. Also, he seems a little over-anxious to compare his prowess in reading Shelley's rough drafts with the efforts of those who had never seen them, and is not always careful to indicate that suggestions of emendation and records of various readings, now easy to make, were not made years ago for the excellent reason that the particular manuscripts were not at the time available. The results are now set out so uncomfortably, and with so little sense of the right way to display them, that the work is intolerable to handle. But it is beyond all question that the same material will yield many interesting cancelled passages and variations of the kind of which some authorities think we have too many already; will elucidate many passages in the established text without disturbing them; and will lead to a considerable number of secure emendations.

Many of the conjectural emendations of Shelley's editors are confirmed, and many negatived; and some of the most important of Shelley's works are among those which will have to be gone through carefully afresh, as 'Prometheus Unbound,' 'Epipsychidion,' 'The Witch of Atlas,' and the translation of 'The Cyclops' of Euripides.

A favourable example of the value of digging in these lists of jottings is to be found at p. 11. We will take the opportunity of showing, by the way, the painful effect of Mr. Locock's method of setting out the result of his attempts to decipher Shelley's rough manuscript of part of 'Epipsychidion.' The rectangular brackets are not ours, but Mr. Locock's:—

[And take this burning heart, and tears, the wine
Of that poor chalice * cup—and intreat the grave]
[To grant me respite that it] [Though hungry] | Thou
Heavens spouse
Then from her eyes seek strength & swifter pinions
Then wander through the world until ye meet
Marina, Williams* * Vanna, Primus, & the rest
[And bid] them love each other & be blest
[And *] And leave the troop, [of those] which
err, & which reproves
And come & be my guest, as I am Love's——

To enhance the reader's pleasure in the perusal of these lines, we may mention that the rectangular brackets "denote words cancelled" in the manuscript, and that "undeciphered and doubtful words are marked with asterisks." We gather that in the original of the foregoing short passage there are three words which Mr. Locock cannot read at all, and that he is not sure about *Williams*. This is unlucky; for *Williams* anywhere in that line is a find worth making. The line as printed for Shelley is—

Marina, Vanna, Primus, and the rest,

and *Primus* has been a standing puzzle though the name has been supposed to stand for William Godwin and by some for Edward Williams. Marina is certainly Mary Shelley, and Vanna almost certainly Jane Williams (*italice* Giovanna, or Vanna for tender brevity). Shelley did not mean the line to stand as it does in the manuscript; the word thought to be *Williams* and the word Mr. Locock cannot read were superseded by *Vanna*, *Primus*, but Shelley omitted to cancel them; for how should he know that the processes of this wondrous poem's growth were going to be treated so respectfully? Now if the word is *Williams*, it is almost certain that *Primus* is a name substituted, in the very act of composition, for poesy's sake, and the proximity of *Williams* to *Vanna* would render specially secure the aforenamed assumption that Jane Williams is intended. The point is worth a struggle with the manuscript; and there are no great number of points in this mass of crude material so full of biographic interest.

It is not so very clever to find a few better readings by means of a long and laborious examination of a very rough manuscript from which another man has

had an opportunity of making a hasty jotting; but Mr. Locock seems to think differently, for he devotes the best part of four pages to "spreading himself" in the display of what resulted from a leisurely examination of Shelley's fragmentary jottings from portions of Virgil's tenth Eclogue. He takes care, however, to talk vaguely about his "predecessor," and gives what he calls "the printed text," as if there were but one, and girds at some one whom he does not name for "expanding *Aonian* into a quadri-syllable, and accentuating *Aganippe* on the ante-penultimate." Why does he not say that his "predecessor" in deciphering the manuscript was Dr. Garnett? And why leave it to be inferred that Dr. Garnett was also responsible for the high crime and misdemeanour in the matter of "Aonian Aganippe"? Why, when he finds reason to opine that what Dr. Garnett read as "Doric" Shelley wrote as "Dorian," does he say that "Shelley does not use Doric anywhere in his poems"? Does he mean to exclude Doric from Shelley's vocabulary? If not, the remark is meaningless; but if he does it is erroneous, since Shelley described his 'Œdipus Tyrannus' as "translated from the original Doric." However, "Dorian" is, of course, a more characteristic reading in the 'Gallus'; and "Naiades" is an improvement on "Naiads"; but there is too much fuss about it all. One thing in this section of the work is very interesting: Mr. Locock finds in the manuscript of these disjointed fragments the three exquisite lines which Shelley used as a motto for 'Julian and Maddalo':—

> The meadows with fresh streams, the bees with thyme,
> The goats with the green leaves of budding spring
> Are saturated not—nor Love with tears.

These lines can now be added to the fragment as a part of Shelley's projected version of 'Gallus'; internal evidence pointed that way with certainty before; but this external evidence is well worth having. It is clear from what Mr. Locock has dug up that *terza rima* was to have been the metre of Shelley's version of the 'Gallus.' This is of itself a sufficient reason for the abandonment of the translation. Shelley would, no doubt, very quickly have realized how unsuitable to the style of Virgil the intricate rhyme-scheme of this form of verse is. He appears to have tried it also upon the fourth Georgic—on the most magnificent, perhaps, of all Virgil's matchless episodes, the Aristæus legend; here the stateliness and continuity of the measure would have had great value, compensating to a certain extent for its unsuitable complexity; but this attempt also was abandoned—promptly if the twenty-one lines deciphered by Mr. Locock are all that Shelley did.

Messrs. Methuen & Co. have begun, with a pretty edition of 'Adonais,' a series of reprints of English classics. This first book in a series which is to have the general title of "Rariora" purports to be, and as far as we can discover without the aid of a microscope is, faithfully reprinted from the edition of 1821 which Shelley got printed at Pisa "with the types of Didot." Fidelity, however, does not alone constitute a facsimile, and this tiny volume, of which the Pisa title-page measures $4\frac{9}{32}$ by $6\frac{1}{16}$ inches as against the $7\frac{7}{16}$ by $10\frac{1}{8}$ inches of the original, appears to reproduce page for page, word for word, and error for error, the first printed issue of that beautiful elegy on Keats's death which forms the most widely coveted of all the books of Shelley of only moderate rarity. No particulars, historical, critical, or bibliographical, are added to the reproduction. As to its method, or methods, we should judge that the Pisa title-page was printed from a relief block got by photographic process from the original — not directly, but through the medium of the Shelley Society's reprint—and that the rest of the book was printed from types set in the ordinary way, not resembling "the types of Didot" or the Pisa workmen's elegant but curious way of setting them. Only on the theory of cumulative process work can we account for the loss of clearness in the detail of the Pisa title; and only by independent setting can the divergence from the Didot characteristics of the rest be accounted for. We are not finding fault in these matters, but merely recording phenomena. For all but experts the little book suffices to supply any demand there may be for a pocket word-for-word and error-for-error reprint of the *editio princeps* of this famous nineteenth-century classic, although we must confess that we do not know what advantage the consumers of pocket volumes will get by being told, without any caution as to the error of two years, that John Keats died at Rome of a consumption, in his twenty-fourth year, on the — of — 1821, or by not having the blanks in the date supplied. We are disposed to think that, at the least, the publishers will find it advisable, in a popular series of reprints on the error-for-error principle, to append to each work a list of the positive mistakes, words or dates left out, readings subsequently rejected, and so on.

The new issue of Mr. W. M. Rossetti's elaborate edition of 'Adonais,' being a practically complete critical apparatus for the examination and appreciation of the poem, furnishes, of course, every essential detail which is wanting in a wholly unsupplemented word-for-word and point-for-point reprint. It does not furnish, on the other hand, even the means of constructing for oneself such a reprint; and on the whole we are disposed to think that there is no valid reason why it should do so, unless it went further still and included in its scheme an absolute facsimile of the Pisa edition. The conception of such a facsimile, reinforced by all Mr. Rossetti's apparatus as now extended with the aid of Mr. Prickard's classical erudition, presents attractions only to the few souls for whom absolute completeness has an overmastering fascination. But if that scheme is ever to be realized, some dauntless bibliographer must be commissioned to master the problem of getting the facsimile executed "with the types of Didot," types from the same matrix as those used in 1821, and executed not merely on the word-for-word and error-for-error system, but point for point, dash for dash, and space for space. In that way alone will the exact student who cannot get at the Pisa print itself have presented to his appreciation for what it is worth the subtle and not wholly frivolous problem of the effect which Shelley's copy and proofs had upon the minds of the Pisa compositors and printer's readers.

Those who remember the scanty courtesy with which in some cases the original issue of Mr. Rossetti's edition was treated on its appearance in 1891 on the score of deficiencies upon the classical side cannot but be charmed with the fresh proof given by the veteran editor of that amiable, tolerant, and judicial frame of mind which has distinguished him throughout his career. In his 'Note to the Second Edition' Mr. Rossetti says that

> "greater attention has been paid to the classical sources from which many passages and ideas in 'Adonais' are derived, and a freer use has been made of parallel passages from various authors, ancient and modern. Some reviewers —I may name more especially Mr. Churton Collins—pointed out this requirement. The improvements of this description are due not to myself, but to Mr. A. O. Prickard. In other respects I have carefully revised my work in the volume."

The net result is an addition to the bulk of the volume of about eight pages, which are made up of passages scattered through the work, and always adding to its value.

Not for one moment would we dispute the excellent service done to the readers of the twentieth century by presenting to them in a handy form the Oxford portion of that valuable but amorphous production which has been known for the best part of fifty years as Hogg's 'Life of Shelley.' It was a part of the programme of the now defunct Shelley Society to give fresh circulation to this section of Hogg's work, and it is a pity that this idea of theirs was not long ago realized, as Hogg's inimitable sketch would in that case have been accompanied by related sketches from other hands and annotated; and Hogg is pre-eminently a biographer with whom the proverbial grain of salt must be taken. Hence the absence of such annotation as the Oxford sketch would have received at the hands of the Shelley Society is a serious drawback. To say of this sketch, as Mr. Streatfeild does in his introduction, that

> "the inaccuracies, to call them by no harsher name, that disfigure Hogg's later production do not affect the value of his earlier narrative, the substantial truth of which has never been impugned,"

is to make a somewhat bold statement; but it is still bolder to take up the position that, "save in extracts that appear in various biographies of the poet, this remarkable work is little known." Mr. Streatfeild himself states that the "remarkable work" (the Oxford narrative) was transferred word for word from the magazine in which it first appeared in 1832 and 1833 to the 'Life of Shelley' issued in 1858; and to describe that common book as "little known" would be a sad misuse of words. "Substantial truth" is a somewhat dangerous phrase to apply to a book which bristles with conversations between poet and biographer reported in inverted commas more than twenty years after date. They *may* represent the substance of talks at Oxford between Hogg and Shelley—on the other hand they may not do even that. Posterity will probably regard 'Shelley at Oxford' as having some value from an historical point

of view, and as furnishing a brilliant portraiture of certain aspects of Shelley's youthful person and character, but a portraiture executed in a method bordering on that of high-class sympathetic caricature. For our own part we cannot but regard the bright, crisp, finished conversations at Oxford as efforts not of portentous memory, but of immeasurable dexterity—how much or how little polished by the first Lord Lytton, who edited them, will perhaps never be known. With this impugnment of the substantial accuracy of the most delightful part of Hogg's book, we commend it cordially to a fresh generation of readers, who will probably not allow themselves to be disturbed by its general appearance of having been reproduced not from the magazine, but from vol. i. of the 'Life,' which differs greatly from the original articles in regard to punctuation and division into paragraphs. The printer's reader's pepper-caster punctuation will probably do quite as well as that of seventy odd years ago; the omission of a foot-note of Hogg's which should appear at p. 160 may not matter very much; and the interference with the sense of the last page in the little book by omitting the words "of a period" before "when the scene was changed," which appear both in the magazine and in the 'Life,' may equally be found of little consequence. The twentieth-century reader may not, perhaps, think he has lost much by the suppression of Hogg's Greek characters in the perennially charming κὸγξ ὄμπαξ story; but he will have a grievance, did he but know; and still more is he wronged by the omission from Mr. Streatfeild's introduction of Lord Lytton's editorial record of his belief that "no writings have been more faithfully illustrative [than these of Hogg's] of the character they tend to describe."

England in the Mediterranean: a Study of the Rise and Influence of British Power within the Straits, 1603-1713. By Julian S. Corbett. 2 vols. (Longmans & Co.)

Mr. Corbett has here broken new ground, or perhaps we might more correctly say has returned, with improved methods and more powerful machinery, to the long-disused workings of our ancestors. Two hundred years ago Burchett, and following him Lediard and Campbell, had some idea—though seen but dimly—of tracing the historical and political importance of naval operations; but their knowledge of the facts was neither full nor exact, and sometimes, in the case of Burchett, may have been purposely obscured, so that it is not always easy to follow out their narrative with satisfaction and contentment. In later years Beatson, with no particular opportunities, compiled from gazettes and periodicals a species of chronicle of the naval wars of the eighteenth century, a work which must be accounted good, as being immeasurably less bad than any other record of the time; and James, following on the lines which Beatson had laid down, produced the well-known work which he called a 'Naval History,' but which is in reality the 'Annals of the Revolutionary and Napoleonic Wars,' annals strictly, events being described in the most exact chronological sequence, without any reference to place or objective; so that in the same opening of the book we may find the accounts of petty skirmishes in the Mediterranean, East Indies, West Indies, and Channel, following each other in close juxtaposition, without any apparent connexion except in the nationality of the contending ships.

And yet till within the last thirty years James's work was commonly spoken of as the ideal of a naval history. Later writers have shown that, though a valuable contribution to the history of the navy, it is not a naval history at all; and Sir John Colomb, Mr. Spenser Wilkinson, and Capt. Mahan, by reverting to older ideas, roused public attention to the influence of sea power, which was received as a new doctrine, though, in reality, numberless tracts of the seventeenth and early eighteenth century assert the same. That it was a doctrine familiar to the great sailors even of the end of the eighteenth century is known to every one who has any acquaintance with their private or semi-private correspondence; that they could and did meditate on and discuss points of strategy is certain. But book-making was not in their line; their ideas did not find their way into print, and when, after Trafalgar, the war in the Peninsula brought military aspirations into favour, the true meaning of the navy's work faded out of thought and memory, or was—with the navy's hero—"quietly inurned." It is not too much to say that to most English and to all foreign readers the volumes of Mr. Spenser Wilkinson and Capt. Mahan came as a revelation; and it was then only that our ideas of foreign policy flowed once again in a course more than half forgotten—most of all by the politicians who have here to do duty as statesmen.

And now Mr. Corbett, adopting this same old method, has gathered up the many threads of a little-known past, and has woven them into a narrative of English policy, as affecting and affected by naval strategy within the Straits, during the century in which naval war was gradually assuming more and more of its modern guise, as ships were becoming larger, more powerful, more seaworthy, more able to keep the sea. When the curtain rises and the play begins we see naval war still in its classical and mediæval garb—waged by galleys, as it had been for something more than two thousand years. Lepanto was still a living memory—no older in men's minds than now is Gravelotte or Sedan; and yet a school had arisen to whom its methods were as obsolete as, to the soldier of to-day, are those of Crécy or Agincourt. The great victory won by the English off Gravelines had emphatically marked the change which the English corsairs had already introduced; and Mr. Corbett aptly begins his story with an account of how an English pirate, flying from justice, sheltered himself in the Mediterranean, forgathered with the much more respectable pirates of the Barbary coast, and taught the "Scourge of Christendom" to administer its scourging by means of sailing ships with broadside guns, instead of the time-honoured, but less effective galleys—the scientific use and management of which were, at this very time, being expounded by Pantero Pantera, a captain in the Papal navy. When the story ends with the Peace of Utrecht, galleys as fighting engines were virtually obsolete, and the English—who, during the later years of the war, had been supreme in the Mediterranean—held both Gibraltar and Port Mahon, with the avowed intention of using them for the maintenance of a naval force within the Straits, as harbours, dockyards, and stores of victuals and munitions of war.

We are much mistaken if in telling this story Mr. Corbett is not telling what is absolutely new to most of his readers. How many are there, whose studies have not been specially called in that direction, who know the history and tangled diplomacy of our occupation of Tangier—have realized that it was in reality a bid for maritime influence in the Mediterranean, and for the extension of English commerce—have considered the place, with its mole and fortifications, as anything more than a sort of white elephant, which England had accepted in a moment of moral weakness and vanity, and which she did well to get rid of, even at a heavy sacrifice? How many are there who have looked on Sir Palmes Fairborne's monument in Westminster Abbey, or have read the story of Kirke's "Lambs," and have realized that this continual, dangerous, and costly war with the Moors was not the outcome of a legitimate objection on their part to the encroachments of the Christians, but of the Spaniards' objection to see the English establishing themselves at the gate of the Mediterranean, and of the intrigues and incentives of the Court of Madrid? Of all this, and of the naval, commercial, and imperial value of Tangier, Charles II. was fully aware. He wished to keep it; but he wished also for other things which were antagonistic to his doing so in the face of the determined hostility which Spain could set on foot. Money was needed both for the fortifications and the garrison, and Parliament would not trust the king with the necessary funds without a satisfactory guarantee that they should be expended on the proper object. Charles would not bind himself to the Parliament, and for such a purpose could not hope for assistance from the French king, himself anxious to see the English flag hauled down. So, for financial reasons, Tangier was abandoned; and yet how severe a blow the doing so was, not only to English prestige, but also to English material interests, is more evident when we consider that, even whilst holding the African fortress, with its fortified mole, we had found it necessary to establish a small depôt for stores and provisions at Gibraltar and another at Mahon. These were kept within the most exiguous limits, though, even so, they gave rise to a good deal of friction, till the war of the League of Augsburg opened the Spanish ports to English fleets.

This later part of the story, leading up so directly to the permanent establishment of the English at Gibraltar, and, during the greater part of the century, at Mahon, has the most modern interest; but the whole narrative is one of peculiar importance. And though in some respects it may seem to lose by the practical negation of all interests outside the Mediterranean, so that the capture of Jamaica and the violent breach of the Spanish monopoly in the West Indies form but an incident, and the three Dutch wars, as waged in the Channel and North Sea,

are unimportant episodes; and though, unquestionably, such a want of proportion detracts from the artistic merit as well as the historical value of the narrative, still the concentration of the interest on the Mediterranean does render the light now thrown on its politics more vivid. It enables us better than ever before to realize the conditions of the diplomatic struggle between Richelieu and James I. with reference to the occupation of Genoa and the Valtelline, and the effective assistance which thus might, could, and should have been given to the king's son-in-law; or of Blake's pursuit of Rupert and the part played by France, which was the direct moving cause of our first war with the Dutch. The Mediterranean share of that war was but small; and though, such as it was, it was distinctly in favour of the enemy, it had absolutely no influence on the result. Their petty successes on the coast of Italy were no counterpoise to the decisive defeat which the Dutch sustained off the Texel.

What will probably most strike the reader of these volumes—a point, too, to which we would call particular attention—is that, with the exception of these actions just referred to, of Mansell's attempt on Algiers, and of Blake's achievement at Tunis, there is virtually no fighting till we come down to the battle of Malaga, which, though not a brilliant victory, decided the fate of Gibraltar as effectually as if it had been a Trafalgar. The interest of Mr. Corbett's work is thus, though largely strategical, in the main political; it is the history of a policy that could be strong when supported by a strong fleet, that was weak when there was no fleet behind it. The lesson is one, naval, political, and financial, appealing in the most direct manner to the sailor, the politician, and the taxpayer, who is sometimes tempted to grumble at the outlay on a fleet which makes no show for the money. He has only to picture what might easily happen if the fleet was non-existent; and in such mental exercise he will find a careful study of Mr. Corbett's most valuable volumes of the greatest possible assistance.

MEDIÆVAL LIBRARIES.

The Ancient Libraries of Canterbury and Dover. By M. R. James. (Cambridge, University Press.)

We have given only an abstract of Mr. James's title-page, which is of eighteenth-century dimensions, though of more modern style in arrangement. In his preface he betrays a somewhat defiant expectation of being charged with having spent a great deal of time on an unprofitable subject. It is not a charge which will be brought by any one who takes an interest in mediæval literature or in the history of intellectual culture in the Middle Ages, or by any one who can sympathize with painstaking research even in a field with which he has no special acquaintance. Of the praise and gratitude of fellow-students Mr. James is sure enough, and not for the first time; and surely that will suffice.

> There 's none cares, like a fellow of the craft,
> For the all-unestimated sum of pains
> That go to a success the world can see.

Mr. James's work on the present occasion is virtually a history of three great mediæval libraries, and is a valuable contribution not only to the history of the Kentish monasteries to which they belonged, but also to the general history of culture in Western Europe. He has printed in full the extant catalogues of the libraries of the two great monasteries at Canterbury, Christ Church (the Cathedral) and St. Augustine's, together with that of the Priory of St. Martin at Dover, which was a cell of the former. To these he has prefixed an introduction of nearly eighty pages, giving a history of these libraries, so far as it can be reconstructed from the available evidence; and he has appended a table of identifications of the books from them which are known to be still in existence, identifications of which the greater number are due to his own researches.

Of Christ Church two regular catalogues are extant. The first, a manuscript in Cambridge University Library, contains 223 volumes relating to grammar, rhetoric, music, poetry, logic, and mathematics, and is evidently a catalogue of part only of the whole library—as Mr. James conjectures, of a single press in the cloister. Its date is about 1170, and its descriptions are so brief that only some half dozen of the MSS. can be identified with volumes now extant. Far more important is the catalogue made in the time of Prior Henry of Eastry (1284–1331), in the Cotton Collection in the British Museum. This was printed by Edwards in his 'Memoirs of Libraries,' but he failed to grasp the principle of its arrangement, and Mr. James has done well to reprint it. It is not always clear where the statement of the contents of one volume ends and the next begins; but Mr. James estimates the number of MSS. contained in it at nearly 1,850. Of these he identifies 171 with more or less certainty with extant MSS. Besides these two catalogues Mr. James prints, from records in the possession of the Dean and Chapter of Canterbury, a list of eighty books bequeathed to the monastery by Henry of Eastry, a list of forty-four volumes missing from the library in 1337, a list of thirty-four books presented by Prior Thomas Chillenden in 1411, and a list of no fewer than 306 books given out for repairs in 1508, very carefully described by William Ingram, *custos* of the site of the martyrdom of St. Thomas.

The catalogue of the library of St. Augustine's Abbey is preserved at Trinity College, Dublin, and is now printed for the first time. It is almost identical in size with that of its rival, noticing 1,837 volumes. In addition to the statement of contents of each volume, its press-mark is given, and the first words on its second leaf, data which at once facilitate and limit identification. It is curious that Mr. James's identifications are in exactly the same proportions as in the case of the Christ Church list, amounting to 170. The Dover catalogue is the most elaborate of all. It was made in 1389, and is now in the Bodleian. A description of the arrangement of the library is prefixed, which has already been utilized by Mr. J. W. Clark in his 'Care of Books'; and the books are carefully identified by quotations, not always (as was usual) from the second leaf. The volumes amount to 450, of which Mr. James has succeeded in tracing only fifteen. A second part of the catalogue records the full contents of each volume, the first part having given only the title of the first tract in each for purposes of identification.

In conclusion Mr. James presents a list of MSS. known or believed to have been in one or other of these libraries, which do not appear in the catalogues. The numbers of these are 154 for Christ Church, and 63 for St. Augustine's. No index of MSS. is supplied; for, useful though it would be, it would involve a repetition of nearly the whole of the contents of the book itself. But by observing the principle of arrangement of the catalogues it is not difficult to satisfy oneself of the presence or absence of any particular manuscript which a student may be seeking to identify.

One of the most valuable features of Mr. James's work is the increased facilities which it provides for the recognition of Canterbury or Dover books which may still be extant. Mr. James has himself searched pretty thoroughly in the great collections of the British Museum, Oxford, and Cambridge, the last-named place being especially rich in Canterbury books; but he has naturally been unable to make his examination exhaustive. Any one who has access to any of these collections can teach himself, with the aid of Mr. James's lists, the general characteristics of the writing and ornamentation employed at Christ Church and St. Augustine's, together with their systems of press-marks and the peculiar marks often found in books from the former monastery. Mr. James has been able to add some notable volumes to the list of extant MSS. from these libraries, such as Ælfric's Anglo-Saxon Heptateuch, now in the British Museum, which he has traced to St. Augustine's, and a Greek Octateuch in the Canonici Collection at Oxford, in which he found an inscription showing that it was at Christ Church about the end of the fourteenth century, long before the Renaissance; while he less certainly assigns the great Royal MS. 1 E vi. to St. Augustine's, and the Oxford Cædmon to Christ Church.

In regard to handwriting, Mr. James makes the interesting suggestion that the peculiar Christ Church hand of the twelfth century—a rather delicate, small, pointed hand — was derived from the hand of Lanfranc himself, which he is inclined to recognize in part of a MS. of canons and decretals at Trinity College, Cambridge, brought by Lanfranc from Bec and presented to Christ Church. It is very different from the contemporary hand found at St. Augustine's, a round, clear, open hand, which has a greater resemblance to the style of St. Albans than to that of its neighbour of Canterbury. Among the Royal and Cotton MSS. at the British Museum is more than one example of this script, which may be added to the list given by Mr. James on p. lxxi of his introduction.

We have touched on only a few of the points of interest raised in this most praiseworthy book. It is one which no librarian in charge of any considerable number of mediæval MSS. should omit to read, to study, and to keep at his elbow for reference; and we welcome Mr. James's announcement that he has every intention of continuing to work this field of research.

A Text-Book of Colloquial Japanese. By Dr. Rudolf Lange. English Edition by Christopher Noss, North Japan College. (Tokyo, Methodist Publishing House.)

We think this grammar of spoken Japanese much the best from a practical point of view that has yet appeared. It is not a mere reproduction of Lange's well-known work, which left much to be desired, but an entire recast of the material "in such a way as to make it most helpful to the English-speaking student." In addition the "sentences [in the book] have all been taken from the mouths of Japanese, and..... repeatedly reviewed and criticized by Japanese. Not a single sentence has been inserted on the authority of a foreigner."

The statements just cited from Mr. Noss's preface indicate the principal merit of his performance. He does not pretend to give a scientific account of colloquial Japanese, which, as he truly says, has yet to be written. What he does offer is just what at this present stage is wanted—an ordered and copious selection of phrases, with sufficient explanations to show what the natural genius, spirit, and method of the spoken tongue are.

The Japanese analogue of the English young man who desires to enter the public service, or any of the professions, or to rank as a man of ordinary education, has to acquire a full and practical knowledge of four languages—which explains the rarity of fools in such service and professions: pure Japanese, as preserved in the ancient poetry and romances, and still used in modern verse, a most harmonious and capable speech, of which the development was arrested by Chinese influences in the middle centuries of the first millennium; written or book Japano-Chinese, of which the vocabulary is nearly three-fourths pure Chinese pronounced *japonice*; epistolary and documentary Japanese, which has a vocabulary and forms of its own; and the colloquial, which is directly descended from the Court dialect, as, through literary imitation of Chinese, it became more and more sinicized from the eighth or ninth century onwards. To put it more generally, the Japanese language consists of a mixture of Chinese and Japanese, the latter language giving the form, the former most of the substance of the language of the educated classes. It is a mixture, for, save in a very few instances, the Chinese vocables and words remain foreign elements easily recognizable and absolutely unassimilated—the reverse of what has taken place in English, where, for the most part, elements foreign to Old English have been thoroughly anglicized. Thus we say *dedicate*, *dedicated*, *dedicating*, &c., but the Japanese would have retained *dedicare* (or its stem) unchanged (save in pronunciation) and added *do*, *did*, *doing*, to the unchanged and unassimilated element. The result is that modern Japanese is devoid of grace, expression, and rhetorical power, all of which qualities existed in the ancient tongue, which was deficient, in accordance with the state of civilization of the time, only in its vocabulary.

The accidence of Japanese is simplicity itself. There remains from the old language a slight (but extremely valuable) inflectional element in the adjective and verb. In the adjective it serves to designate the function; thus *aka*, red, used as a pre-adjunct to another word not a noun, becomes *aka-ku*, as an assumptive *aka-ki*, and as a predicate involving a copula *aka-shi*. In the verb the true inflections may almost be reduced to the termination *ŭ*, common to all verbs, and the imperative *e*—the other apparent inflections are really more or less contracted locutions.

The whole difficulty of Japanese, apart from its ridiculously complicated scripts—even the common syllabary has some 300 variants, 250 of which are of no use whatever—lies in its syntax, the distinguishing marks of which are the rigorous relegation of the verb to the end of the sentence, and its singular aversion from any expression of the subject of the verb—which has mostly to be gathered by logical inference from the context, and is very often not at all easy to find. As Japanese, it must be added, has no expressions corresponding to "ought," "may," "might," "must," "should," &c., no relatives, scarcely any pronouns, no oblique narration, possesses hardly any accidence and no concords, almost every Japanese sentence is an idiom, and no complete translation of or into Japanese is possible; the sense to be rendered can only be given so far as idioms exist which are equivalent, or by descriptive or explanatory periphrases. Hence the value of Mr. Noss's exhaustive collection of phrases, classified as they are after a method practically useful and not unscientific.

Mr. Noss gives an extremely good account of the use of the important particles *wa* and *ga*, of which it may be said, on the whole, that the former throws the stress on the predicate, the latter on the subject; that is, *ga* specializes that about which something is said, and *wa*—but less definitely—that which is said about something. Very useful examples, too, are given of pure Japanese compound verbs, which are numerous in Japanese, and for the most part have a sense quite other than the sum of the significations of their components; thus *tori-aezu*—lit. take-not-daring (part of an ancient phrase), a verbal form, meaning forthwith, straightway. The Japano-Chinese compounds are countless, and often have a very restricted, almost technical connotation, at other times a very wide connotation; in both cases hardly susceptible of translation, only of explanation by a periphrasis of the sentence in which they occur.

Mr. Noss's remarks on pronunciation are to the point, but it would have been well to indicate that there are no long vowels in pure Japanese—the *ō*'s and *ū*'s occur only in Chinese vocables—but that each vowel has full value given to it, and that the slurred *e* of English is entirely absent from Japanese. This clear enunciation of the vowels combined with the absence of long vowels deprives Japanese of other than a very slight, yet distinct accentuation, usually on the penultimate, but in Chinese compounds on the first element.

What the student of colloquial Japanese has to observe may be shortly summed up as follows: Pronounce the vowels clearly, avoid anything like English *ictus*, catch the phrasal accent and intonation, never translate in thought from English, dismiss *mays* and *oughts* and *musts*, and all relative words and clauses, entirely from your mind. Keep your subject as much as possible to yourself—a Japanese will find it out from your expressions if they are properly chosen—use no pronouns except under dire necessity, and employ honour words and forms sparingly, yet not with too strict a parsimony.

As to the written language, we advise no one to attempt it who has not some very strong motive for undertaking a study as to which it may emphatically be said in most cases—but not in all—"le jeu ne vaut pas la chandelle."

The aids to the study of Japanese are far from being such as exist in relation to the study of Chinese. There is no 'Reader's Manual' like Mayer's, no 'Biographical Dictionary' like Prof. Giles's. The best dictionary is Capt. Brinkley's, but it is very imperfect. On a single page in a Japanese magazine we counted eighteen words, not at all out-of-the-way, not one of which is to be found in that dictionary. The best native dictionary is the 'Kotoba no Izumi' ('Well of Words'), particularly useful in relation to the older Japanese literature, since every word in the Manyôshiu and the Kokinshiu and the ancient *monogatari* will be found in it. Its stock of modern words, too, is very large, though not exhaustive. Japanese journalists are too fond of displaying their learning (Chinese) by using rare compounds or inventing unneeded new ones, to the discomfort of English readers.

NEW NOVELS.

The Celebrity at Home. By Violet Hunt. (Chapman & Hall.)

We assume that Miss Hunt's latest volume is meant to partake more of the nature and properties of the social comedy than of those inherent in the common novel. Audacity of utterance and observation of an alert, not to say malicious, kind, are qualities that mark most of her writings. Here they are by no means wanting. A stratum of life peopled by literary and theatrical celebrities, or semi-celebrities, "taken up" by that section of the *beau-monde* which itself writes, paints, acts, and likes to be identified with professionals, is the *milieu*. The fourteen-year-old daughter of the "Celebrity" keeps a very vivacious, and, in a sense, veracious journal. It is the author's opportunity for a good many striking, and at times disconcerting views on the general trend of men, women, morals, and manners of the day. The Celebrity is a man-novelist, who has caught the ear (and the eye) of the fashionable world, and who, in spite of a family hidden away, masquerades as unattached. "George," as the family briefly call him, is, when at home, emphatically *not* at his best, and on him at these moments beats the fierce light of his neglected and disillusioned household. The wife and mother is loyal, fair, and kind—a person to like, in fact, or very nearly to like, if only Miss Hunt had as much charm as she has cleverness. The young observer ruthlessly presents "George," pinned down for inspection, through his heart, or the want of it. Yet for his wife he has, apparently, his likable moments. Glimpses of his other world and its people are made manifest,

cleverly tacked on to the domestic atmosphere. A millionaire and various members of the "smart set," or hanging on to it, are boldly revealed. So are the Celebrity's wife, his pretty elder daughter, his despised sister-in-law, and a long-suffering son and valet combined. It seems almost a mistake to make the young diarist ever perpetrate a *naïveté* in the way of unconscious revelation of a scandalous kind, for a more wide-awake and intensely disenchanted maiden this twentieth century does not yet contain.

The Imperialist. By Mrs. Everard Cotes (Sara Jeannette Duncan). (Constable & Co.)

'The Imperialist' is a novel of modern Canada, partly dealing with Canadians in the London of the present day, but mainly concerned with their history in the Dominion. There are what the French call actualities in the book — friendly references, for example, to the resignation by Mr. Hayes Fisher, M.P., of his position in the Government, and many discussions of tariff reform. We are able to praise the book as giving a good picture of the present state of opinion in the greater part of the Dominion. We do not like the compromise "U.E. Loyalist" for United Empire Loyalist or "U.E.L." The latter is an official title, granted by the Crown, to be borne as a title of honour; but, as the non-historical population of this country fail to understand it, the longer form is also defensible. The intermediate one has no merits. The best contraction other than that of "U.E.L." would be the term universally employed during the War of Independence—namely, "Loyalists."

Uriah the Hittite. By Dolf Wyllarde. (Heinemann.)

The question of sex relations in their least elevated aspect has furnished this story with its theme, a theme of which the reader is never for a moment allowed to lose sight. In this, as in other respects, there is a strong resemblance to the author's former novel, 'The Story of Eden.' We find here the same power of vivid and picturesque description, the same vigour of language, often degenerating into coarseness, but sometimes also bordering upon brilliancy, the same occasional subtlety in characterization. There is, however, this important distinction, which may or may not make for righteousness, but certainly tends to a more artistic effect, that the heroine (neither book has a hero) is in this case influenced by an absorbing passion, not by a mere transitory fancy. The nature of the resulting tragedy, which is played out partly in "Key-Island," in the Mozambique Channel, and partly in East Africa, may without difficulty be gathered from the title.

The Shulamite. By Alice and Claude Askew. (Chapman & Hall.)

This is a novel which stands distinctly above the common level, and if, as we surmise, it be a first attempt at fiction, it is highly creditable to the collaborators. The outline of the plot, it is true, is not novel; we have seen before in fiction an honest man, true to his plighted faith, struggling against the attractions of another woman who is thrown across his path; but the treatment is fresh and clever, the writing is good, and the setting of the scene natural and unobtrusive. The minor characters are well drawn, and bear the impress of truth; while the heroine stands out all through as the dominating character of the tragedy. If we would change anything in the book it is the final chapter, where perhaps Deborah shows some inconsistency in refusing happiness long delayed; but we admit that artistically the authors are right, and we leave her gazing over the veldt with pity and regret.

Henry Brochen. By Walter J. De la Mare. (Murray.)

When, in 1766, the immortal 'Vicar' made its appearance a reviewer wrote of it on this wise: "Through the whole course of our travels through the wild regions of Romance we never met with anything more difficult to characterize." With 'Henry Brochen' this is so in some measure, but we cannot echo the same writer when he goes on to say of the older book "it contains beauties sufficient to entitle the performance to the highest applause." Here, however, skill is shown in the spinning and keeping together of a web of delicate fancies, although the presence of the stronger and more winged gifts of imagination may be less evident. To pursue the creatures of other men's imaginings and their half-told tale is the idea of the book. It is bold enough. But the author is himself so conscious of the difficult nature of the task that the reader's objections are almost satisfied beforehand. In this excursion into the kingdom of other men's dreams one meets the creatures and creations of Chaucer, Shakspeare, Bunyan, Herrick, Keats, Wordsworth, Poe, to name a few at random. The apparitions of Annabel Lee, of Lucy Gray, of Jane Eyre and her Rochester, La Belle Dame sans Merci, the Sleeping Beauty, Titania, are amongst the motley crew. It seems almost profanation to drag certain figures from repose and bid them resume their story, their "further experiences." The author's methods are, however, gentle, not ruthless. He does his spiriting lightly, lovingly, almost with an effect of glamour. The "shades" are discreetly and, on the whole, kindly handled. But he is also at times a little ineffectual. Annabel Lee, in a "flounced black frock," revisiting the glimpses of the moon and building sand-castles on the shore, would need much mystery, daintiness, a sense of strange atmosphere, and many other devices. The motive of this book is both odd and interesting, though the carrying out is a little uncertain and not always happy. It shows, however, the workings of a thoughtful and lonely soul straying in regions created by the great immortals, where, as he, the author, himself says, "the wise and imaginative have been before him." One element is present and very evident—a sympathetic knowledge and love of some of the best things in literature.

Spendthrift Summer. By Margery Williams. (Heinemann.)

A story turning on a young wife's dislike for her husband's brother deserves a word of such praise as is due to studied originality; but the author's cleverness is even better shown in her skilful development of the estrangement which comes from the husband's annoyance at the neglect of the brother whom he adores. What seems a trifle at first—a mere touch of injured vanity—takes hold of him, irritates him, and at last makes him forget everything else. While his wife neglects his brother he does not even notice her flirtation with another man. All this is very ingeniously described at not excessive length. There are rather too many characters in the piece, and their way of calling each other by their Christian names puts some strain on the reader's attention.

Tussock Land. By Arthur H. Adams. (Fisher Unwin.)

Like another Australian book by a Mr. Francis Adams, published perhaps ten years ago, this story of life in Sydney and in New Zealand, by Mr. A. H. Adams, has strength in it. But it is as uneven as a newly reclaimed paddock on a bush farm. It is ambitious, for its scheme is no less than that of a life-story. It is strenuous and picturesque throughout, but the author has not yet staying power enough, even if he has the requisite knowledge and ability, for the full performance of his big task. We notice one or two irritatingly insistent mannerisms, but such things are not very seriously to be deprecated in a first novel. It is the vital essence that matters, and here that is sound and promising, suggesting work more ripe and complete some day. Its references to England suggest ignorance of this country, or very poor judgment. But this matters little, since the story is entirely colonial. It traces the life and adventures, artistic and emotional, of a Dunedin-born youth, who discovers in Sydney (which to him is a great centre of art and culture) that he is not the great painter he believed himself to be, and that the worthier part for him lies in earning a living for himself apart from art. He passes through four distinct affairs with women; in these he shows himself generally foolish, and more than once something worse. In the end he gains a good deal more than he deserves. And that brings us to the serious weakness of the whole study, in the course of which we follow with real interest the career of an essentially weak man. Suddenly, within a few pages of the end, we are told that he became strong, and that this new strength earned for him the high reward he ultimately gained. Artistically this is wrong: the young man did not become strong; he could not have become strong. In actual life perhaps he did. The thing is not made possible in this book, and that is where the story fails. Colonial scenery and life generally are feelingly depicted.

EGYPTOLOGICAL BOOKS.

Tombs of the Third Egyptian Dynasty. By John Garstang. (Constable & Co.)—This memoir gives an account of the excavations made by the writer in the winter before last at the expense of the Rev. W. Macgregor and four other gentlemen. The site chosen was Reqâqnah, a small village near Bêt Khallâf,

the scene of Mr. Garstang's former labours for the Egyptian Research Account, and was in some sort their sequel, the fact that a necropolis of the third dynasty would be found in that particular spot having been inferred from the work at Bêt Khallâf. That the result, on the whole, proved the inference to have been justified testifies that exploration in Egypt is now carried on systematically, and that we have left behind us the haphazard methods of the earlier explorers. Mr. Garstang is eloquent as to the continuity of Egyptian history, and appears to think that the civilization hitherto associated with the name of Menes evolved gradually from the Neolithic times that preceded it, and was not necessarily the result of any foreign invasion. This may be so, and it is possible that Menes himself had no actual existence, the name representing no one man, but rather a tribe, dynasty, or even a race, as it is now generally agreed is the case with the antediluvian patriarchs of Genesis. Yet the proof on which Mr. Garstang relies seems to be slender enough, and consists apparently of some entries on the Palermo Stone which have received a different reading from that which is here suggested for them, and for some scratches on pots of doubtful age and provenance. He was not fortunate enough to find any royal jar-sealings or other remains which could unquestionably be assigned to any particular reign, and his dating of the site therefore depends chiefly upon the gradual evolution of Egyptian tomb construction from the shallow pit of the Neolithic Age to the massive pyramid used for royal burials in the fourth dynasty. On the whole, he makes out a fairly good case, but the occasional persistence of burials under large inverted pots during the whole of the Thinite period is a curious fact, and one which, as he hints, can only be satisfactorily explained by a difference of race. This is the more imperative because, as he also notes, the potter's art in Egypt was never carried to any great height, and had given way in the earliest historic times to the fabrication of stone vases. Although Mr. Garstang would probably not admit it, this is in effect an argument against the whole system of "sequence dating" founded principally on pottery, and signs are not wanting that the latter will before long prove to be one of those "working hypotheses" which require much modification. Mr. Garstang's book is well written, and he deserves much credit for having made the best of rather slender materials.

The Rock Tombs of El Amarna.—Part I. *The Tomb of Meryra.* By N. de G. Davies. (Egypt Exploration Fund.)—The period of the celebrated "heretic" Amenophis IV. forms, perhaps, the most romantic episode in the history of ancient Egypt, and Mr. Davies, therefore, found a good deal of his work ready to his hand in the collation of the copies already made by Hay, Nestor l'Hôte, and Lepsius, of the inscriptions found on his last site. Meryra, to whose tomb the present volume is consecrated, was the high priest, and probably the only high priest, of the innovating king's new deity, the Aten or Sun-disc, and may therefore be supposed to have been the best-informed recipient of what is often alluded to in the inscriptions as the doctrine of Pharaoh. In fact, there seems much ground for Mr. Davies's supposition that Amenophis's so-called reform was in effect a scheme for his own aggrandizement, that he regarded himself as in a peculiar way the intermediary between the Aten and his people, and that the rewards heaped upon his chief servant Meryra were more the result of the latter's complaisance in his master's schemes than the appreciation of his receptivity in things spiritual. Otherwise, the scenes depicted on the walls are extremely interesting from their marked dissimilarity to all we know of Egyptian artistic treatment, and would be more so had not the fanaticism of later ages brought about in every case the mutilation of the central figures of the king and queen. Mr. Davies, however, finds much ground for instruction in what is left, and is able, for instance, to do away with the prevalent idea that the royal ladies of the time were in the habit of appearing in public naked. He shows conclusively that the apparent nudity is only due to the taste for fine linen which Amenophis's consort, like Anne of Austria, appears to have possessed, and he gives many other details of the clothing of the period, different as it is from that of all other ages in Egypt. Not unconnected with this is the fact that Amenophis's chariot-horses bore, like some modern animals, both blinkers and bearing-rein, and that his bodyguard show at any rate the dress and arms of all the foreign elements in the Egyptian army, including therein the Libyan, the Semite, and the negro. But the most interesting details of these scenes must always be those in which is portrayed the religious ritual, which seems to have included an orchestra of blind musicians and a great deal of very awkward prostration on the part of the royal attendants. The house of Meryra himself is seen to have been built in a series of concentric courts and corridors surrounding one great altar of offerings, which also had probably a ritual significance. As to the new religion which all this was intended to illustrate, Mr. Davies has much to say. That the deity here worshipped was not the material sun, but the power behind it, is clear enough; but perhaps Mr. Davies is reading this in the light of modern ideas when he asserts that the "beams," the "beauty," and the "love" in which the sun's beneficence were said to manifest themselves denoted respectively his light, his actinic power, and his heat. If the Egyptians had the scientific ideas which these words connote, it is extremely improbable that we should be able to recognize them in our present imperfect knowledge of the language. Even the supposed monotheism of the new worship rests upon a slender enough foundation, the phrase "besides whom there is no other" being possibly, as in the parallel utterance of Solomon, merely Oriental flattery or henotheism. Yet the hymns here given are of rare beauty, and sometimes beget the suspicion that the "doctrine" that they cover did not become so absolutely extinct on the death of its originator as the Established Church of Egypt doubtless hoped. In many respects this volume is the most interesting of the series of the Archæological Survey, of which it forms the thirteenth. Perhaps it is as a tribute to the supposed unluckiness of the number that the book, though published last year, only reached us for review a few days ago.

Urkunden des ägyptischen Altertums. Herausgegeben von Georg Steindorff.—*Urkunden des alten Reichs.* I.-II. Bearbeitet von Kurt Sethe. (Leipsic, Hinrichs.)—It is a little difficult to grasp the purpose of this publication, which is presented to us, German fashion, without a word of introduction; but it appears to be an attempt to popularize the study of Egyptian history by the publication, at a moderate price, of some of the shorter and less-known historical inscriptions. In form the present volumes consist of autographed copies of funerary inscriptions ranging from the third to the sixth dynasty, the originals of which are, for the most part, to be found in the different museums of Berlin, Cairo, Paris, and London. Many, if not all, of them have been published before, and as the longest of them does not extend to more than a few small quarto pages, they are not of the first importance for much else than the names of the kings they mention. Prof. Sethe's name is a sufficient guarantee for the accuracy of the transcripts; but we are a little surprised at this time of day to find the autograph process used instead of print, and it would certainly have been convenient could the copyist have added a few plates showing the actual and original form of the hieroglyphs here rendered. In thus restraining himself he may have had to consider the expense involved, but a few notes would have hardly added to this, while they would certainly have been useful on certain points. Thus, for instance, Prof. Sethe gives us several monuments "of the time of Assa" of the fifth dynasty, bearing his cartouche, but without any hint that this king is by many considered to be the same as the king Tet-ka-ra (the Tankheres of Manetho), whose monuments precede them here by a few pages. Prof. Sethe has no doubt good reason for thus indicating that his opinion differs from that of M. Maspero, Dr. Budge, and Prof. Petrie, but we think, in courtesy to the last-named gentlemen, he should have given his grounds for it. But this is almost the only fault we have to find with his book.

Das Buch von den zwei Wegen des seligen Toten. Von H. Schack-Shackenburg. Theil I. (Leipsic, Hinrichs.) — Very different in appearance from the last named is this stately volume, which contains, with a photographic reproduction, a full transcription of one of the most curious Egyptian texts known. The original from which the copies presented are made is inscribed on the bottom of a coffin of the Middle Empire, now to be found in the Berlin Museum, and has been collated with a duplicate preserved at Cairo. The "Two Ways" of the dead which it describes are, rather unexpectedly, the routes by land and water respectively, which were apparently supposed to be at the choice of the deceased on his way to Restau or the realm of Osiris. Whether this is an attempt, as seems possible, to reconcile two of the many conflicting beliefs which the Egyptians—as, for that matter, most peoples, either of antiquity or of the present day—held as to the next world, does not appear here. For the book, instead of being written with any doctrinal purpose, is in its effect magical, and contains the songs, words, and spells which were thought by its composer to be of use to the deceased on his terrible journey. Herr Schack-Schackenburg thinks he can detect signs in some of the words and phrases used that it was originally written in the age of the Pyramids, which seems a sufficient antiquity for any book. But the student of magic will not need to be told that religious ceremonies and rituals are perpetually passing from the ken of those for whom they have a meaning into that of others for whom they have none, and who therefore use them, on the *omne ignotum* principle, for the compulsion rather than for the entreaty of the spiritual world. Hence it may well be that these spells refer to a stage of belief which had long passed away when the Pyramids were built, and may really go back to the distant and savage origin of Egyptian religion. Something of the sort seems to be in the mind of the editor, who draws attention to the fact that the belief in the primitive water or Nu, whom he designates as the oldest god in Egypt, seems more than once to be assumed. However this may be, there can be little doubt that the text is connected with many of the strange doctrines which later came to be known as Gnostic, and that it thus forms a link between the earliest and latest stages of the Egyptian religion which no student can afford to neglect. As the present is only the first part of the publication, but appears to include the whole text, we may hope in subsequent volumes to receive a full translation and notes, to which we shal look forward with much pleasure.

OUR LIBRARY TABLE.

Messrs. Harper & Brothers publish a spirited volume which will please a certain public under the title *Kings and Queens I have Known*, by Mlle. Hélène Vacaresco. The indiscretions of the volume are less dangerous than might perhaps have been expected, but those which concern the author's own queen, Elizabeth of Roumania, better known perhaps as "Carmen Sylva," are startling. Leave cannot, we imagine, have been given to name the disappointments of the queen's engagement to her future husband. One of the best things in the volume (and it is contained in most striking passages) is the account of Queen Victoria causing an Irish woman-singer to execute for her a dramatic and forcible rendering of 'The Wearing of the Green.' The Queen of Roumania ends the scene by rather prettily saying to Queen Victoria that she must be "sure of the affection" of her subjects to order such a song to be sung to her. There are a good many statements in the book to which it would be possible to take exception. Alexander I. of Russia was hardly "the irreconcilable enemy of Napoleon"; and "Madame de Kruchner," on the same page, is a terrible mistake, which, like a good many others, shows that the book has not had the advantage of careful revision. There are some pages as to Margaret of Austria which are sadly full of blunders, the worst of which is that of *Urm*, apparently for Brou. There is a kind of biography of the Regent of the Netherlands, but no one would gather from it the real facts of her astounding life. By the words,

"The beloved husband died after two years of happiness, despair took possession of her, and in memory of the man she loved the proud, sorrowing Princess built the church where the royal lovers rest side by side,"

most people would understand that the long and strenuous political career of Margaret of Austria occurred before her heart was broken; the fact, of course, being that it was not until after the death of Philibert of Savoy that she began her great reign, in the course of which she came within an ace of marrying almost every great king of Christendom. It was late in life that she built Brou, which was unfinished when she died. About Brou, Mlle. Vacaresco may claim to have gone wrong in company with Matthew Arnold, though not in the same way. There is not so much snobbish adoration of kings and queens about Mlle. Vacaresco as might be expected. She has passages which might be quoted to be ridiculed, but they are corrected by a great deal of sound sense and some frankness. It is, however, a little difficult for us to swallow the statement with regard to the late King of Holland: "Her husband approved of his wife's tastes—he was himself a very intellectual prince." We are quite unable to understand a long series of passages which turn upon a "Lord Rosse" having been Secretary of State for India; but as dates are pretty carefully avoided throughout the volume, it is hard to construct a theory to account for the statement. Zola's 'Paradou' becomes "Paradon," and the index is feeble.

Mr. Walter Sichel, a book by whom on Disraeli we recently reviewed, now publishes, in a series known as "Little Biographies," a life of *Beaconsfield*, which is an entirely different work, though the publisher (Methuen) as well as the author is the same, and though the present book has some of the same illustrations. It would, perhaps, have been better to name each book in the other. The volume now before us, on the whole, may be pronounced good. It is a competent political life, with little literary importance, and therefore on completely different lines from the book previously noticed. The author is too much inclined to make out that everything was consistent and everything right in Disraeli's political career. He therefore, like most writers, minimizes the Little Englandism of the middle portion of Disraeli's career, and brings together the democratic imperialism of his early and of his latest years. The Berlin Treaty is counted as an immense achievement, the failure of the Asia Minor convention being discreetly ignored, and statements made on the successes which will hardly bear investigation. We are told, for example, that "the Balkan boundary remains"; the fact, of course, being that Lord Beaconsfield's explanation of the Berlin arrangement as to the Balkans has been vitiated by the union of Eastern Roumelia with Bulgaria. Again, "The Austrian protectorate remains"; but the Austrian protectorate was insisted on by Austria, and was not a British gain. Yet again, "Cyprus is still ours"; and in another passage the author deals with "our acquisition of Cyprus as a place of arms and point of strategy both for Egypt and the Euphrates valleys—two main avenues to India." But Cyprus, as is now universally admitted by strategists, has little importance in connexion with either of these routes, unless, indeed, an enormous sum of money were to be spent upon making a great harbour, constructing docks, and placing a large garrison on the island—a policy which has not been contemplated by any responsible person. In dealing with Kandahar Mr. Sichel strains facts in the same fashion. He claims the annexation of that city for Disraeli as "a most important and far-sighted move.....Kandahar was, and is, for our Indian Empire a geographical and political necessity." Later on Mr. Sichel writes: "It was in panic that we scuttled out of Kandahar." No one who knows the facts as they appear in the Parliamentary papers can think that this is an accurate statement. We set up an Ameer, and it was necessary to consolidate his power by giving him his southern capital. The highest military authorities either were at the time, or, in the case of those who were not, have since stated that they have become, convinced that it was necessary to take the step which was taken, and there was nothing in the least in the nature of panic about the most deliberate course which was slowly pursued. We suppose that Lord Curzon would be generally regarded as a high authority on the present position of the Indian frontier question, and it would be impossible, for example, to claim Lord Curzon as a partisan of the opinion that is put forward by Mr. Sichel. Dealing with 1879, our author makes the statement: "Bright also raised his wail as the Cassandra of the colonies. We paid the burden, he groaned; they reaped the benefit." The words have little connexion with the affairs of 1879. The censure of Sir Bartle Frere by the Conservative Administration and their modified support of him in the House did not specially raise this question of the colonial burden. By 1879 complaints on this head were unfashionable, and at the time when they had been fashionable Disraeli had been one of the strongest exponents of them. There has been an immense change, and then a change back again, in national sentiment with regard to colonies; and almost all public men on both sides have shared in this second change of views. The strong point which Disraeli's friends can put forward is that in his latest policy he was able to show that he was reverting to the literary and speculative policy of his youth. We note both in the text and in the index "Pozzo Borgo" as an unusual form.

We do not like being forced, as we are, to criticize in most hostile fashion the work of a dead man, Albert Vandam, as exhibited in his *Men and Manners of the Third Republic* (Chapman & Hall). The book is partly a reprint of articles, and the preface states that "the proofs of the whole volume have been carefully read and edited." We regret, however, that the reading must have been by some one unacquainted with French facts and French names. Moreover, no attempt has been made to renew the youth of the articles reprinted. For instance, in an account of the disgrace of General de Cissey we find "Colonel (now General) Jung, attached to the General Staff of the War Office." Of course, the connexion of General Jung with the French War Office ceased many years back. He retired, became proprietor and editor of the French rival of *Notes and Queries*, *L'Intermédiaire des Chercheurs et Curieux*, and died several years ago.

The opinions of Mr. Vandam—who once called himself "An Englishman in Paris," but who was a highly cosmopolitan personage—are peculiar to himself. He considers that Gambetta's resistance in the latter stages of the war was wholly a bid for power, and in one passage contrasts it with what he then thought the patriotic action of the Orleans princes, although in another part of this volume he places most, if not all, of the Orleans princes in the same catalogue as Gambetta, and attributes to them the same purely interested calculation. Of Gambetta he adds that he "was a coward from nape to heel," marching through a "quagmire of lies and imposture"; and Juarez is contrasted as "a sublime patriot" with Robespierre and Gambetta—"arrant self-seekers." Fierce anti-Gallicanism is all very well in its way, and doubtless as defensible as any other form of human opinion; but the most violent anti-Republicans of France, of Germany, and of England, if not of the whole world, have at least come now to the belief, if they have not long held it, that Gambetta was a true patriot, and they will be as disgusted as are those of opposite opinions at such statements as the following: "I have already said that Gambetta had not the pluck of a mouse, and I shall probably say so again." The rashness of the author is to be conceived when we quote from one passage the statement that

"in September, 1870, the princes of the House of Orléans were solely prompted by patriotic motives";

and from another:—

"The d'Orléans princes, with the Comte de Paris at their head, repaired to Versailles with the Micawber-like hope that something would turn up."

The knowledge of intellectual and educational France possessed by Mr. Vandam may be judged by his suggestion that Challemel-Lacour was a man without "talent," "no more than a schoolmaster," and "as much entitled to notice as.....the gentry who on Sunday afternoons stand spouting in Hyde Park." The Ambassador to London, afterwards President of the Senate, was one of the most distinguished philosophers of modern Europe, and, whatever may be said against him as a politician, his rank as a man of thought is uncontested and incontestable. Mr. Vandam thinks others as ignorant as himself, for he goes out of the way to answer a supposed suggestion that the exile of Louis Blanc and of Ledru-Rollin in London dated from "the *coup d'état* of the 2nd Dec." We doubt whether there exists any one who has ever heard of either who is not aware that their flight from France was the result of the bloody "days of June."

The book is full of small mistakes. To that of Clémenceau for Clemenceau, and of Gallifet for Galliffet, we are accustomed. But the famous Princess Anna Murat is made into "Anne," the two names in French being wholly distinct, and both of them very common. The Empress's well-known reader becomes, both in the text and index, Madame Lebraton; and Twickenham is placed in Surrey.

There is an interesting foot-note on a subject which has been frequently discussed in *Notes and Queries*, namely, that of the French tricolour. Mr. Vandam states that it is four and a half centuries old as a French royal flag, and truly says that

"the red, white, and blue.....remained the royal colours, and became more prominent as such in all the architectonic and decorative arrangements of their residences under the Bourbons, up to the revolution of 1789."

Notes and Queries has mentioned at various times existing pictures of battles in which the French household troops carry by land and sea the present tricolour of France, and others in which they carry the red, white, and blue in the form of the present Russian tricolour, or of the Dutch tricolour reversed.

"The Venetian genius," says a recent historian of the republic, "was eminently practical, and therefore inclined more to political disquisition and business affairs than to the poetic art, which it regarded as a lazy pastime." While literary Italy, he adds, amid its jocund muses and its banquets, was taking no heed of Spanish invaders and down-trodden liberties, Venice was thinking only of the preservation of her independence and the improvement of her laws. It might seem, therefore, that the Venetian Institute of Science, Letters, and Art, in offering a prize for the best critical study of the historico-political poetry of the Venetian Republic, had been playing the part of those taskmasters who expected bricks without supplying straw; nor will readers be so much surprised to be told that only one work was presented as to find that that one, now published by Messrs. Hoepli, of Milan, under the title *La Storia della Repubblica di Venezia nella Poesia*, makes out a volume of some 600 pages, including a copious bibliography. It is true that very few of the names appearing in this are Venetian. Even the "folk-songs," of which there must undoubtedly have been a considerable mass in the palmy days of the state, have, as the author, Signor Antonio Medin, points out, almost entirely disappeared. When in 1297 Pangrazio Malipieri made a raid upon Cos, and owing to the bad behaviour of his men was beaten off by a combined force of Greeks and Turks, a chronicler records that on his return to Venice the populace greeted him with ribaldry, and "a song was started, which they went about the city singing," but of which he has preserved four words only. Nothing, again, appears to be extant in the way of popular poetical criticism on such notable incidents (which assuredly no mediæval populace would have left uncommemorated in song) as the conspiracy of Baiamonte Tiepolo and the treason of Marino Faliero, save the well-known and most characteristic fragment quoted in the present work, which recounts how "in the middle of Cherry-month, thirteen hundred and ten, Baiamonte crossed the bridge, and so the Council of Ten was made." Would there were more of the like! The wars with Pisa, Genoa, and Padua have left some verse, but mostly of a literary kind, such as the poetical contest between the troubadours Bonifazio Calvo, of Genoa, and Bartolomeo Zorzi, of Venice, written, after the fashion of the day, in Provençal. It is interesting to note that though the Venetian champion was at the time a prisoner of war in Genoa, the circumstance seems in no way to have blunted the edge of his invective. We get more into the region of popular poetry with the *frottole* inspired by the quarrel with the Carraresi of Padua; but still it is a matter of scattered fragments, and so it remains to the end. Signor Medin has consequently been obliged to draw most of his illustrations from literary and chiefly non-Venetian sources. Even so he has made a very interesting and pleasant book; and, as sometimes happens, by treating the actual history as in a measure his secondary object, he has now and then succeeded in setting the wonderful story of the republic more vividly before his readers than the historian pure and simple can always manage to do.

We are very glad to see a popular reissue by Mr. Murray of Napier's *English Battles and Sieges in the Peninsula*. Napier's admirable writing in this neat form ought to reach many.—Another book of fascinating interest which the same publisher is giving us in comely dress is Motley's *Rise of the Dutch Republic*, of which we have received the first volume. The binding is sturdy, as befits a classic, and there are three capital portraits.

Though we do not admire the appearance of "The Red Letter Library" (Blackie), we are well pleased with the contents of the two numbers before us: *A Seventeenth-Century Anthology*, with an introduction by Mrs. Meynell, to whose taste and care, presumably, we owe an excellent selection of poems which does not forget Mr. Dobell's Traherne, and *An Eighteenth-Century Anthology*, introduced by the Poet Laureate, who makes an interesting plea for Pope and the capabilities of the Age of Reason. This collection is of note as containing, perhaps wisely, more of the heroic couplet and less of the lyric of the period than usual.

Messrs. Bell's new venture, "The York Library," is, we find, generally approved, and with good reason, for the little volumes are attractively bound, well printed, and handy. We have before us in this series Coleridge's *Aids to Reflection*, and *Evelina*, with a capital introduction by Annie R. Ellis. Burton's 'Anatomy' is promised as edited by the Rev. A. R. Shilleto, but we hope that some effort will be made to revise his notes, which are being extensively corrected in *Notes and Queries* by an Australian classic of repute.

We strongly commend *The Writer's Year-Book*, edited by Irene Bastow (Dawbarn & Ward), a paper booklet which now only costs a shilling. It is a very useful and business-like directory, which will save the time of many contributors and editors. In the "copyright" section a note might be added next year as to the law regarding the publication of letters, which is generally unknown.

Messrs. Bradbury, Agnew & Co. send us *Happy Thoughts*, by Sir F. C. Burnand, an old friend in the neat, slender form which is an excellent modern discovery.

We are a little puzzled by receiving from Messrs. Probsthain & Co. a fourth edition of *Treaties between the Empire of China and Foreign Powers*, dated 1902. But the probable explanation is that the edition, having been published in China a year and a half ago, is now placed on sale in England with the idea that it may be useful in the present circumstances of the East. On the other hand, most of the documents which are now important are either secret or most recent, so that the book is more likely to be useful to merchants, who are already acquainted with it, than to politicians. In the case of the relations between China and Russia, for example, the only modern document given is the agreement of 1898 as to Port Arthur and Talienwan, and we have none of the agreements as to the railway and Manchuria.

The first number of a new review—founded, apparently, by M. E. Levasseur, administrator of the College of France, but published in Brussels, under the title *Revue Économique Internationale*—has been widely circulated in this country, and will be found good. It contains, among other excellent articles, one by Sir Vincent Caillard in favour of Mr. Chamberlain's proposals, which is preceded by the best summary of those proposals which we have yet seen. We note that in the summary, which is printed in English, the general duty on foreign manufactures is not to exceed 10 per cent. on the average; but in the French version of the full text of the article the words are less clear, and may produce on the minds of readers on the Continent who have not followed the controversy the idea that something like a uniform duty of 10 per cent., or else a duty not in any case to exceed 10 per cent., is intended. Of course, we know by explanations that the 10 per cent. is an average arrived at between suggestions of a duty going down to 1 per cent. in some cases and up to 50 per cent. in others.

We have on our table *The Story of the East Country*, by E. S. Symes (Arnold),—*Greuze and Boucher*, by Eliza F. Pollard (Methuen), — *A Modern School*, by P. H. Hanus (Macmillan), — *Elementary Geometry*, by C. Hawkins, Part II. (Blackie),—*Mainly about Shooting*, by Capt. R. F. Legge (Gale & Polden),—*The Directory of Shipowners, Shipbuilders, and Marine Engineers, 1904* (Directory Publishing Company, Limited),—*T. B. B. otherwise Tom Bart Brown*, by W. W. (Bemrose), — *The White Room*, by Fergus Hume (White), — *Castles in Kensington*, by R. Turner (Greening),—*Cherry's Child*, by J. S. Winter (White),—*New Songs*, a Lyric Selection, made by A. E. from Poems by P. Colum, Eva Gore-Booth, and others (Bullen), — *The Prisoner of Love*, by F. W. Orde Ward (Grant Richards),—*New Poems*, by W. Moore (Kegan Paul),—*The Vision of Sir Launfal*, by J. R. Lowell (The Astolat Press),—*Translations from the German*, by J. Goodfellow (Paisley, Gardner),—*Grandmother Mary, and other Poems*, by J. H. Robinson (Manchester, Abel Heywood),—*The Bible Untrustworthy*, by W. Jekyll (Watts & Co.),—*The Rise and Progress of Religion in the Soul*, by the Rev. P. Doddridge, D.D. (Thynne),—*New Testament Bible Stories*, edited by R. G. Moulton (Macmillan)—*L'Orgueil Humain*, by E. Zyromski (Paris, A. Colin),—and *L'Uomo di Genio come Poeta*, by A. Padovan (Milan, Hoepli).

LIST OF NEW BOOKS.

ENGLISH.

Theology

Anderson (Sir R.), Pseudo-Criticism, cr. 8vo, 3/6
Holden (G. F.), Lectures on the Revelation of St. John the Divine, 8vo, 6/ net.
McCarthy (M. J. F.), Rome in Ireland, cr. 8vo, 6/

Law.

Text-Book of Legal Medicine and Toxicology, edited by F. Peterson and W. S. Haines, Vol. 2, roy. 8vo, 21/ net.

Fine Art and Archæology.

Adams (William), an Old English Potter, by W. Turner, roy. 8vo, 30/ net.
Almack (E.), Bookplates, 16mo, 2/6 net.
Bryan's Dictionary of Painters and Engravers, Vol. 3, H—M, New Edition, revised and enlarged, 21/net.
Ricketts (C. S.), The Prado and its Masterpieces, 105/ net.
Timms and Webb, The Thirty-five Styles of Furniture, folio, 25/ net.

Poetry and the Drama.

Harman (E. G.), Studies from Attic Drama, cr. 8vo, 5/
Nott (V.), The Journey's End, and other Verses, 2/6 net.
Winston (B.), Amor Immortalis, cr. 8vo, 2/6 net.

Bibliography.

English Catalogue of Books for 1903, roy. 8vo, 6/ net.

History and Biography.

Andrews (E. B.), The United States in our own Time, roy. 8vo, 16/ net.
Beaconsfield, by W. Sichel, cr. 8vo, 3/6
Carlyle (T.), New Letters, edited and annotated by A. Carlyle, 2 vols. 8vo, 25/ net.
Cork, The Life and Letters of the Great Earl of, by D. Townshend, roy. 8vo, 18/ net.
Lord (A. P.), The Regency of Marie de Médicis, 7/6 net.
Munster (Countess of), My Memories and Miscellanies, 12/6
Roosevelt (Theodore), by J. A. Riis, 8vo, 7/6 net.
Vacaresco (H.), Kings and Queens I have Known, 8vo, 10/6
Vandam (A. D.), Men and Manners of the Third Republic, 8vo, 12/ net.
Wood (W.), The Fight for Canada, 8vo, 21/net.

Geography and Travel.

Cook's Practical Guide to Algiers, Algeria, and Tunisia, 5/
Cresswell (B. F.), The Quantock Hills, their Combes and Villages, cr. 8vo, 2/6 net.
Harper (C. G.), The Newmarket, Bury, Thetford, and Cromer Road, roy. 8vo, 16/

Education.

Erasmus (Desiderius) concerning the Aim and Method of Education, by W. H. Woodward, cr. 8vo, 4/ net.

Science.

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DR. SAMUEL SMILES.

The author of 'Self-Help' died last Saturday at his house in Pembroke Gardens, Kensington, aged ninety-one. The number of his years is important. For he saw the rise of railways, and he shared the common belief that the lines which fell on all the pleasant places of England secured prosperity for the population, that the steamship put man into touch with the Isles of the Blest, and that mechanics meant the millennium. Invention and discovery were in the air sniffed by the young Haddingtonian, who had adventured into medicine and practised—or sought to practise—among two or three thousand obstinately healthy Scots, watched furtively by eight vigilant physicians. At the age of twenty-four he produced, at his own cost, his first book, 'Physical Education,' and he lost upon it. That was the end of the Doctor—the prefix was abandoned until it came to him, with another significance, from the University of Edinburgh, in 1878.

As a railway official in Leeds, Smiles found himself in his element. He made George Stephenson's acquaintance and the resolution to be his future biographer. The intention was fulfilled in 1858, when the 'Life' was published by Murray on the half-profits system, which, in this case, proved no delusion to the author. Indeed the generous publisher, when the book was a proved success, raised the share of the author from one-half to two-thirds.

Next came 'Self-Help,' and it came in the nick of time. The very title took the public ear. The young national character had, no doubt, reached that point of development at which it needed the stimulus of collected examples of perseverance, even the cumulatively impressive list of successful apprentices who ended by marrying their employers' daughters. The vacancy for a masculine and muscular book was there, and parents and guardians hailed a volume that filled it. The Mechanics' Institute discovered a book of its own, and the school a prize-book that raised agreeable expectations. No doubt the view of life was limited. It counted successes that are exceptional as if they were normal; it knew nothing of "the valour of the beaten host"; and it was subtly open to the satire unintentionally conveyed by the thief who, when he took it out of the prison library, said that self-help had brought upon him all his misfortunes. Twenty thousand copies sold within the first year; that number may now be multiplied by ten. The Dutch pounced upon it first; the Japanese not long after; Russia, and every country in Europe, speedily yielded it readers in the vernacular, with the exception, the author used to say, significantly, of only Turkey. But it was in Italy that this book and its sequels, 'Character' and 'Thrift,' produced the greatest effect. "You have done more to make Italy than Cavour or Garibaldi ever did," enthusiastic Italians wrote to him. If prosaic England, the shopkeeping nation, suspected his precept as mundane, romantic Young Italy held it to be even elevating. The gospel of human usefulness was, in fact, the only gospel with which Young Italy had not then been bored. It came as a tonic; and when the arrival of the "illustre Samuele Smiles" was announced, Queen Margherita sent for him, Garibaldi on a sick-bed rehearsed to him the story of his life, the ladies of Florence gave him an album, and he found himself a lion among a people that is always honest in its lionizing. His delight was unaffected. For this was, if not poetical, at least prosy, justice. His own career illustrated his own theme. He was able to build a substantial house out of the profits of a single book, and to put a copy of it into the foundations. He self-helped himself, and his own name was very obviously added to the list of the rewarded virtuous.

The activities of Dr. Smiles took him to Newcastle-on-Tyne for his Stephenson memoranda; he went to Wales for the traces of Hugh Middleton, to the fens for those of Rennie, to North Shropshire for those of Brindley, to Eskdale to make friends with the friends of Talfourd, to Birmingham to track the steps of Watt and Boulton (for the biography which was his best book, he used to say, perhaps because it was his least successful), to Dartmouth for vestiges of Newcomen, to the country of the Vaudois to glorify their history, to Banff with his hero, Edward the naturalist, and to John o' Groat's after his Caithness baker, Robert Dick. When material came to him in a parcel—literary material such as that for the Murray memoir—Dr. Smiles was less at his ease than ever he was on his travels. Note-book in hand, he gathered straw for his bricks as he went and as he wanted, taking it on a prearranged errand, and reaching, therefore, the predestined end. A regiment has to march according to its weakness, not its strength, just as a chain bears the strain of its lightest link; but that was not Dr. Smiles's way of mustering and marching with his figures and facts. For him the strenuous and the successful. In their presence he was all geniality; his face lighted up, he was all his own surname. But over the data from Albemarle Street he found himself frowning. His 'Industrial Biography' deserved the luck which brought it a sale of ten thousand copies on publishing day; but his more literary undertakings neither deserved nor obtained that liberal recognition.

Dr. Smiles, living so long, outlived most of those whom he loved best. He was one of the most cheerful of his time and race, an optimist by a tendency that his own experience tolerated and confirmed. From all quarters of the globe letters came to him thanking him for the word in season he had spoken, for the incentives to perseverance supplied by his variations and illustrations of the old text, "Unstable as water, thou shalt not excel"—of the old nursery lay, "If you don't at first succeed, try, try, try again."

For himself, Dr. Smiles was not a man of many letters; and when he wrote, his letters, like his books, were chatty, common-sensible, and anecdotal, rather than very salient or subtle or discriminating. A specimen passage from one such letter lying at hand may be quoted as representative, and as containing, perhaps, his own *apologia*:—

"The sentence from 'Endymion' that you mentioned last night, 'the religion of all sensible men,' is by Talleyrand, a great man for mots. The St. Barbe is not Thackeray. It is Anthony Trollope to the life. In the introduction of Endymion to the clerks in the small office, he is told that St. Barbe may sum him up and introduce him into one of his novels. Perhaps you may remember that the first, or one of the first, novels published by Trollope was entitled 'The Three Clerks,' the subject being the clerks of Somerset House. I speak, of course, from memory. I like 'Endymion' very much. Whatever political prejudice may say about it, it is wonderfully bright and clever, and worth thousands of the trashy novels that now appear, fit only for the dust-bin. What if he borrow some of his brightest bits? Who does not borrow in these days? Emerson says that the ancients wrote all the best books, and that modern writers are merely borrowers from them. We are merely threshers of straw that has been already threshed."

Happy-go-lucky, as here, in his premises, Dr. Smiles was ever confident in his conclusions. His own length of years was a delight to him, even a reward. By his death we lose the last cheerful pedagogue in a school of optimism that has faith in the distribution of life's prizes with an automatically unerring hand. Affectingly simple and sanguine, he was the popular apostle of a universal Jack Hornerism. Jack had pulled out a plum, and what a good boy was he!

W. M.

NEUTRALS IN INTERNATIONAL LAW.

We received thirteen days after the publication of our notice of April 2nd of 'The Burden of Neutrality' an able and fiery letter from Messrs. Bosanquet and Tangye, the authors, in which they contest the views expressed by us in opposition to their own upon two connected side points. The one comment, in which they deal at length with the doctrine of ultimate destination, we propose "to take lying down," inasmuch as the examination of cases on the subject would be outside the duty of this journal and uninteresting to the great majority of its readers. We admit that 'Hall' and the new English edition of the, of course American, 'Wheaton' fully support our authors. 'Philli-

more' is more in our direction, and 'Halleck' and other authorities differ still more sharply from the view which we reject. The other and connected matter upon which the authors write is one of definite fresh interest. They say that in the case of the Bundesrath and Herzog the officials failed "to find incriminating cargo," and, alluding to the statement of the *Athenæum* that the authors should not have omitted the Government's apology and payment of compensation, use the following words :—

"Great Britain.....apologized and paid compensation, as was right, not because she had abandoned the grounds of her claim, but because no contraband goods were found, and the question of her right to seize could not, therefore, be determined in her prize courts."

We take issue with our authors upon a point of fact. There is dispute with regard to the case of the Bundesrath, which is, however, pretty fully explained in a foot-note to a recent edition of 'Hall.' But this note is not well founded in those of its general words which include the case of the Herzog. The Herzog was "visited" and her papers examined. She was never subjected to full search. There was an extremely strong case of suspicion against her, and as a matter of fact no doubt is entertained by our authorities upon the subject of her cargo. Any amount of contraband was on board. She was conveyed to Durban, and the prize court took cognizance of the facts and ordered the release of certain persons. Before a full search could be executed a telegram arrived from H.M. Government directing her immediate release. We feel sure that the writers have been misled as to the facts, which were notorious in the navy and in the colonies at the time. It was inconvenient to offend German opinion—and there is no more to be said.

Messrs. Bosanquet and Tangye think, with 'Wheaton' and 'Hall,' that the change in the doctrine of ultimate destination made by the United States courts in the Civil War was directed against ourselves and was indefensible. Many American and continental writers of equal authority take the view, which we confess to sharing, that our own decisions in the great war were indefensible and specially directed against the neutral shipping of the United States, while 'Phillimore' (not to speak of foreign authorities) has contended for the view that the action of the Americans in the Civil War was a natural and legitimate development of the principles laid down by our own prize courts. The difficulty in the way of all writers on the rights and duties of neutrals is that decisions (and this applies to the case of ultimate destination) have always been regulated rather by the convenience of belligerents, with or without occasional regard to the protests of powerful neutrals, than by any uniform series of doctrines. To the historian who is not a legal pedant the magnificent decisions of our own Admiralty Courts in the great war are chiefly interesting as examples of the couching in splendid periods of judgments which, from the point of view of the unfortunate persons condemned, were frequently contradictory and iniquitous.

A LIBRARY OF ECONOMIC LITERATURE.

Messrs. Hodgson are selling on May 9th and four following days what they describe as "an extensive and valuable library of economic, historical, and general literature, chiefly of the sixteenth, seventeenth, and eighteenth centuries, the property of a gentleman." A cursory glance at their excellent catalogue at once reveals the great interest of this sale. It may be questioned whether such a comprehensive collection in its special way has ever been brought to the hammer, at all events during the last half-century, and it is almost a pity that it should be broken up.

After a series of modern works on economics, and periodicals, we come to the less general one of 'Trade and Commerce.' The first work in this division is G. Chiarini's 'Libro che Tracta di Mercatantie,' printed at Florence, *circa* 1500, for Piero da Pescia (*i.e.*, Pietro Pacini); it is No. 6255 in Proctor, and its chief interest, apart from its rarity, is that it is the first work printed on Italian commerce, and deals with the history of trade and banking in the Middle Ages. The earliest English book is J. Wheeler's 'Treatise of Commerce,' 1601, and then comes a rare anonymous pamphlet, 'The Trades Increase,' 1615, which was written against the East India Company on behalf of the "Interlopers," whose relations, as advocates of Free Trade, with the early trading companies, were of considerable importance. The "Address to the Reader" is signed J. R., and there are two copies of the pamphlet in the British Museum. Sir Dudley Digges answered this tract in 'The Defence of Trade,' in the form of a letter to Sir Thomas Smith, Governor of the East India Company, 1615, and of this likewise the British Museum possesses two copies. There are various other pamphlets and books dealing with the proceedings of the East India Company, notably T. Mun's 'Discourse of Trade, from England unto the East Indies, answering to diverse Objections which are usually made against the same," 1621. The sale catalogue tells us that this pamphlet "was one of the most important contributions on the controversy aroused by the East India Company's export of bullion. The author exercised a great influence as a supporter of the mercantile system," and also produced a much more important work, 'England's Treasure by Forraign Trade; or, the Ballance of our Forraign Trade is the Rule of our Treasure,' written in 1630, but apparently not printed until 1664. Of this several editions were issued, the last appearing at Glasgow in 1755.

There are many other books, notable in one way or another in the section of 'Trade and Commerce,' notably 'The Merchant's Mappe of Commerce,' 1638, by Lewes Roberts, a director of the East India Company, a friend of Izaak Walton, who wrote some commendatory verses prefixed to this work; and 'The Advancement of Merchandize,' 1651, by T. Violet, a London goldsmith, an ardent Free Trader, and the author of at least four other books set forth in this catalogue. The pamphlet on 'Free Ports: the Nature and Necessitie of them Stated,' by B. W., 1652 (lot 68), is also of considerable interest. Sir W. Petty, one of the most distinguished of seventeenth-century economists, is represented by several works, especially 'A Treatise of Taxes and Contributions,' 1662. Under the name of Sir Josiah Child (a chairman of the East India Company) we have 'Brief Observations concerning Trade and Interest of Money,' 1668, which was elaborated and published under the title of 'A Discourse about Trade : Methods for the Employment of the Poor, the Ballance of Trade,' 1690. Of the latter there are also the second, third, fourth, and fifth editions (the last was issued at Glasgow in 1751). In Roger Coke, who published a 'Discourse of Trade,' 1670, we have an advocate of free importation as leading to "plenty and cheapness," whilst S. Fortrey, in 'England's Interest and Improvement consisting in the Increase of the Store and Trade of this Kingdom,' 1673, urges the king to encourage trade by preferring English to foreign-made goods. Few books of its kind enjoyed more popularity in the eighteenth century than Joshua Gee's 'The Trade and Navigation of Great Britain,' which appeared in 1729, and by 1750 had run into six editions. He maintained

"that the surest way for a nation to increase in Riches is to prevent the Importation of such Foreign commodities as may be raised at Home,"

and that

"this Kingdom is capable of raising within itself and its colonies Materials for employing all its Poor in those manufactures, which we now import from such of our neighbours who refuse the admission of ours."

Perhaps the most interesting, although it is not the earliest, of the books in the section of 'Woollen and other Trades,' is R. Haines's 'A Breviat of some Proposals for the speedy Restoring of the Woollen Manufacture,' 1679. The author's remedy for the decrease of exports and increase of imports was the erection of great factories for the cheap production, by the poor, of woollen and other goods. The earliest book among those dealing with 'Corn, Bread, and Provisions' is J. Powel's 'The Assize of Bread, with Ordinances for Bakers, Brewers, Butchers,' &c., 1698, with woodcuts. 'The Employment of the Poor and Education' forms a section of itself, and it is curious to note that many of the problems which puzzled men three hundred years ago are still the subject of inquiry and solution. As far back as 1630 we have 'Orders and Directions, with a Commission for Putting in execution Lawes for Reliefe of the Poore,' and a number of other seventeenth-century treatises dealing with the same ever-present problem might be mentioned.

'Coinage and Currency' comprises many scarce pamphlets; it is followed by a section on 'Usury and Interest,' which starts with R. Fenton's 'A Treatise of Usurie,' 1612, of which apparently no copy is in the British Museum. This treatise is described as "one of the most celebrated seventeenth-century vindications of the old doctrine of the immorality of usury." Apparently no reply was forthcoming until 1653, when Sir R. Filmer published his 'Quæstio Quodlibetica, or a Discourse whether it may bee Lawfull to take Use for Money,' of which there is a copy in this sale. 'The Bank of England,' formed in 1694, occupies a small section, consisting chiefly of pamphlets published in the year of its foundation or soon after. There are also sections dealing with the South Sea Scheme, the East and West Indies, the Navy, voyages and travels, trials, customs and subsidies, excise, America, the Scots Darien scheme, tobacco, drinking, tithes, and insurance. R.

SALES.

Messrs. Sotheby, Wilkinson & Hodge sold on the 18th and 19th inst. the following valuable books and manuscripts: Arnold's Chronicle, containing the first appearance of the ballad of 'The Nut Browne Maid' (Antw., Doesborough), imperfect, 1502, 15*l.* Froissart (in French), Paris, 1506-14, 14*l.* W. N. Gardiner, The Months, twelve engravings after Hamilton, 1788-93, 21*l.* 10*s.* Boydell's Shakespeare Gallery, 1803, 17*l.* 15*s.* Biblia Latina, MS. on vellum, Sæc. XIV., 25*l.* 10*s.* Lamb and Lloyd's Blank Verse, 1798, 10*l.* 10*s.* Lamb's Essays, 2 vols., 1823-33, 21*l.* 10*s.* Biblia Latina, MS., thirteenth century, 31*l.* Horæ on vellum, fourteen miniatures (Anglo-French), fifteenth century, 28*l.* 10*s.* Practica Lanfranca, Henry VIII. binding, 1531, 20*l.* 10*s.* Evangelistarium Græcum, MS. on vellum, Sæc. XIII., 75*l.* Lawrence's Works, engraved by Lucas and Cousins, 1836, 101*l.* Maximiliani Transylvani de Maluccis Insulis, 1523, 28*l.* Annals of Sporting, 13 vols., 1822-8, 50*l.* Burton's Arabian Nights, 16 vols., 1885-6, 32*l.* Jane Austen's Emma, 3 vols., original boards, uncut, 1816, 7*l.* 15*s.* Mrs. Browning Aurora Leigh, author's proofs of the fourth edition, 1859, 18*l.* Byron's Hours of Idleness, first edition, presentation copy to H. Drury, 1807, 40*l.* Ackermann's Microcosm of London, 1811, 18*l.* Increase Mather's State of New England, 1689, 19*l.* 10*s.* Audubon's Quadrupeds of North America, 1846-54, 24*l.* Beaumont and Fletcher's Plays, first edition, 1647, 27*l.* Champlain, Voyages en Nouvelle France, 1620, 68*l.* H. K. Browne's Original Drawing for the Illustration at p. 543 of 'Nicholas Nickleby,' with suggestions for alterations in Dickens's hand, 20*l.* 10*s.* Goldsmith's Vicar of Wakefield, first edition (poor copy), 1766, 46*l.* Horæ, on vellum, fourteen miniatures (Flemish), fifteenth century, 40*l.* Brant's Ship of Fools, by Watson, W. de Worde, 1517 (poor copy), 27*l.* Dialogues of Creatures Moralised (imperfect), Rastell, n.d., 19*l.* 10*s.* Thomas Fortescue's Forest of Histories, 1571, 17*l.* Graves and Cronin's History of the Works of Sir J. Reynolds, 4 vols., 1899-1901, 50*l.* Gerarde's Herbal, 1597, J. O. Halliwell's copy, 48*l.* 10*s.*

Messrs. Hodgson included in their sale last week the following: Buck's Antiquities of England and Wales, Sayer's original issue, 3 vols., 44*l.* Dugdale's Antiquities of Warwickshire, 2 vols., 13*l.* 10*s.* Nash's Worcestershire, 2 vols., 9*l.* A clean copy of the Fourth Folio of Shakspeare, 50*l.* Curtes's Art of Navigation, 1576, 11*l.* 5*s.* Blake's Visions of the Daughters of Albion, coloured copy, 39*l.* Jorrocks's Jaunts and Jollities, the first edition with Alken's plates, 28*l.* 5*s.* Egan's Life in London, 13*l.* 5*s.* Dickens's Works, édition de luxe, 30 vols., 16*l.* 10*s.* Keats's Works, by Buxton Forman, 5 vols., 7*l.* 5*s.* A set of the Folk-lore Society's Publications, 1878-1902, 50 vols., 22*l.*

Literary Gossip.

The *Cornhill Magazine* for May includes 'How I traced Charles Lamb in Hertfordshire,' by the late Master of the Temple, while Lady Broome contributes 'Colonial Memories' on the island of Rodrigues, and Mr. Andrew Lang deals with 'The Case of Elizabeth Canning.' Poetry is represented by Mr. W. W. Gibson's 'In the Byre,' and science by Mr. W. A. Shenstone's 'Modern Theories of Light.' 'The Demise of the London School Board,' which takes place on April 30th, finds a sympathetic historian in Mr. J. H. Yoxall, M.P. In 'French Brides and Bridegrooms' Miss Betham-Edwards depicts a typical chapter of life in France, while Mr. Egerton Castle discusses 'Swordsmanship considered Historically and as a Sport.'

Judge E. A. Parry, of the Manchester Circuit, who is perhaps best known as a writer of stories for young people, has written a novel entitled 'England's Elizabeth: being the Memories of Matthew Bedale,' which will be published by Messrs. Smith, Elder & Co. on May 2nd. The story deals principally with the maiden queen's affection for the Earl of Leicester, and her final conquest of herself when she finds that he has held disloyal communication with the Court of Spain.

Mr. Fisher Unwin will bring out before long a novel by Miss Nina Stevens, entitled 'The Perils of Sympathy.' The scenes are laid partly in India, and the book gives pictures of the life of Anglo-Indians in Calcutta and in up-country stations. It describes the loneliness suffered by men in the small subdivisional stations of Bengal, the monotony of life at headquarters, and the glitter and gaiety of a Calcutta season.

Mr. William Watson opens the May number of *Blackwood* with a sonnet 'To Aberdeen' in commemoration of his recent visit to the city, when the University made him a Doctor of Laws. The number also contains 'The Story of Cawnpore,' by the Warden of Wadham College, who lost two brothers in the defence and massacre; 'A Pioneer in Military Education,' by Major Arthur Griffiths; 'Reminiscences of Wellington'; and 'Great Britain and Tibet,' by E. J. Solano.

Controversy over the Gunpowder Plot does not seem likely to end at present. Mr. Philip Sidney, the author of 'The Sidneys of Penshurst,' has been going over the ground again, especially amongst original papers at the Record Office. He has put his conclusions into a volume entitled 'The Story of Gunpowder Plot,' which will be published next month by the Religious Tract Society. It will be thoroughly illustrated by reproductions of old engravings, with particular regard to the persons implicated in the plot.

A long-due volume of 'Lives of the English Martyrs' is now definitely arranged for publication. It was begun by the late Father Stanton, of the Oratory, continued by Father Morris, S.J., and is now brought to completion by Father Pollen, S.J., and Father Bede Camm, O.S.B. Jesuits, Benedictines, and Oratorians have worked with great particularity, for the first volume of 600 pages is occupied with the "martyrs" under Henry VIII. only.

The University of Manchester is beginning to issue through its publishers, Messrs. Sherratt & Hughes, a series of University publications. The first number, the beginning of a medical series, has already appeared in Dr. E. Brockbank's treatise on the history of the Manchester Infirmary, and will be followed by several handbooks on various aspects of medical science. There will be published in a few weeks a work by Prof. James Tait on 'Mediæval Manchester and the Honour of Lancaster,' which aims at putting some problems of local history in a new light. The second volume of the "Historical Series" will be a catalogue of the *incipits* of later mediæval Latin manuscripts by Mr. A. G. Little, Lecturer in Palæography; while the series of the new Faculty of Commerce begins with a 'History of the Cotton Trade,' by its Dean, Prof. S. J. Chapman.

Mr. Robert Bridges has this year written a masque, or short play with chorus, on the subject of Demeter and Persephone, at the request of the ladies of Somerville College, Oxford, whose intention it is to act it at the opening of their new library next June. The play has been for some time in their hands. The first scene or act shows the rape of Persephone, and the play concludes with her restoration.

We notice a paragraph to the effect that Mr. Robert Bridges is editing a selection from the writings of President Roosevelt, to be published by Messrs. Scribner. Now there is only one Robert Bridges for most English readers—the well-known poet and metrist just referred to, or at least he has the pre-eminent claim to the name in this country. We think, therefore, that English editors and publishers might add a word or two in cases where, as here, the younger American writer of the same name is indicated. This is generally done in the case of the two Winston Churchills.

The unveiling of the R. D. Blackmore memorial and window by Mr. Eden Phillpotts will take place in Exeter Cathedral next Tuesday. We may add that the *Fortnightly Review* for May will contain a lengthy article on 'R. D. Blackmore and his Work' by Mr. James Baker, who was a friend of the famous Devonshire writer, and is also the Chairman of the Blackmore Memorial Committee.

The Rev. R. A. Gatty contributes the first of two papers on 'Lord Nelson's Prize Captures: Intercepted Letters,' to *Chambers's Journal* for May. The grandfather of the writer, the Rev. A. J. Scott, who was secretary to Nelson on board the Victory, and with him during his last moments at Trafalgar, inherited two low armchairs, with deep pockets, into which many opened and unopened private letters had been stuffed. Mr. Gatty makes extracts from these with comments, and prints one letter from Lady Hamilton. In 'Rome as it is To-day,' Mr. George Pignatorre, late British Vice-Consul at Messina, has some remarks on the city as Hawthorne saw it and on its present aspect. An astronomical article, 'Giant Suns,' is by Mr. Alexander W. Roberts, of Lovedale, South Africa; and there are papers on 'One Aspect of the Russo-Japan War' and 'Russia's Drink Monopoly.'

In *Macmillan's Magazine* for May Capt. Gordon Casserly gives an account of experiences 'From Chemulpo to Seoul,' and Mr. Hume Nisbet writes of the life and characteristics of 'The Tramp.' 'The First Englishman in Japan,' by Mr. W. G. Hutchison, recounts the story of William Adams, who was buried near Tokio nearly three hundred years ago. 'The English Theatre' is discussed by Mr. C. G. Compton; and 'Catherine the Second and her Court' by Mr. W. F. Alexander.

It has not been generally noticed that the late Samuel Smiles was Secretary of the National Provident Institution from 1866 to 1872. Dr. Smiles left his work on the South-Eastern Railway to take this post, which he resigned on account of ill health.

Messrs. Sotheby, Wilkinson & Hodge's sale on May 3rd includes an interesting series of valuable books and illuminated and other manuscripts derived from various sources. There are several very beautiful Books of Hours, notably an early sixteenth-century example, done in France by Nicolas Rosex or Nicolas de Modena. Another is a late fifteenth-century work of a Northern French scribe, richly decorated and with twenty-five very fine large and beautifully illuminated miniatures; and another is a fine Flemish MS. of the late fifteenth century, with two miniature paintings and two full-page miniatures. There will also be offered an autograph manuscript poem of Burns, 'The Whistle, a Ballad,' extending to eighteen stanzas of four verses each. This MS. was sent by him, with a letter dated September 24th, 1791, which accompanies the MS., to the Duke of Queensberry.

Mr. W. M. Voynich is opening at 68, Shaftesbury Avenue, a shop for the sale of books; but he will continue to keep his offices and warehouse at Soho Square. In the new departure he will have the advantage of the assistance of Mr. Hartog, the Lecturer on French Literature at the London University. Mr. Voynich became a naturalized Englishman a few days ago, and is, we believe, the first Polish political exile to receive letters of naturalization.

Temple Bar for May includes some 'Reminiscences of Princess Mathilde Bonaparte,' by a personal friend; an account of Steele's play 'The Tender Husband,' to which both Goldsmith and Sheridan appear to have been indebted, by Miss Clementina Black; and 'I Seminatori,' a translation from D'Annunzio by Mr. H. A. Clay.

In Naples a committee has been formed for the erection of a monument to Gabriele Rossetti as "one of the most active co-operators for the unity of taly'

A Congo Reform Association has been started to "secure for the natives inhabiting the Congo State territories the just and humane treatment which was guaranteed to them under the Berlin and Brussels Acts." The honorary secretary is Mr. E. D. Morel, 4, Oldhall Street, Liverpool.

Arvid Grotenfelt writes:—

"Very pleased to find my book, 'Die Wertschätzung in der Geschichte,' reviewed in the *Athenæum* of March 12th. I, however, beg to point out that a mistake occurs in the sentence: 'Gibbon is only casually mentioned, and there is no mention of Stubbs, Freeman, Seeley, or Hallam.....not to speak of Macaulay, Froude, Lecky, and others.' Seeley's idea of the aim of history is analyzed and discussed in my book (pp. 89–91), Froude's general character as an historian is touched upon (pp. 54 and 55), and in pp. 54, 90, and 110 I mention Freeman's 'Methods of Historical Study.'"

Prof. S. P. Lambros has spent many years in collecting in various archives materials concerning early times, especially the Byzantine period. Much of this store remains unpublished, and will appear in a new Greek review, Νέος Ἑλληνομνήμων, edited by the Professor, which will be issued every three months, and cost 15 francs a year. The first number is now due, and Messrs. Williams & Norgate are the London agents for it.

Karl Emil Franzos left behind him a large piece of writing, 'Der Pojaz,' which he himself described as the work of his life. The German magazine *Deutsche Dichtung*, edited by him, has ceased to appear owing to his death.

Lord Cromer's recent report on Egypt and his separate report on the Soudan, contained in the same volume, have this year little literary, archæological, or artistic importance. The Soudan report, however, contains a paragraph of considerable philosophical interest. Slatin Pasha, operating in the direction of the line Obeid-Darfur, executed a native on the ground that he claimed "divine inspiration," and Lord Cromer evidently has had difficulties with his conscience and with his legal mind in justifying to himself or to the public this action, which, for example, would undoubtedly have been fatal to Milton.

Recent Parliamentary Papers are a Report on the Musical Copyright Bill (1½*d.*) and the Annual Report on the Finances of the University of Glasgow (3*d.*).

SCIENCE

Fire and Explosion Risks. By Dr. von Schwartz. Translated from the Revised German Edition by Charles T. C. Salter. (Griffin & Co.)

This book has already attained success on the Continent, and our own collected literature on the subject is not so extensive or complete as to render an English translation unwelcome. The consideration of chemical substances and industrial products from the standpoint of the risks of fire or explosion entailed by their storage or manipulation has been attempted in this country, but on a much smaller scale, and although the results, within clearly defined limits, have been excellent, such a complete and exhaustive treatise has not, we believe, been produced before. Dr. von Schwartz has been for many years a technical chemist, and, more recently, a factory inspector in Saxe-Coburg and Gotha, so that he has had exceptional opportunities of observing the dangers peculiar to every branch of industry. His intention is, in his own words,

"to present non-chemists with a practical chemical tool, and to facilitate investigation of the, to them, foreign domain of chemical technology in questions of fire risk and fire prevention,"

and he addresses not his brother chemists, but "officials of Fire Insurance Companies, Fire Brigades, the Judiciary, Law Officers of the State, the Police, &c."

The action of high and low degrees of temperature, either constantly or intermittently applied, on various classes of substances, and the effects of such action in rendering the substances liable to ignition or actually causing them to ignite, are first considered. The processes of smouldering, glowing and flaming combustion, and of explosion are next explained, together with the mechanical, bacteriological, and chemical actions likely to cause spontaneous ignition. Descriptions of the dangers peculiar to certain substances, chemical and industrial, either when stored or in process of manufacture, follow, and this part of the book is encyclopædic in range. There are also chapters on the dangers to be apprehended from artificial means of lighting and heating, from electricity and from lightning. Fireproofing and precautions against accidents are briefly touched on. There are appendixes in tabular form giving compressed accounts of the dangers of various substances and in various trades, explanations of some of the terms employed in the book, and the working, boiling, fusing, and flashing temperatures of materials.

The main difficulty in dealing with such a far-reaching subject is that while the chemist can speak with certainty concerning chemical substances, that is to say substances which are chemically pure, with respect to industrial products, whose composition is seldom or never chemically pure, and, generally, not even chemically definite, the element of chance cannot be ignored. The use of ammonia for freezing purposes is a case in point. Pure ammonia will explode, but extinguishes fire, yet there have been fires following ammonia explosions not to be accounted for on mechanical grounds. Now impure ammonia, in conjunction with organic matter, may cause spontaneous heating, and certain compounds of ammonia are readily inflammable. Dr. von Schwartz meets this difficulty by recording the possibilities of danger, a course which may not commend itself to those who store or handle the goods he describes, but will certainly appeal to the fire insurance officials, &c., to whom he addresses himself. Another difficulty, not so easily avoided, is that eventually industrial products are combinations of chemical substances, sometimes neither exceeding nor falling below their individual constituents in danger, but often with added or reduced danger arising from the combination. For this reason the natural order of treatment would seem to be (i.) chemical substances, (ii.) industrial products, eventually combinations of chemical substances, (iii.) industrial processes. This order is not adopted; industrial products and processes immediately follow the part treating of gases, for a reason that will appear in the next paragraph, with the result that there is a considerable amount of repetition of the characteristics of industrial products under the headings of their constituents. In one case a product is mentioned four times on widely separated pages; there is only one cross-reference, and no entry in the index to enable the reader to trace it. The list of trades specially treated would, to an expert adviser on fire-risk, seem singularly meagre, but he could, with the information given in other parts of the book and a fair working knowledge of the particular trade, evolve for himself that chapter or treat any other trade similarly.

The kind of fire likely to cause the gravest danger either to person or property is flaming combustion, which is easily communicated and may turn a small outbreak into a conflagration. Dr. von Schwartz points out that such combustion is caused by the liberation and ignition of the gases contained in chemical or industrial products. To non-chemists his description of the probabilities of such gases as carbon monoxide and oxyhydrogen being emitted under the influence of heat by a large number of substances in common use should prove valuable. It is obvious that the emission of these and other gases may turn a smouldering into a flaming fire, at times very much resembling in rapidity, if not actually being, an explosion. The possibility of the ignition of emitted gases by electrical excitation of the substances emitting them is also worthy of notice.

A direct opposite of the ignition of emitted gases is found in wood and fibrous materials subjected for some time to moderate heat. Here the fluid components having been emitted as vapour, the fibre is left in a porous state, and commences to absorb enormous quantities of oxygen. This changes the character of the fibre, and in time results in the production of pyrophoric carbon. Pyrophoric carbon may also be produced as a result of bacteriological action (fermentation, germination) in grain, seeds, hay, or where a fatty acid is present in combination with an organic substance in such a manner as to expose it to attack by the atmosphere. Apart from pure chemical reaction causing such a rise in temperature as to ignite some part of the product of the reaction, as in the case of the decomposition of water by potassium, when the liberated hydrogen inflames in air at an ordinary temperature, the presence of pyrophoric carbon is the principal cause of spontaneous combustion. The spontaneous combustion arising from the production of pyrophoric carbon is generally a very gradual process, hardly amounting even to smouldering until the greater part of the substance has been destroyed. Spontaneous combustion caused by the sudden liberation and ignition of a gas is violent, and much resembles an explosion. An explosion "is a sudden and enormous expansion of gases and vapours liberated from a previous condition of chemical combination." Gases in a pure state are not generally explosive, but they may be when mixed with air in certain proportions. A mixture of 8 to 23 per cent. of coal gas with air is

explosive. With less or more gas the mixture may be inflammable; it is not explosive. The limits of proportion within which other gases will explode vary considerably: coal gas has a medium range, acetylene gas a very large, and pentane a very small one. It is not necessary that the bulk of explosive mixture of gas and air should come in contact with a flame. Ether vapour, which is heavier than air, has been known to creep down the leg of a table, upon which an open bottle of ether stood, and to reach the floor, across which it was drawn by a draught to a fireplace. The vapour ignited and flashed back to the bottle, which exploded. Similar action is believed to occur with coal gas, but in this case the escaped gas rises. Instances have been known where the carrying of a lighted candle upstairs has ignited a train of coal gas under a ceiling, and caused an explosion in a room two or three floors below. Explosives designed to produce a mechanical or pyrotechnic effect are strictly regulated in this country by the Explosives Acts, but celluloid iscam phorated guncotton and chlorate of potash is used as a throat laxative; these have both been known to cause undesigned pyrotechnic effects. The danger with many substances, especially picric acid and its compounds, is that their liability to explode is inconstant, and that a safe material used in a safe process may, from natural causes, undergo a change rendering it a highly dangerous explosive. In many cases the explosive mixture is never designedly made or used, and so, from a legal point of view, it is not subject to the regulations of the Explosives Acts. Explosions of dust are likely to occur wherever processes of grinding or sifting are carried on, or powdery substances are stored. The degree of fineness to which the material is ground, and the speed of running machinery, affect the extent of the danger. The dust must be mixed with a large proportion of air or gas, but the limits of explosion cannot be defined, much depending on the kind of dust and gas combined, the surrounding temperature, and the humidity of the atmosphere. Flour dust is particularly liable to explode, and the dusts of oats, oat husks, and rice are more easily ignited than those of other grain. It is not clear whether this arises from the chemical composition of the grain or from mechanical causes.

Fireproofing has received more attention in this country than any other branch of fire prevention, and the judicious conclusion has been arrived at that the use of the term "fireproof" should be discouraged and "fire resisting" substituted. The premise, "Any substance that remains chemically and physically quite unchanged under the influence of heat is said to be fireproof," leads, logically, to the conclusion that nothing is fireproof. The author suggests that, in many instances, "flameproof" would be more exact; but in either case the definition seems old-fashioned. Mild steel, largely used in modern building construction, is relatively flameproof, but it does not remain "physically quite unchanged under the influence of heat"; building stones are open to the same objection, and it is their chief drawback as fire-resisting materials.

As active causes of fire and explosion, means of lighting and heating, especially of lighting, are almost universal. The investigation of the circumstances attending an accident attributed to lightning, or to the use of electricity, is difficult, because the chief piece of evidence, the substance first affected by the electricity, is generally destroyed. In accumulator rooms the reactions in the accumulators cause the emission of acid fumes and oxyhydrogen gas. Acid fumes destroy ordinary rubber insulation, the first step to short-circuiting and sparking sufficient to ignite the emitted gas. Ordinary insulation may, therefore, be a source of danger in such rooms. It is open to doubt whether, in places other than accumulator rooms, rubber insulation does not gradually deteriorate, and whether the danger of defective insulation is not likely to increase as electrical installations grow older. A chemist's view of the permanent efficacy of rubber as an insulator and of the reasons for explosions in electric main street boxes, whether by accumulation of coal or sewer gas in the conduits, or by volatilization of the bitumen coverings, would be interesting, but the author does not touch these points. The gibe at acetylene, "Pictet's universal illuminant, which really seems more likely to blow up the whole world than to light it," hardly seems justified by experience in this country, but that may be accounted for by the facts that we use a pure form of calcium carbide, that the use of liquid acetylene is illegal, and that stringent regulations are in force relating to acetylene mixtures and acetylene under pressure. On the other hand, although "the risk of gas lighting has been greatly diminished by the introduction of the incandescent light," some fires have been directly traceable to the use of incandescent and not ordinary gas-burners; the use of the former is especially inadvisable in places where there is much dust.

We notice that Centigrade and Fahrenheit readings jostle one another through the book, Centigrade having the predominance. The references to legislative enactments are not clear. In this country the law hardly touches ordinary electrical installations, but it would not allow the manufacture of many kinds of coloured fire in a chemist's shop. The law relating to fire prevention in Germany is different in many respects from ours. The comparison between spontaneous ignition of coal from the Ruhr and Saar fields is useless to a British reader, and plenty of information could have been found relating to our own coal on this point. There are two references to an Appendix D, but there are only eight tables in the appendix, and they are distinguished by Roman numerals. It would be clearer if, instead of "stall" and "fold" manure, stable and yard manure were referred to; and, similarly, "storages" might be stores or warehouses; "colour" malt, brown malt; tar "bumps," tar bubbles; "balling," as applied to flour, &c., caking; "generator" gas, producer gas; "ethereal" oils, essential oils; and petroleum "ether," petroleum spirit. The construction of such sentences as

"To attain greater success than hitherto possible in ascertaining the causes of such fires, and devising means for their prevention, it will first be necessary to accumulate a whole series of practical experiences and observations, compiled separately for each class of works and materials, by experts"

(and there are many like it), is more complimentary to the original author than kind to the English reader, and so is the use without explanation, even in an appendix, of such cruel words to the "non-chemist" as "pulverulent," "comminution," "humus," "macroscopically," "catalytic," and "empyreumatic." The use of the word "glimmering" throughout the book is most unhappy—for instance, as a transitive verb in this sentence:—

"In presence of a slight draught the author succeeded in charring and glimmering combustible fibres with the heads of extinguished Swedish matches."

The so-called fireproofing of buildings can, with our present knowledge, be carried very little further. A neglected, but far more important branch of the subject—the risks of storing and handling various classes of material—must now surely take its proper place in the discussion of fires. Dr. von Schwartz's book will form an admirable basis for intelligent consideration of such risks comparatively and as a whole.

SIR C. LE NEVE FOSTER, F.R.S.

In the lecture-room of the Royal College of Science, at the board of the Royal Commission on Coal, in the Statistical Department of the Home Office, and in various scientific circles, a very familiar and engaging figure will henceforth be missing. It was not merely that Sir Clement Foster was a man of great scientific knowledge and of exceptional linguistic attainments, it was rather because he was in command of a singular charm of manner that he had won so large a number of genuine friends and admirers. The son of Mr. Peter Le Neve Foster, who was for many years the Secretary of the Society of Arts, he inherited his father's methodical habits and capacity for work. At one time Sir Clement held an Inspectorship of Mines in North Wales, as well as the Professorship of Mining at the College of Science, and during this time he oscillated between Llandudno and South Kensington; yet he managed to get through a vast amount of correspondence and official work during his journeys to and fro.

Sir Clement's scientific career began as long ago as 1860, as an officer of the Geological Survey, and while engaged in mapping part of the Weald, he published, with the late Mr. Topley, a very suggestive paper on the Medway gravels. On breaking his connexion with the Survey, after some five years' service, he took the position of itinerant lecturer to the Miners' Association of Cornwall and Devon, a position which enabled him to acquire that intimate knowledge of the mines of South-Western Britain which was of so much service to him when he became the Government Inspector of Mines for that district. Before settling down as inspector, however, he travelled much as a mining engineer, visiting mines in every quarter of the globe, and thus gaining experience which proved of inestimable value during his professorship. It was in 1890 that he succeeded the late Sir Warington Smyth in the Chair of Mining at the Royal School of Mines. No professor could be more popular than he was with his students. His treatise on 'Ore- and Stone-mining' is a work which has made the character of his teaching known far beyond the limits of his own lecture-room; but much of his literary work is buried in Blue-books and official reports. Sir Clement's active life was brought to a close last Tuesday, when, at the age of sixty-three, though still looking young,

he succumbed to a long-standing affection of the heart. As a matter of fact he never thoroughly recovered from the shock which his system experienced at the terrible disaster in 1897 at the Snaefell lead-mine, in the Isle of Man, when his heroism in peculiarly trying circumstances won general admiration.

SOCIETIES.

Meteorological.—*April* 20.—Capt. D. Wilson-Barker, President, in the chair.—A paper by Mr. W. L. Dallas on 'The Variation of the Population of India compared with the Variation of Rainfall in the Decennium 1891-1901' was read. The author showed that during the four years 1891-5 the rainfall was generally normal or heavy over nearly the whole country, and during the six years 1895-1901 was greatly deficient. During the former or "wet" period the rainfall was deficient over Upper Burma and Madras; was normal over the remainder of Burma, Assam, Bengal, and the west coast of the peninsula; and was excessive elsewhere; while during the latter or "dry" period the rainfall was again deficient over Upper Burma; was normal or excessive over the remainder of Burma, Assam, Bengal, the United Provinces, the North-West Frontier Province, and the south of Madras; and was deficient elsewhere, most so over Rajputana and neighbouring areas. The general census of India on March 1st, 1901, showed the total population to be 293,475,477, which, excluding the territories not included in the 1891 census, was an increase of only 1·3 per cent. The population had thus failed to increase according to the normal rate during the decade. Part of this failure was no doubt due to epidemics. The author, however, shows that there is an unmistakable relationship between the variations of the population and the variations of rainfall during the dry years. The area within which the most serious decrease of population occurred coincides almost exactly with the area of greatest deficiency of rainfall.—A paper by Mr. J. B. Cohen on 'The Cause of Autumn Mists' was also read. In it the author described some experiments which he made on Coniston Lake some time ago.

Institution of Civil Engineers.—*April* 19.—Sir W. H. White, President, in the chair.—The paper read was 'Aërial Suspension-Cableways,' by Mr. J. M. Henderson.—It was announced that seven Associate Members had been transferred to the class of Members.—The monthly ballot resulted in the election of four Members and twenty Associate Members.

Society of Arts.—*April* 19.—Mr. Walter Crane in the chair.—A paper on 'The Sentiment of Decoration' was read before the Applied Art Section by Mr. Alfred East.—A discussion followed, in which Sir George Birdwood, Mr. L. F. Day, Mr. Hugh Stannus, and the Chairman took part.

April 20.—Hon. John Scott-Montagu in the chair.—A paper on 'Motor-Cars for Popular Use' was read by Mr. Mervyn O'Gorman, and was followed by a discussion.

Mathematical.—*April* 14.—Dr. E. W. Hobson, V.P., in the chair.—The following papers were communicated:—'On a Plane Quintic Curve,' by Prof. F. Morley,—'Note on a System of Linear Congruences,' by the Rev. J. Cullen,—'The Tile Theorem,' by Dr. W. H. Young,—'Note in Addition to a Former Paper on Conditionally Convergent Multiple Series,' by Mr. G. H. Hardy,—'On Functions generated by Linear Difference Equations of the First Order,' by the Rev. E. W. Barnes,—'Mathematical Analysis of Wave-Propagation in Isotropic Space of any Number of Dimensions,' by Mr. T. H. Havelock,—'On Spherical Curves, Part II.,' by Mr. H. Hilton,—'Perpetuant Syzygies of Degree Four,' by Mr. P. W. Wood,—'Extension of Sylow's Theorem,' by Prof. G. A. Miller,—and 'Transformation of a Generalized Hypergeometric Function' and 'The Extension of Neumann's Addition Theorem for Bessel Functions,' by the Rev. F. H. Jackson.—Informal communications were made as follows:—'The Singularities of Functions determined by Taylor's Series,' by Mr. H. M. Macdonald,—'Behaviour of a Power Series near a Point on the Circle of Convergence at which the Series Diverges,' by Dr. H. F. Baker,—'Transvectant Operators in Connexion with Binary Forms,' by Mr. R. J. Dallas,—and 'Factorization of a Certain Number of Forty-four Digits,' by Lieut.-Col. Allan Cunningham.

Aristotelian.—*April* 11.—Prof. G. Dawes Hicks in the chair.—Dr. E. Westermarck read a paper on the subjects of moral judgments from the standpoint of the enlightened moral consciousness. The subject of a moral judgment is, strictly, a person's will conceived as the cause either of volitions or of the absence of volitions—which are often, but not necessarily, expressed in acts, forbearances, or omissions. An act comprises an event and its immediate mental cause (intention). The event may be either an external or a mental fact; its immediate cause, the intention, is always a determination to realize the idea of the event. Hence there can be only one intention in one act; it is hardly accurate to speak of the "immediate" and the "remote," or the "direct" and the "indirect" intention of an act. The moral judgments which we pass on acts really relate to the intention. When a motive, *i.e.*, the conative cause of a volition, is itself a volition, it falls within the sphere of moral valuation. But even such motives as consist of non-volitional conations may indirectly influence moral judgments, the moral estimate being modified by the pressure which the non-volitional motive exercises upon the agent's will. The absence of a volition, as the subject of moral valuation, may be either a want of attention, or a not-willing to do or a not-willing to refrain from doing an act in spite of advertence to what the act implies or its consequences. In most crimes, *e.g.*, the criminal is blameable because his knowledge that the act is illegal does not prevent him from performing it.—The paper was followed by a discussion.

MEETINGS NEXT WEEK.

Mon.	Society of Arts, 4½.—'The Majolica and Glazed Earthenware of Tuscany,' Lecture I., Prof. R. Langton Douglas. (Cantor Lectures)
—	Institute of Actuaries, 5.—'Life Premium Bookkeeping,' Mr. J. Chatham.
—	Geographical, 8½.—'The German Antarctic Expedition,' Dr. E. von Drygalski.
Tues.	Royal Institution, 5.—'The Transformations of Animals,' Lecture III., Prof. L. C. Miall.
—	Institution of Civil Engineers, 8.—Annual Meeting.
Wed.	Geological, 8.—'A New Species of Eoscorpius from the Upper Carboniferous Rocks of Lancashire,' Messrs. W. Baldwin and W. H. Sutcliffe; 'The Genesis of the Gold Deposits of Barkerville (British Columbia) and the Vicinity,' Mr. A. J. R. Atkin.
—	Society of Arts, 8.—'The Need of Duty-free Spirit,' Mr. T. Tyrer.
Thurs.	Royal, 4½
—	Royal Institution, 5.—'Dissociation,' Lecture III., Prof. Dewar.
—	Institution of Civil Engineers, 8.—'Internal Combustion Motors,' Mr. Dugald Clerk. (James Forrest Lecture.)
—	Institution of Electrical Engineers, 8.—'Power-Station Design,' Messrs. C. H. Merz and W. McLellan.
—	Society of Antiquaries, 8½
Fri.	Royal Institution, 9.—'Westminster Abbey in the Early Part of the Seventeenth Century,' Dean Robinson.
Sat.	Royal Institution, 3.—'Jewellery,' Mr. Cyril Davenport.

Science Gossip.

We notice with regret the death at an advanced age of Sir Henry Thompson, a distinguished surgeon, who was one of the most versatile men of his time, leading a full and vigorous life till the end. The author of many medical works of value, he had a European reputation for skill in operations. He was a persistent advocate of cremation, which he lived to see largely adopted, and an authority on questions of diet, his book on 'Food and Feeding' having passed through many editions. Two years ago we reviewed a book of his on 'The Motor-Car.' He wrote two novels, studied astronomy for several years at his own observatory, exhibited pictures from his own brush, and was a great collector of old china.

The Report of the Meteorological Council for the Year ending March 31st, 1903, has been issued as a Parliamentary Paper, price 11*d*. It contains a map showing the stations from which observations were received.

A new comet (*a*, 1904) was discovered by Mr. W. R. Brooks, at the Smith Observatory, Geneva, New York, on the evening of Saturday last, the 16th inst. It was in the northern part of the constellation Hercules, so that to us it is above the horizon all night. The magnitude at time of discovery was below the tenth. The comet has since been seen at several European observatories, and is somewhat brighter, moving in a north-westerly direction.

Mr. Denning publishes (*Ast. Nach.*, No. 3940) the results of determinations of the paths of meteors recorded by two or more observers last November, chiefly on the morning of the 16th. Six of these were Leonids, and brilliant members of that stream, most of them exceeding Jupiter in brightness. The observed course of one was 128 miles in length, 91 high when first seen, and 45 at its disappearance.

FINE ARTS

THE NEW GALLERY.

There must be something radically wrong with the management of the New Gallery. Year after year we hope to see some revival of enthusiasm within its walls—a revival comparable in vigour, though not in direction, to the impulse which led to its foundation. Year after year that hope is disappointed. The walls this year display over five hundred exhibits. If four hundred of these were rejected, the balance would make a show of some interest, since Mr. Watts contributes no fewer than five pictures, and there are several other works which deserve a word of praise. As it is, however, this small quantity of good or respectable art is utterly overwhelmed by the inclusion of a mass of work which is beneath contempt.

Now such a preponderance of bad pictures in an exhibition sets a false ideal of taste and accomplishment not only before the public, but before the men of talent who have the misfortune to exhibit in the midst of it. From the general lack of power and thought around them they are apt to consider their own gifts more important than they really are. They see that without an effort they can surpass their companions, and their talent, for want of healthy competition, becomes flabby and degenerate. Even the genius of Burne-Jones suffered, we think, to some extent from this cause. That his great comrade Mr. Watts should have escaped the danger is doubtless due to the more complete isolation of his life, and the fact that his thoughts are always with the Old Masters. The practical failure of the New Gallery to infuse any new spirit into the arts can, we think, be best explained on some such assumption as that which we have mentioned. It is possible thus to account for the dying away of the Burne-Jones tradition into mere inanity, for its combination—a particularly irritating one—with the chocolate-box ideals of painting, and for the state of stagnation at which even its best and youngest exponents seem to have arrived.

For the same reason, too, it is possible to understand the falling-off in the quality of the landscapes exhibited. A few years ago there was some prospect that the New Gallery might found a reputation upon a certain number of our younger landscape artists, whose feeling was less petty and treatment more decorative than that in fashion at the Royal Academy. That prospect too has faded. The younger landscape painters did exhibit at the New Gallery, but they seem to have found no stimulus there, and gradually year by year their promise has died away, and they have become as tame, inane, and conventional as the work against which they once revolted.

There is, in fact, a general air of anæmia about the place, and half the pictures look as if they had been done by languid young ladies in the suburbs in the intervals of reading Tennyson. We feel the collapse deeply, and comment on it strongly because the New Gallery was once the heir of a fresh and vigorous tradition, so that its present state must contrast more sharply with its past than would the equal ineptitude of certain exhibitions that never had a tradition at all, and have always deserved the silence of contempt. Even if some vigorous director set himself to purge the place, and to set his face against feeble sentiment and shoddy commonplace, we fear he would have a difficult task. The artists of the present day who have any vigour are already grouping themselves in other directions, and the tradition of the New Gallery is too dim for it to be a very definite lure. Nevertheless the New Gallery must make some such effort, and make it quickly, if it is not to die of sheer nervous prostration.

Yet, as we have said, a fair number of works in one way or another deserving of notice are buried among these ruins. Mr. Watts, for

instance, is always a great master, and the fine works he has sent to the New Gallery are enough in themselves to make the exhibition worth seeing.

Of these the most important are the *Endymion* (No. 132) and *A Fugue* (193), which face one another at the ends of the West Room. In the new and enlarged versions of the 'Endymion' subject a certain Blake-like mystery and intensity replace the classic graces of the earlier version. The later picture may not charm us quite so much, but it impresses us far more deeply. The 'Fugue' is a masterpiece of another kind; indeed, no better example of the range of Mr. Watts's art could be found than the contrast between these two pictures exhibited in the same year. In the 'Endymion' the spirit of the Moon Goddess, huge, pale, and dimly seen, broods over her recumbent lover with an insistence that is almost terrible. To turn from this large and serious design to No. 193 is to pass into another world, a-flutter with rosy cupids wheeling in air among garlands of flowers. The piece is clearly inspired by the decorative painting of the eighteenth century; but the flimsy gaieties of that age are here ennobled by a more full-blooded joyousness that radiates from the warm healthy flesh of the figures, the iridescence of the leaves and buds, and the palpitating sky, where the blue, with all its warmth and depth, retains somehow just a suggestion of the coolness that is always latent in the colour of the air of France.

Of the pictures by Mr. Watts in the South Room, the gorgeous allegory of *Progress* (45) is the most important, and deserves a place among the best works of Mr. Watts's later years upon a small scale. Still smaller is the fine design of *Prometheus* (50) with the Oceanides circling his rocky couch, while a storm bursts overhead. The rich, quiet colour is especially remarkable. The other work by Mr. Watts is also fine, though it is hardly carried beyond the stage of a sketch; and while suggestive enough, it is thus too slight to possess the deliberate beauty of the other four canvases. Yet, with all its incompleteness, it is the work of a master, and of a very great one. If we should seem to have insisted at too great length on Mr. Watts's work, we have at least the excuse that such masters are exceedingly rare, and that when the day comes for the nineteenth century to be seen in its true relation to previous centuries, men will count us fortunate in that we lived in the age of Watts.

A considerable number of the portraits exhibited attain a respectable level of success. The two by Mr. Sargent display his usual skill of hand, but we think he produces better results when his power of design is called into play more definitely.—Sir George Reid, too, has an able portrait of *Lord Rayleigh* (68), and a colder one of *Mr. Holman Hunt* (153).—Of Mr. J. J. Shannon's pictures *Jack* (168) deserves a word of praise as a spontaneous and artistic study. —Other deserving portraits are that by J. E. Blanche, *Madame Baugnies* (275); the powerful piece of unpleasant texture by A. Mancini, *Baron Caccamisi* (278); that of the Irish Primate by H. Harris Brown (201); the two by Mr. George Henry (206 and 225)—the former, by the way, is done on far too large a scale; and that by Miss Emmet (416). —Some of the works on a smaller scale have also the merit of good and definite style; those by Mr. A. J. Gaskin (422), Mr. H. R. Mileham (150), and Mr. C. M. Gere (423-5) are perhaps the best.

Among the subject-pieces, *Ecclesia Docens* (22), by Sir James Linton, first attracts attention. The reputation of this kind of work has vanished since the days when Delaroche was the popular idol; but Sir James Linton's handling of his subject is so much more scholarly and forcible than usual as to deserve the respect even of those who may despise his "literary" point of view.—Of the little paintings, that by Lady Tadema (102) displays the most accomplishment, if not the most ambition; while Lady Stanley's *Water Lilies* (228), though amateurish, embodies a genuine artistic idea.—Mr. Wetherbee's *Sleeping Wood Nymph* (167) is also a graceful design.

Of the works executed in tempera, Mr. Batten's *Beauty and the Beast* (112), though hard and cold, is a wonderfully careful and dexterous piece of drawing. Yet the design is weak, and so the excellence of the detail does not tell so much as it might do. A more vigorous patchwork of dark and light masses would show Mr. Batten's gifts to better advantage.—Mr. Joseph Southall's *Nut-Brown Maid* (49) is more successful in the massing of its tones and less harsh in colour than some of his previous work; but it still lacks just that spark of inventiveness which marks the difference between fine art and good art.

The landscapes are the most disappointing feature of the exhibition, since very few indeed are more than mediocre. The *Thunder Cloud*, by Mr. J. S. Hill (147), has some force of style, and the mountain and woodland scenes by Mr. Adrian Stokes (16 and 34) are pleasantly refreshing.—Mr. Peppercorn's *Near Falmouth* (283) is, as usual, admirable in colour and design, the sky being specially fortunate, but the whole is marred by the callous and shapeless handling of the foreground.

Mr. Oliver Hall shows in his single landscape (106) much of the skill of hand and grace of arrangement that give his etchings their pleasant and artistic character; yet, with all its cleverness, the design somehow remains no more than graceful. The landscape drawings of J. F. Millet are perhaps the most accessible expressions of the grandeur and solidity which are lacking in the art of Mr. Hall; Mr. Alfred East, too, might be none the worse for some such tonic.—The other landscapes that best deserve attention are those by Mr. Beadle (32), Mr. Edward Stott (158), Mr. Arnold Priestman (130), and Mr. Coutts Michie (128). The snow on the hills in the picture last mentioned is singularly ill rendered, but the tone and colour are harmonious.—Of the water-colours, that by Mr. Barratt (295) is brilliant and well coloured; that by Mr. Phené Spiers (315) is also an excellent study of an interesting place.

VASSILI VERESTCHAGIN.

The awful calamity which overtook the Russian ship Petropavlovsk last week was further accentuated when it became known that the great Russian artist Vassili Verestchagin—the only one, indeed, of modern times to obtain a European reputation—had perished in his pursuit of "local colour."

Verestchagin was a full-blooded Tartar, and was born at Tcherepovets, in Novgorod, on October 26th, 1842, and may be described as a young old man at the time of his death. He was intended for the navy, and indeed studied with that end in view, but the claims of art were irresistible, and at the age of nineteen he won a silver medal at the St. Petersburg Academy of Fine Arts for a picture of 'Ulysses slaying the Suitors.' After travelling in the Caucasus and in the Transcaucasus, he went to Paris and studied under Gérôme, who is said to have found him an "able but difficult pupil, with a determination to go to nature for inspiration rather than to the classicisms of his academic master." In 1866 he exhibited his first picture at the Salon, 'Doukhobors chantant des Psaumes,' which attracted a good deal of notice. In the following year he accompanied the expedition sent into Central Asia against the Turcoman marauders—his pictures of this famous expedition were placed in a special gallery at the Moscow Museum. He then lived in Turkistan for three years, afterwards spending two years in Munich.

In 1873 he visited British India, and returned with a host of sketches, drawings, and pictures, which struck a new note, not merely in Russian, but in what maybe described as cosmopolitan art. Many of these were exhibited in London at the Grafton Galleries in the first quarter of 1899, exciting a vast amount of interest and discussion. His work was admitted to be full in colour, but thin in technique. In all his exhibitions, abroad as well as in England, he made ostentatious arrangements. To attract the public was his great object, and he appears to have been not unsuccessful. The outbreak of the Russo-Turkish War in 1877 afforded him an opportunity of which he was not slow to avail himself, and this was, even in his life of excitement, the period of his most thrilling experiences. He took an active part in the war, was present at the engagement at the Shipka Pass, and at the siege of Plevna; in the encounter between the Russian torpedo launches and Turkish gunboats off Rustchuk he was severely wounded, and only escaped death by the skin of his teeth. After the war he again returned to Munich, where he painted pictures with a rapidity which gave rise to the rumour that, like Dumas in connexion with his novels, he had a kind of a factory for picture-production. At his request the Munich Art Society instituted an inquiry into these grave charges, and found them baseless.

Tolstoy's 'War and Peace' (1860) appears, but at a much later date, to have had a powerful influence on the imagination of Verestchagin, and he entered into it with a realism and minuteness of detail which far exceeded even Tolstoy. His 'Pyramid of Skulls,' dedicated "to all conquerors, past, present and to come"; his 'Forgotten,' a picture of a wounded soldier on the field of battle, with ravens hovering around him; his 'Street after Plevna,' and his 'Turkish Hospital before Plevna' are among the most horrible, the most ghastly, and, it may be added, the most vivid scenes ever committed to canvas. For such things, indeed, Verestchagin had an all-absorbing passion, and in these we see him, as an artist, at the height of his artistic achievements. He was at once a story-teller and a moralist—a Zola on canvas.

Verestchagin's European reputation dates from about 1881 or 1882, when a collection of his works was exhibited at various places on the Continent. In 1881 a collection was exhibited at the rooms of the *Gaulois*, in the Boulevard des Italiens, Paris, and afterwards at the Künstlerhaus at Vienna, where, at all events, he enjoyed great success. The Viennese artists gave a dinner in his honour, and Makart himself drank to "cet apôtre de la paix et de l'humanité." During the twenty-six days in which his exhibition was open it was visited by 94,892 paying visitors. At the artist's request, the show was prolonged for four days, the proceeds being devoted to relieving the poor of Vienna. In 1882 he was exhibiting at Berlin, where

> "the Oriental decoration of the gallery, the concealed harmonium and chorus of war songs, and the total exclusion of daylight in favour of electric lamps, all added to the craze for his works. Thousands crowded to see them, and it is said that the Emperor forbade the guards to visit the exhibition, lest they should come to regard war not as honourable, but as disgusting."

In 1884 he again visited India, and travelled also in Syria and Palestine. He was exhibiting at Vienna in the autumn of 1885, having now found inspiration in an unexpected quarter—the New Testament. Some of his conceptions, notably 'The Holy Family' and 'The Resurrection,' were of so daring and novel a character—they have been indeed described as anti-religious—that they were withdrawn from the Künstlerhaus at the instance of the archbishop. In 1887 some of his most important pictures were for the first time exhibited at the Grosvenor Gallery.

His most remarkable work of recent years was the series of pictures and text dealing with Napoleon's expedition to Russia in 1812. These

have not only been exhibited, but also frequently reproduced; a few are given in Eugen Zabel's monograph 'Wereschtschagin' published in the Knackfuss series of "Künstler-Monographien," 1900. The book itself had a great popularity in France, although the artist disclaimed any pretension to write the history of the Grande Armée. Wanting, he says, to study the documents of the times, he made a collection of numerous extracts, Russian, French, and others, in the belief that they would serve as a commentary on his pictures dealing with this phase of his work. The truth, the realism and tragic force of these will place them among his highest artistic achievements.

Verestchagin, as has been indicated, was not averse to "stagey" popularity, and few artists of modern times have been the subject of so many magazine articles, illustrated and otherwise. He enjoyed success—indeed, revelled in it—and, taken all round, he is the greatest artist Russia has yet produced. The chief events of his career are told by himself in an autobiography, of which an English translation was published in 1887, and 'The War Correspondent' appeared in an English dress in 1894. He had undertaken to contribute a series of articles on the war to the St. Petersburg *Novosti*, but only one had appeared up to the time of his death.

SALES.

At Christie's on the 13th inst. engravings after Reynolds fetched very good prices: Lady Betty Delmé and Children, by V. Green, 252*l*. Lady Elizabeth Herbert and Son, by J. Dean, 241*l*. Miss Sarah Campbell, by V. Green, 204*l*. Lady Catherine Pelham Clinton, by J. R. Smith, 102*l*. Lady Caroline Howard, by V. Green, 94*l*. Duchess of Devonshire and Daughter, by G. Keating, 75*l*. Mrs. Sheridan as St. Cecilia, by W. Dickinson, 35*l*. Hon. Mrs. Beresford, with the Marchioness of Townshend and Mrs. Gardiner, by T. Watson, 52*l*. Countess Talbot, by V. Green, 27*l*. Mrs. Tollemache as Miranda, by J. Jones, 25*l*. The sale also included: After Romney, Lady Heathcote as Hebe, by J. Ward, 136*l*.; Lady Hamilton as the Spinster, by T. Cheesman, 27*l*.; Mrs. Jordan as the Romp, by J. Ogborne, 36*l*.; Caroline, Duchess of Marlborough, by J. Jones, 31*l*. After Morland: Boy employed in burning Weeds, by J. Ward, 34*l*. After Hoppner: Duchess of Bedford, by S. W. Reynolds, 39*l*.

The collections of the late Right Hon. C. Seale Hayne were sold on the 16th inst. Drawings: G. Cattermole, The Contest of the Bridge, 63*l*. D. Cox, Fisherfolk on Lancaster Sands, 60*l*. C. Fielding, A View on the Coast, 120*l*. Birket Foster, A Village Inn, 367*l*.; The Stepping-Stones, 283*l*.; The Washing-Place at Samur, 84*l*. C. N. Hemy, Whipping for Pollack, 79*l*. W. Hunt, My Breakfast, or Anticipation, 162*l*.; A Rustic Kitchen, 78*l*. Turner, Jerusalem, 252*l*. Pictures: G. Bellini, Madonna and Infant Saviour, in the act of blessing the donor, 1,176*l*. F. Boucher, A Bacchante, playing a pair of cymbals, 220*l*. Greuze, Head of a Young Girl, in blue and white dress, 546*l*. Greuze and Madame Le Brun, Mlle. Guimard, 892*l*. Guardi, Santa Maria della Salute, 178*l*. J. D. de Heem, Basket of Fruit, Utensils, and Still Life, 630*l*. Titian, Philip II. of Spain, 173*l*. Veronese, Death of Procris, 315*l*. Da Vinci, Virgin and Child, holding a sprig of violets in His right hand, 1,071*l*.

Fine-Art Gossip.

The private view at the Academy takes place on Friday next, and the public will be admitted on the following Monday.

To-day we are invited to view water-colours of Scotland from the Trossachs to Skye, by Baragwanath King, at Messrs. Graves & Co.'s Galleries in Pall Mall, and water-colours of Egypt, by Mr. John Varley, at the Hanover Gallery in New Bond Street.

Mr. J. B. Yeats (the father of Mr. W. B. Yeats) has nearly finished what is described as a very striking portrait of Mr. John Redmond, M.P.

France has lost one of its most brilliant sculptors in M. Jean Joseph Marie Anatole Marquet de Vasselot, who died last week. He was born in Paris on June 16th, 1840, and entered the École des Beaux-Arts in 1865, where he studied under Le Bourg, Jouffroy, and Bonnat. He first exhibited at the Salon in 1865, when he sent a bust of Liszt, and he continued exhibiting up to last year. His portraits of and monuments to celebrities include Balzac (now at the Théâtre Français), Abraham Lincoln, Lamartine (which now figures in the square of that name), Scribe (at the Paris Hôtel de Ville), Henri Martin (at Saint-Quentin), Corot (at Versailles), General Boulanger, Géricault, Musset, J. J. Rousseau, the Comte de Chambord, Gambetta, Rochefort, the Emperor Don Pedro, Canovas de Castillo, Patti, and many others. His statue of Chloe (1873) was bought by the State and placed in the Luxembourg; his 'Christ au Tombeau,' which was executed in bronze and marble for the Salon of 1876, is now in the crypt of the Sacré Cœur Church at Montmartre; the bronze statue of 'Povretto' (1880) is in the Valenciennes Museum; the statue of Monseigneur Lamazon, Bishop of Limoges, in the church at Auteuil; and 'Le Génie de l'Inspiration' at the Aix-les-Bains theatre. M. Marquet de Vasselot was also a writer on art, and a member of the Société des Gens de Lettres. His principal works are 'L'Histoire du Portrait en France' (1880), 'Esthétique de l'Art Industriel' (1886), and 'Histoire des Sculpteurs Français de Charles VIII. à Henri III.' (1888). He was created a count by Leo XIII.

The excavations undertaken by Prof. Furtwängler in Greece, at the expense of the Bassermann-Jordan Stiftung, have resulted in the discovery of several portions of the famous throne of Apollo of Amyclæ, which is known to be the work of Bathycles. Unfortunately, the base is under the ancient church Hagia Kyriaki, and many important pieces of marble have been built into other churches; but as the Greek Government has shown itself willing to assist the professor in every way, hopes are entertained that the work of reconstruction is merely a matter of time. The sculpture is of great beauty. Prof. Furtwängler is now carrying on his excavations in Ægina, on the site of the temple.

MUSIC

THE WEEK.

THE KRUSE FESTIVAL.

The programme of the fourth concert of the Kruse Festival last Saturday afternoon opened with Mendelssohn's Overture and Scherzo from his Incidental Music to 'A Midsummer Night's Dream': the first a wonderful production for a lad of seventeen; the other, written many years later, displaying to the full the composer's skill and fancy. Both movements were well rendered, especially the latter. After these came the Mendelssohn Violin Concerto, with Prof. Kruse as soloist, and he was cordially received, although his playing, if artistic, lacked brilliancy. The clear, cheerful music of Mendelssohn was followed by the strenuous, highly impassioned 'Romeo and Juliet' Overture-Fantaisie by Tschaïkowsky, a work characteristic, in a way, of the composer, yet not representing him at his strongest. Three songs with orchestral accompaniment composed by Herr Weingartner were novelties. The first was 'Rübezahl' from Robert Hamerling's 'Sinnen und Minnen,' a poem which enables the composer to display his gift for music of descriptive character. The other two songs, 'Unruhe der Nacht' and 'Stille der Nacht,' are settings of poems by Gottfried Keller, in which the weird atmosphere of the one, and the calm yet solemn and mysterious tone of the other, are happily caught. The workmanship is fine, the orchestral colouring admirable, and yet one feels at times as if these were ends rather than means. Dramatic force and highly strung feeling are to be found in the vocal part, but it seems too much overshadowed by the orchestra. Anyhow, they are remarkable songs, and ought not to be hastily judged. The three were interpreted with understanding and intensity by Mr. Ffrangcon Davies, to whom will be dedicated, when published, the second and third. The concert ended with a performance of Mozart's 'Jupiter' Symphony, of which the beauties and contrapuntal wonders were clearly set forth.

The programme of the fifth concert commenced with Bach, who was represented by two works. First came a Suite in B minor for flute and strings, the solo part, with exception of the first movement, admirably played by Mr. Albert Fransella. Herr Weingartner is modern in his tastes; still he might render all possible justice to Bach. The harpsichord part was ignored, although the autograph *continuo* is fully figured; but even without such indication that instrument would be implied. In many passages the want of it was felt, notably in the *Double* of the Polonaise, in which only the notes of the flute and those of the basses were heard—a mere caricature of the composer's intention. And why was the concluding section of the overture omitted? Then, again, fewer strings ought to have taken part in the various movements.

In Bach's Concerto in A minor for violin and orchestra Prof. Kruse's rendering of the solo part was sound, though not strong; the slow movement, however, was played with refinement. The programme included an Italian Serenade, by Hugo Wolf, a short lively movement, of which restless rhythm and vivid colouring formed the chief elements. The Suite in D, Op. 32, for violin and orchestra, by Sir Charles V. Stanford, is a work which displays more of the composer's skill than his individuality; the Ballade and the Tambourin are by far the best movements, also those which were best played by Prof. Kruse.

The programme ended with Tschaïkowsky's symphony 'Pathétique,' and Herr Weingartner's rendering of this familiar work was singularly impressive. We have heard it under Dr. Richter and Mr. Henry J. Wood, and in both cases have found much to admire. But Herr Weingartner seemed to bring out the passion and despair of the music more forcibly, and yet there was no lack of sentiment or tenderness at the proper times. The exciting performance of the third movement, the Allegro molto vivace, will not soon fade from one's memory.

Tuesday evening's programme was devoted to Wagner. The 'Meistersinger' Overture was brilliantly played, and the 'Lohengrin' Prelude with marked breadth and beauty of tone. Mr. Frederic Austin sang 'Wotan's Farewell,' and Miss Agnes Nicholls the closing scene from 'Götterdämmerung'; the latter was the more successful of the two. Her singing was good, but her dramatic conception of the music

was not strong enough. It was, we believe, her first attempt at the music.

The programme of the last concert, on Wednesday evening, contained only three numbers, two of which were by British composers. First came Dr. Elgar's Orchestral Variations, a work in which can be traced a master hand. The reading of it was not so broad as that of Dr. Richter; it was, in fact, somewhat artificial. Herr Weingartner is too great a conductor to spoil anything; but it seemed as if, in his desire to do his best, he had over-refined the music. After this came Sir Hubert Parry's setting of Milton's ode 'Blest Pair of Sirens,' of which the Sheffield Choir revealed the stateliness and strength. It was noble singing. Dr. Coward conducted, and at the close he was recalled. The grand singing we heard on the opening and closing days is the outcome of his intelligent and enthusiastic training, and it was fitting that the public should not only hear the choir, but also see the maker of it.

There was a brief interval, and then came the great event of the evening—the performance of Beethoven's 'Missa Solemnis.' We need not repeat our praise of the Sheffield Choir. Although in some of the most trying passages the brave singers could not altogether disguise the fact that Beethoven was an exacting tyrant, grander choral singing has not been heard in Queen's Hall. In the 'Dream' the choir distinguished itself; in the Mass the severer task brought out its fine qualities to the fullest. The soloists were the Misses Nicholls and Edna Thornton and Messrs. Gervase Elwes and Frederic Austin, and though there were many good points in their singing, it was not so elevated or, in the concerted passages, so well balanced as we could have wished. Prof. Kruse gave an unobtrusive yet sympathetic reading of the violin solo in the Benedictus. Herr Weingartner conducted with ability, and Mr. W. S. Jessop presided effectively at the organ.

We cannot honestly say that the programmes of the festival just brought to a close were altogether satisfactory. At least one important novelty ought to have formed part of the scheme, and although the selection of some very familiar music was perhaps judicious, works more or less neglected might have been included. However, the musical public ought to be grateful to Prof. Kruse for what he has done. He announces a third festival for 1905, when we hope he will receive more generous support than has been given him this time.

Musical Gossip.

Mr. Frederic Lamond, who has hitherto courted notice more particularly as an exponent of Beethoven's works, gave a Chopin recital at Bechstein Hall last Saturday afternoon. His programme comprised seventeen compositions by the Polish musician, among them being the Sonata in B flat minor, the Fantaisie in F minor, the Scherzo in B minor, and the Ballade in G minor. Of the 'Funeral March' Sonata Mr. Lamond gave a strong, dignified, and expressive performance, the technical requirements being met with perfect facility. Though a little deficient in warmth, the rendering of the Fantaisie in F minor showed thought and skill, while the Scherzo and Ballade were also rendered with power and effect.

The third and last of the first series of the Bechstein Hall Ballad Concerts took place yesterday week. The hall was crowded, many being obliged to stand. Of some new songs by Mr. Landon Ronald, and accompanied by him, the expressive "Have you forgotten?" deserves mention, also a characteristic setting of Gouverneur Morris's 'The Drummer,' by Mr. Herbert Bunning, both well rendered by Mr. Charles Tree. Miss E. Parkina and Miss Marie Brema were, as usual, most successful.

Mr. Görlitz announces the appearance of two talented young ladies, aged respectively twelve and fourteen, the one a pianist, the other a vocalist, at an orchestral concert to be given at Queen's Hall on May 7th. They are still studying at Leipsic.

The only recital which Herr Wilhelm Backhaus will give this season will take place at Queen's Hall on Saturday afternoon, June 4th.

PERFORMANCES NEXT WEEK.

Sun.	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League 7 Queen's Hall
Mon.	Joachim Quartet, 8, St. James's Hall.
—	London Choral Society, 8, Queen's Hall.
—	Miss Eleanor Felix's Vocal Recital, 8.15, Bechstein Hall.
Tues.	Madame Alice Tuite's VocalRecital, 8 15, Bechstein Hall.
—	Herr Egon Petrie and Miss Marie Hall's Violin Recital, 8.30, St. James's Hall
Wed.	Miss Adela Verne's Pianoforte Recital, 3.30, Salle Erard.
—	Miss Margaret Thomas's Concert, 8 30, St. James's Hall.
Thurs	Tschaikowsky Concert, 3, Queen's Hall.
—	Miss Marie Roberts's Vocal Recital, 3.15, Steinway Hall.
—	Philharmonic Concert, 8, Queen's Hall.
—	Miss A Visser's Vocal Recital, 8 15, Æolian Hall.
—	M D'Albert's Pianoforte Recital, 8 30, Bechstein Hall.
Fri.	Miss Jackson's Orchestral Concert 8.30, St. James's Hall.
Sat.	Joachim Quartet, 3, St. James's Hall
—	M. Pachmann's Pianoforte Recital, 3.30, Bechstein Hall.

DRAMA

THE WEEK.

Apollo.—'The Wheat King,' a Dramatization of Frank Norris's Novel 'The Pit.' By Miss Elliott Page and Mrs. Ashton Jonson.

Imperial.—'Miss Elizabeth's Prisoner,' a Romantic Comedy in Three Acts. By Robert Neilson Stephens and E. Lvall Swete.

St. James's.—'Saturday to Monday,' an "Irresponsible Comedy" in Three Acts. By Frederick Fenn and Richard Pryce.

Of three dramas which demand our attention, two are adaptations of novels of American life. Of these the more ambitious in aim and the more nearly successful is the rendering of 'The Pit,' the second work in the Zola-like trilogy of Frank Norris concerning the wheat which the death of the author left uncompleted. The portion now presented deals with speculation in the Chicago market, and shows the result of an unsuccessful attempt to establish a corner in wheat, an experiment which has been witnessed within the last few years. Though embodying, we suppose, more or less faithful pictures of Transatlantic financiers, the performance fails through the inherent vulgarity of the types and the absence of any genuine love interest. The fierce fight which the novel depicts between man and circumstance is not seen across the footlights; much of the language is too technical to be intelligible to the general public; the absorption of the hero has to be taken on trust, and the aspiration of the wife for the love which is denied her, though natural, is tedious in exposition and scarcely convincing. A certain measure of freshness and originality must certainly be conceded a work which, were it mounted for a longer run, might easily be improved. In the principal characters Mr. Murray Carson and Miss Esmé Beringer were seen to advantage. But in neither case did the conception of the author seem to be fully realized. The presentation was received with favour, and the work has a respectable place among modern efforts. It illustrates, however, afresh the difficulties in the way of fitting to the incisive methods of the stage the elaborate exposition of the novel.

'Miss Elizabeth's Prisoner' is drawn from a novel, 'The Continental Dragoon,' by the author, with the assistance of Mr. Swete. It depicts some not wholly imaginary episodes of the American struggle for freedom after the assumption by Sir Henry Clinton of the chief British command. The scene is the neutral territory near New York, overrun in turns by both combatants, and the action depicts a species of duel between the loyalist châtelaine of the Philipse Manor House and a wounded American officer whom she is on the point of delivering to the English, which action, since he has at one time carried the English colours and has deserted to the Republicans, means "a long rope and a short shrift." Beginning in "the field of Mars," the contest is continued in that of Cupid, leading to a spirited drama built on conventional lines, some good situations, and exciting action. To this Mr. Lewis Waller did ample justice, while Miss Grace Lane played a heroine who had one or two traits of Diana Vernon. Neither very brilliant nor very ambitious is this work, but it seems to have taken a firm hold on the public.

After the favourable winds that attended "'Op o' me Thumb,' which was regarded as the *ballon d'essai* of Messrs. Fenn and Pryce, it was a disappointment to see the more important effort of the same authors collapse before leaving port. We understand that both are now being played together. The attitude of those who claim to be the arbiters of the fate of dramatic novelty was wholly hostile, and displayed a lamentable want of courtesy or gratitude. All the talent and energy of Mr. George Alexander, Mr. Vane Tempest, Miss Braithwaite, and Miss Forbes Robertson were powerless to stave off calamity. Since the action of the piece belongs to farce, it was indiscreet to class it as comedy, whether irresponsible or other. There seems, however, no justification for a condemnation so ruthless, except it were resentment at the injudicious zeal of friends, a more frequent cause of calamity than is always, or often, realized.

Dramatic Gossip.

The lecture on 'The Orestean Trilogy of Æschylus,' delivered by Mr. Sidney Lee before a crowded and representative house at the Memorial Lecture Room, Stratford-on-Avon, served incidentally as an introduction to the immediately forthcoming performance of the trilogy by Mr. Benson's company. Besides giving a short and luminous account of the conditions of the Attic stage in the time of the great tragedian, and relating the story of the action and the events from which it sprang, the lecturer supplied much information as to the few points of resemblance and the many points of difference between Æschylus and Shakspeare. That the English dramatist might have read the Greek plays in a Latin translation was conceded; that he stood under any obligation to them was disputed. When separately printed, as it will doubtless be, the lecture, which is full of instruction and suggestion, will be welcome to scholars and of great value to the general public.

The first direct step towards converting Sunday into a working day at the theatres has been

taken at the Court Theatre, where, at the performance of Congreve's 'Way of the World,' though no money, so far as we know, was taken at the door, the presence of theatrical reporters was invited. Some speculation is natural as to whether a step of the kind will pass unchallenged. The representation, chiefly by young actors, was of moderate interest.

Sir Henry Irving's first appearance since his return from America took place at Newcastle on Tuesday as Becket.

During the approaching season the 'Pelléas et Mélisande' of M. Maeterlinck will be played in London with Madame Bernhardt as Pelléas and Mrs. Patrick Campbell as Mélisande.

Sir Charles Wyndham and Miss Mary Moore have arranged to appear at the Lyceum Theatre, New York, in 'David Garrick.'

'My Lady of Rosedale' will be withdrawn from the New Theatre at the end of the month, and will be replaced on May 5th by 'Bride and Bridegroom,' a comedy by Mr. Arthur Law.

'The Sword of the King' has been withdrawn from Wyndham's Theatre, to which 'His Excellency the Governor' has been transferred with the cast assigned it at the Duke of York's.

The production at the Garrick of Mr. Gilbert's new comedy is fixed for May 3rd.

Mrs. Macklin, better known under her stage name of Blanche Henri, has not long survived her husband, who died less than a year ago. Born near Ross, Herefordshire, she made in 1870 her first appearance under Miss Fowler at the Charing Cross Theatre. Thence she went to the Haymarket, where during four years she supported Sothern in parts such as Rachel Grindrod in Byron's 'An English Gentleman' and Florence Trenchard in 'Our American Cousin.' She was subsequently seen at the Aquarium, the Court, the Prince of Wales's under the Bancroft management, and other houses, and created many parts, chiefly of secondary interest, in pieces by Taylor, Wills, and other dramatists. Miss Blanche Marian Henri, to give her her full acting name, had an agreeable and essentially feminine presence and style. Her recent appearances had been infrequent. Her death took place on the 9th inst.

Mr. Julian Russell Sturgis, whose death has been announced, was the author of 'Count Julian,' a tragedy, and of various libretti.

Actors and managers who resent hostile demonstrations on a first night are themselves in part responsible, since they sometimes endeavour to enlighten playgoers whose avowed purpose it is to take out of other hands the fate of pieces. This is a dangerous course to adopt, and hardens a few not always qualified critics in the sense of their responsibility and their importance. First-nighters are beginning to wield a powerful weapon. To them may be commended a conversation between Dinant and Cleremont in 'The Little French Lawyer' of Beaumont and Fletcher :—

Dinant. I care not.
I wear a sword.
Cleremont. And wear discretion with it
Or cast it off. Let that direct your arm,
'Tis madness else.

To Correspondents.—C. H. B.—T. O. R.—A. H.—R. C.—received.
M. D.—Many thanks.
C. B.—Certainly.
No notice can be taken of anonymous communications.

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There is a Head Master's House, with accommodation for 18 Boarders, for whom a fee of 45*l.* each per annum may be charged, and provision for 100 Pupils.

The stipend is made up of 150*l.* Endowment and a Capitation Fee of 3*l.* per annum

The Applicant, who must not be over 45 years of age, must be a Graduate of some University of the United Kingdom. No Applicant will be disqualified by reason of his being or not being in Holy Orders.

The Head Master will be expected to enter upon his duties at the September Term, 1904.

Applications, with not more than three Testimonials, should be sent to the Clerk not later than MAY 31, 1904.

JOHN W. DIXON, A.S.A.A., Clerk to the Governors.
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JOHN EDWARD LLOYD, M.A., Secretary and Registrar.
Bangor, April 25, 1904.

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PARIS: W. H. SMITH & SON, 248, Rue de Rivoli; and at the GALIGNANI LIBRARY, 224, Rue de Rivoli.

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The LECTURESHIP in LATIN will be VACANT at the END of this SESSION.—Applications must be sent by MAY 14 to the Secretary of the College, from whom all information may be obtained.

H. WALTON, Secretary.

UNIVERSITY of GLASGOW.
CHAIR OF GEOLOGY.

The UNIVERSITY COURT of the UNIVERSITY of GLASGOW will shortly proceed to the appointment of a PROFESSOR to occupy this newly instituted Chair.

The salary attached to the Chair is 600*l.*, or thereby, together with the income of the Honyman Gillespie Lectureship, which amounts at present to about 140*l.* per annum.

The appointment, which will date from October 1, 1904, will be made *ad vitam aut culpam*, and carries with it the right to a Pension on conditions prescribed by Ordinance.

Candidates should lodge twenty copies of their application and Testimonials with the undersigned on or before MAY 21, 1904.

ALAN E. CLAPPERTON, Secretary, Glasgow University Court.
91, West Regent Street, Glasgow.

WELSH INTERMEDIATE EDUCATION ACT, 1889.
CENTRAL WELSH BOARD.
APPOINTMENT OF ASSISTANT EXAMINER, 1904.

On MAY 20, 1904, the EXECUTIVE COMMITTEE of the CENTRAL WELSH BOARD will proceed to the appointment of an ASSISTANT EXAMINER in FRENCH.

Preference will be given to Candidates who have had experience in Secondary Teaching. Women will be equally eligible with Men.

Applications for further particulars as to duties and remuneration should reach the undersigned not later than SATURDAY, the 7th day of May.

OWEN OWEN, Chief Inspector.
Central Welsh Board Office, Cardiff, April 27, 1904.

SOUTHLANDS TRAINING COLLEGE for WOMEN, BATTERSEA.

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BOROUGH of LEWISHAM.
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Applications, in Candidate's own handwriting, to be made on printed forms to be obtained from the undersigned, accompanied by copies of not more than three recent Testimonials, which are to be sent in endorsed "Application—Sub-Librarian," on or before MAY 21, 1904.

The appointment will be made subject to the rules and regulations of the Council from time to time in force, and subject to medical examination.

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Lewisham Town Hall, Catford, S.E., April 26, 1904.

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> "This time Nine-and-forty years, I was a small infant few hours old, lying unconscious in your kind bosom; you piously rejoicing over me,—appointed to love me while life lasted to us both. What a time to look back, thro' so many days, marked all with faithful labour by you, with joy and sorrow!.....Your poor 'long sprawl of an ill-put-together thing,' as you once defined me, has grown up to be a distinct somewhat in this world; and his good Mother's toil and travail with him was not entirely in vain..... My ever-loved Mother, I salute you with my affection once more, and thank you for bringing me into this world, and for all your unwearied care over me there."

Other particularly welcome letters in this collection are some that passed between Carlyle and Sterling, Browning, Edward FitzGerald, Leigh Hunt, and other fellow-writers of his day. They show Carlyle in kindlier mood than do the snappish remarks about his contemporaries which he was in the habit of throwing off, and of which there are rather too many samples in the work before us. One is almost reminded of Voltaire's great man who was so great that nothing could please him. Carlyle's ill-natured comments are all the more to be regretted because undue importance is attached to them by many who accept them as authentic expressions of his estimate of the men he made fun of or mocked at, if not as correct accounts of the men themselves. Here is an epistle to Leigh Hunt, written in June, 1850, which shows the grumbler in a very different vein:—

> Dear Hunt—I have just finished your 'Autobiography,' which has been most pleasantly occupying all my leisure these three days; and you must permit me to write you a word upon it, out of the fulness of my heart, while the impulse is still fresh to thank you. This good Book, in every sense one of the *best* I have read this long while, has awakened many old thoughts, which never were extinct, or even properly *asleep*, but which (like so much else) have had to fall silent amid the tempests of an evil time,—Heaven mend it! A word from me, once more, I know, will not be unwelcome, while the world is talking of you. Well, I call this an excellent good Book; by far the best of the autobiographic kind I remember to have read in the English language; and indeed, except it be Boswell's of Johnson, I do not know where we have such a Picture drawn of a human Life as in these three volumes. A pious, ingenious, altogether *human* and worthy Book; imaging, with graceful honesty and free felicity, many interesting objects and persons on your life-path,—and imaging throughout, what is best of all, a gifted, gentle, patient and valiant human soul, as it buffets its way thro' the billows of time, and will not drown, tho' often in danger; *cannot* be drowned, but conquers, and leaves a track of radiance behind it: that, I think, comes out more clearly to me than in any other of your Books;—and that I can venture to assure you is the best of all results to realize in a Book or written record. In fact this Book has been like an exercise of *devotion* to me: I have not assisted at any sermon, liturgy or litany, this long while, that has had so *religious* an effect on me. Thanks in the name of all men. And believe along with me that this Book will be welcome to other generations as well as ours. And long may you live to write more Books for us; and may the evening sun be softer on you (and on me) than the morn sometimes was! Adieu dear Hunt (you must let me use this familiarity, for I am an old fellow too now as well as you). I have often thought of coming up to see you once more; and perhaps I shall one of these days (tho' horribly sick and lonely, and beset with spectral lions, go whitherward I may): but whether I do or not, believe forever in my regard. And so God bless you,—prays heartily T. Carlyle.

The ten illustrations include five interesting portraits of Carlyle (two being from Mr. Watts's and Whistler's paintings), together with one of his mother and one of Mrs. Carlyle. All but the frontispieces,

however, appear to have been indiscriminately jerked into the volumes, as they have no relation with the pages to which they are opposite.

Theodore Roosevelt: the Man and the Citizen. By Jacob A. Riis. (Hodder & Stoughton.)

Mr. Jacob Riis is, we believe, a Danish journalist in New York who has been a good deal associated with the difficult enforcement of the excellent State legislation within that city. He is, as we should say, concerned with social questions. He is also an uncertain writer, as we know by the perusal of two previous books of his which we have reviewed. He is at his best in the present volume, and we imagine that he must have improved remarkably in the course of his experience. The book now before us is full of what we should call most modern Americanisms; but the general effect is vivid and even brilliant.

It is clearly brought out, as it should be, that it was owing to the industry and energy of Roosevelt, when at the Admiralty of the United States, that the preparations for the war with Spain were as successful as it was afterwards discovered that they had been. We can hardly go with our author in his, not unnatural, praise of his hero for the introduction into the United States of something like what we know here as "Sir John Fisher's scheme." He begs the whole question when he writes:—

"Cadets now receive the same training; the American naval officer in the next war will be equally capable of commanding on deck and of mending a broken engine."

The whole dispute lies, of course, within the compass of this last sentence. The French, who are scientific enough in matters of education and of theoretical engineering, carefully considered and absolutely rejected a similar scheme, and deny that it is possible for such a system to produce the results expected from it in this country. The American scheme is not exactly the same, but such as it is, there are not wanting high authorities who declare to us that it has totally failed.

President Roosevelt is best known in France, and generally on the Continent—where, oddly enough, he is the only living American with a reputation—as a writer, and his philosophy and his history are greatly admired in French literary and academic circles, to the astonishment of those Englishmen who are admitted to them. In England, where his books and magazine articles are not especially esteemed, he has a high reputation as an organizer and a strong and just man. We doubt whether the episode of the Roughriders in the Cuban war makes greatly in this country for his popularity. There was, perhaps, a certain atmosphere of advertisement about that force, which arouses the wrath of the scoffer in society. We feel sure that Col. Roosevelt was not in the least responsible for that newspaper atmosphere which—against his will, as we believe—surrounded him. It was, as Mr. Riis says, the case that mounted rifles were an historic arm of the United States from the earliest days, and that they distinguished themselves both in the revolutionary war and in the war of 1812, while, as the Texan Rangers, in the war with Mexico, they became the heroes of the earliest volumes of Mayne Reid. Col. Roosevelt was in earnest in raising his regiment, and did good service with them. They fought, however, upon foot, for which their organization was not calculated, and the history of their successes may no doubt be somewhat discounted as imaginative journalism. The black cavalry, under the distinguished ex-rebel General Wheeler, probably did as well.

Of course it may be urged against this book, as against the President himself, that all that falls from him is of the Martin Farquhar Tupper type. Indeed, occasionally he seems fully to realize this himself, and to express it as well as it could be put:

"I know the very ordinary kind of man I am to fill this great office. I know that my ideals are commonplace. I can only insist upon them as fundamental, for they are that. Not in the least doing anything great, I can try, and I am trying, to do my duty on the level where I am put, and, so far as I can see the way, the whole of it."

No doubt, also, the style of President Roosevelt is of an exasperatingly "copybook" character, as he invariably prefers platitude to paradox, and seems to write over the top of every page "I am a good boy": "The American people are good boys." But then there is no denying the fact that he is a good boy, and that the American people are good boys—as nations go; and it must be noted to his credit that there is not the least suspicion of hypocrisy, or even cant, about him. Indeed certain verbal observations of President Roosevelt's have been couched in a form which has been made use of against him by the goody-goody; and for weeks after his four-in-hand was upset, with serious injury to his leg, the American papers were filled by gigantic headings which in one way or another professed to preface a relation of "What President Roosevelt said to the trolleyman"—that is, to the driver who ran into him. Just, however, as the memorable observation of an Australian statesman to an American reporter who expressed belief, couched in interrogative form, that he had landed in the United States to visit the Chicago Exhibition, which was telegraphed by the indignant reporter to Australia as a bombshell, improved the position of the statesman in his own country, where he has ever since been affectionately known as Sir "D.C." Dibbs—the initials standing for that of Chicago prefaced by a big, big D—so the horror of the expressions said to have been used by President Roosevelt to the trolleyman is pleasantly scored to his favour by great numbers of his fellow-citizens who had previously thought him a little too good for this world.

President Roosevelt suffers in the United States from the charge of "militarism." There can be no doubt that the United States, while she will continue to maintain an extended Monroe doctrine for the two Americas against the world, will also sooner or later take the somewhat inconsistent course of raising her voice in affairs of European or Asiatic concern; and it is, on the whole, right, and even necessary, as well as inevitable, that she should do so. President Roosevelt sees this, and he may have seen it in advance of the majority of the citizens of his country. He will only leave the greater name in the history of the United States if he is beaten upon the issue in his own day. As regards militarism itself, he has pleasantly chaffed the authors of the charge, for when they declared that he was working for war, he replied to the effect that it was hardly likely that he should allow war while he was "cooped up in the White House" and unable to take any part in it.

We do not quite understand the statement that it was an uncle of President Roosevelt who built the Alabama. In a family trial of one of the Roosevelt children for having left a dead rabbit for a whole day after its demise in the White House garden, the eldest brother, who seems to have presided over the court-martial and to have delivered a judgment worthy of Solomon, is styled "Judge-Advocate General." We are not aware if that functionary exists in the United States and presides over courts of any kind. The Judge-Advocate General of this country advises on courts-martial, but does not take part in them.

H. Taine, sa Vie et sa Correspondance: le Critique et le Philosophe, 1853–1870. Tome II. (Hachette & Cie.)

The first twenty years of Taine's life and correspondence formed the subject of the first volume of the work compiled by his widow, which was reviewed in No. 3902 of the *Athenæum*. In the second the results of his career during the succeeding seventeen are set forth in a most readable fashion. Sometimes Madame Taine is over-reticent, and effaces herself too much. The introduction to the series of letters between 1867 and 1869 contains the simple statement that during the winter of 1868 Taine met at M. Henri Lehmann's house the daughter of an artist who was M. Lehmann's intimate friend, and that on the 8th of the following June he married her. A note states that the artist's name was M. Alexandre Denuelle. To many readers this name may be unknown. But Madame Taine had as good reason to be proud of her father as of her husband. Her father shrank from publicity, yet in the world of letters and art his name was familiar and honoured. By profession he was an architect who confined himself to designing the internal ornamentation of buildings, and he was an acknowledged master of his art. His work was lucrative, and his daughter was an heiress. She brought to her husband the still more enviable dowry of a fine and highly cultured intellect and the capacity to admire and aid him in his work.

Before contracting this happy marriage Taine had many struggles. He worked very hard. Few among his most distinguished contemporaries were sounder and more profound scholars. All the prizes which could be won for proficiency in classical learning were obtained by him. Yet his thirst for knowledge was insatiable. In 1853, after taking his degree as Doctor of Letters, he became a student again, and followed courses of lectures in physiology and natural history with as keen curiosity as he could have done had he designed to qualify himself for a career of scientific research or practice as a doctor. He entered the

School of Medicine and acquired the art of dissection. He had written an essay on La Fontaine, which, when recast and revised, was classed among the most original of modern French books. Now he prepared an essay on Livy in the hope that it would be crowned by the Academy. In this case, as in others, his originality was his bane; the members of the Academy who sat in judgment could neither deny the writer's cleverness nor tolerate his apparent contempt for their cherished traditions. However, his superiority over all the other competitors being incontestable, the award was postponed till the following year. Taine modified some passages which had offended his judges, and they crowned his essay when presented to them again. In 1857 he gave to the world a volume of papers, which had appeared in the *Revue de l'Instruction Publique*, on 'The French Philosophers of the Nineteenth Century.' The leading members of the Academy, and M. Cousin in particular, were here treated with a severity to which they were unaccustomed, and in a style which made the book excellent reading to every one but themselves. Cousin had not approved of Livy being treated by Taine as an "oratorical historian," and he was horrified to find the same irreverent and most pungent writer disparage him by showing that he was but an "oratorical philosopher." However, the book gave Taine a place of note and power in the literature of his country.

Yet Taine, who lived for his work alone, as the great men of olden days did, had not the physical strength either of a Scaliger or a Bentley, or of a Mommsen who, after taxing his bodily and mental powers to the utmost, attained a great age. From youth up he was abstemious and industrious. The bohemian life in which many of his contemporaries revelled, and which Mürger made most attractive on paper, had not the slightest charm for him. His pleasure in life itself was but small. Writing, June, 1854, to his friend Suckau, who had complained of the wetness of the season, he said: "Rain resembles life, inasmuch as one despises, curses, and submits to it." Shortly before he had written to his mother:—

"Nobody is happy; yet, so long as we have no losses which touch our hearts, or monetary difficulties, we ought to make the best of life."

However, it required all Taine's stoicism to bear the loss of health which for several years incapacitated him for the study which was his delight, and even for earning by his pen the money which was necessary for his comfort. Having suffered from a malady of the throat, which almost deprived him of the power of speech, and from general debility, which hindered him from executing the work he had planned, he went in the spring of 1854 to Saint-Sauveur in the Pyrenees, on the advice of Dr. Guéneau de Mussy, who was a personal friend as well as a skilled physician. The springs at which he sought relief did him no service, and he returned home a sufferer. In the years 1855 and 1856 he drank the mineral waters of Eaux-Bonnes, with the result of deriving marked benefit and of not seriously suffering in later years from the malady which then rendered his life a burden. In view of meeting the cost which his first trip entailed, he arranged with Messrs. Hachette to prepare a guide-book to the Pyrenean watering-places. The manuscript which he delivered to them was so different from and superior to an ordinary guide-book that it was published in 1855 with the title of 'Voyage aux Eaux des Pyrénées.' Three years later a second edition, which was almost a new work, bore the title of 'Voyage aux Pyrénées,' while the third edition was illustrated by Doré. The work itself is one which all Taine's admirers class among his best. His widow has printed in this volume some 'Personal Notes' written by him in 1862, the first of which runs:—

"I have a French and Latin turn of mind, which consists in ranging ideas in regular and progressive order, after the manner of naturalists, and according to the rules of ideologists—in short, oratorically."

The work on the Pyrenees is a striking example of how much more capable a man Taine was than he fancied. It is filled with facts, and the facts are marshalled so as to lead to predetermined conclusions, but a vein of poetry runs through and gives value to the mass, as in the writings wherein Ruskin is at his best.

His success as a writer increased with each succeeding article or book, and then his health broke down in a more serious fashion. During the greater part of the time between 1857 and 1859, he read and wrote with extreme difficulty, and for days together he could not do either. On June 30th, 1859, he informed Suckau that he was rather better, being able to read for an hour daily; he pathetically added, "I am a steam engine that wants a boiler, and I am either rusting or rotting away." Madame Taine has refrained from adding—what ought to be made known to those who were unacquainted with her husband—that his fortitude in affliction was truly heroic. Few men whose intellectual powers were as great as his have ever surpassed him in genuine modesty. His ambition was to execute the task for which he considered himself to be qualified, yet he never murmured when his physical capacity for work fell short of his desire. This is the conclusion drawn from the outpourings made to his friends in his darkest hours.

Edmond About, his comrade in early education and his friend till death, did not equal him in scholarship and general aptitude. Taine says of him, in a letter to his mother in 1853:—

"I wish we had the light-heartedness, the vigour, the hopefulness, which prevail in About and his family. He always looks at the bright side of things, and is always ready for anything. We are much weaker instruments, giving out a note of sadness at times. He is a competitor at the Academy for another subject than mine: he gives me every encouragement, and he would inspire me with hope if I were devoid of it."

Writing to Madame Letorsay, in 1854, about his Pyrenean journey, Taine laments, without just cause, his inability to write a good descriptive style, adding:—

"My comrade About is more fortunate than I am. The output of his mind is *marketable*. He is a man of the world, and a conversationalist, and thus he can interest all readers. I am but fitted to address a few bookworms in France and Germany who concern themselves with idea-grinding."

Four years later, Taine tells Suckau that About is in Italy, that he has made much money by his drama entitled 'Germaine,' that he spends it freely and keeps open table twice a week. He adds, with perfect truth, that 'Maître Pierre' is very fine, and that it is About's best work since his 'Roi des Montagnes.' While About's writings were deservedly popular and far more remunerative than Taine's, his brilliancy has not sufficed to give his work that immortality which Taine's have won.

References to Taine's famous contemporaries are frequent in this volume, and are always of value. From his letters we learn much about himself, not the least interesting information being the impression made by his visits to England, which supplements what is printed in his 'Notes sur l'Angleterre.' An uncle who had lived in America brought back to France several English books, which Taine learnt to read when a boy. In later years he pursued his studies in English literature, and he wrote many articles on the subject. He first visited England in June, 1860, to read the books which he could not find at home and see the country itself. He found in the library of the Athenæum Club and in the British Museum ample material, and during a second visit, two years later, he made a copy of a work by an old English writer which he had not found in any Paris library. After spending several weeks in England, he wrote to Suckau, saying that the notions he had derived from English books had been confirmed by observation on the spot, adding:—

"The principal point, and almost the single one, which I must correct, is the belief that the English are stuck-up and disobliging. None could be more obliging than they."

The last phrase is elaborated in a letter to M. Guillaume Guizot from Manchester, dated July 15th, 1860, with reference to an article in the *Journal des Débats*:—

"You write about English stiffness in your article. I gather that you think every Englishman moves in a sort of fence which cuts him off from his neighbours. Well, for my part, I have found Englishmen as affable and accessible as Frenchmen. I do not speak of those to whom you have given me introductions. Good breeding and the desire to be agreeable to you might make them amiable to me. But I have experienced the like disposition among all classes. Neither have I found them more melancholy than the French; they are undoubtedly quite as polite. On the whole, they appear to have stronger nerves than we have, and to be less emotional, to delight in coarser pleasures and physical enjoyments. But the *Merry England* of which sixteenth-century authors write still endures, and we are mistaken in supposing that business and Protestantism have submerged it."

The volume includes copious particulars about Sainte-Beuve, Renan, and Flaubert. Readers of the 'Memoirs' of the brothers Goncourt may remember what is written in them about the dinners at Magny's restaurant, at which the most notable men of the day assembled at intervals, with Sainte-Beuve in the chair. According to Madame Taine, her husband said that if those present at the dinners had talked the platitudes attributed to them, neither his friends nor himself would have been present thrice

It is the simple truth to add that Taine had singular good fortune in his choice of a wife. Madame Taine displays as judicious and touching devotion to his memory as she did to himself during his life.

Asser's Life of King Alfred. Edited, with Introduction and Commentary, by W. H. Stevenson. (Oxford, Clarendon Press.)

At the time when a somewhat fierce controversy was being waged in the columns of the *Athenæum* (1876–7) as to the authenticity of Asser's 'Life of Alfred,' the opinion was expressed that a new and critical edition of the 'Vita' was much to be desired. After the lapse of a quarter of a century that wish has been fulfilled. It is not to be expected that all students of Alfred and his times will be in entire accord with all Mr. Stevenson's conclusions or comments, but no scholar can fail to appreciate the fair-mindedness and the literary acumen shown in these 500 pages. In short, the whole book affords a fine example of modern English scholarship. Some apology is made in the preface for the length of the annotation, and for what some may regard as unnecessary details; but Mr. Stevenson is quite right when he says that

"I have preferred laying myself open to this charge rather than put forward definite assertions where the evidence at our command precludes hard-and-fast conclusions."

We are assured—and the care expended on the task, as well as the modesty of the expressions used, go far to support this statement—that the work was approached without any bias for or against the authenticity of the 'Life,' and with the simple desire to subject every portion of it to as searching an examination as the knowledge and critical powers of the writer would permit.

The position of affairs when Mr. Stevenson began his task may be thus very briefly stated. Asser's 'Life of Alfred' was first edited by Archbishop Parker in 1574. He used for the purpose a manuscript which afterwards formed part of the great Cotton Collection (Otho A. xii.), but which was almost destroyed in the fire of 1731. He interpolated, however, certain passages from a pseudo-Asser. Camden reproduced Parker's edition in 1603, inserting the celebrated forgery (the origin of which is unknown) as to the ancient foundation of Oxford University. In 1722 Wise again edited the 'Life' from the old manuscript, and gave an engraved copy of one of the pages. So far as palæographical experts are concerned, this particular page (if one may assume the engraving to be fairly correct) is pronounced to be *circa* A.D. 1000; that was the date assigned to it by the British Museum authorities at the time of the recent Alfred Exhibition. Wise refers to other manuscript copies of the 'Life,' all of sixteenth-century date. The most valuable of these is the one at Corpus Christi College, Cambridge, for it is the copy of the unique MS. ruined in 1731, which was used for the press by Archbishop Parker, with the insertions from the 'Annals of St. Neots.' A second transcript is at the British Museum (Cott. MSS., Otho A. xii.*), and was apparently written soon after the appearance of Parker's edition. A third, termed the Arundel transcript, also in a late sixteenth-century hand, is now in the University Library, Cambridge, having been purchased at the Frere sale in 1896; it has a close affinity to the British Museum transcript. The last edition of the 'Vita' was that of Henry Petrie in the 'Monumenta' of British history, which appeared in 1848; the text of this edition was but a reprint of Wise's, but the transcripts and the 'Annals of St. Neots' were collated. Three translations were respectively published in the years 1848, 1854, and 1900.

The authenticity of the 'Life' was first seriously attacked by Thomas Wright in 1841. By a curious coincidence Wright was engaged, at this very period, in strenuously defending the authenticity of "the absurd forgery" 'De Situ Britanniæ,' which had been fathered upon Richard of Cirencester. His various contentions are subjected to a minute analysis and destructive process of criticism at the hands of Mr. Stevenson. In 1876-7 Mr. (now Sir) Henry Howorth contributed a long series of articles to the *Athenæum*, wherein he restated Wright's arguments "in a much more vehement manner," adding thereto certain new points of adverse criticism. Sir Henry Howorth was then, as now, possessed of a strenuousness of style which carried conviction to not a few of his readers. His assertions were made with such exceeding confidence that they have doubtless caused many a subsequent writer, who had not examined the question for himself, quietly to assume that Asser's life was, to say the least, of most doubtful authenticity. In the first article Sir Henry Howorth styled the life "one of the most fly-blown and suspicious works quoted by historians," and stated that there were "overwhelming objections to its authenticity." As the articles proceeded his assurance increased. Asser is denounced as "a worthless authority," who may be "safely erased from the list of authorities on early English history." Finally, the conclusion was definitely reached (September 8th, 1877) that "the life of Alfred which goes by the name of Asser was not written by Asser nor by any contemporary of the great king."

Mr. Stevenson has done well in following up in detail the arguments of these two disbelievers. Nor does he go too far in speaking of the "amazing carelessness" that has been shown by those who have attacked the genuineness of the 'Life.'

By far the most important point in the new matter brought forward by Sir Henry Howorth was the statement that Mr. (now Sir Edward) Thompson had

"examined the fragments of the MS. [the unique burnt MS.], which have been rebound, and he authorized me to say that it is written in two distinct hands, one of the eleventh and the other of the twelfth century, and that no portion of it is so early as the tenth."

This statement actually misled so careful a scholar as the late Henry Bradshaw, who made reference to these non-existing fragments of the 'Life' in his 'Collected Papers.' The fact is that not a scrap of the 'Life' is extant. Sir E. M. Thompson has now informed Mr. Stevenson that he was misled into making the statement on which the main argument as to the composite character of the life was built by assuming, apparently, that the whole of the old Otho A. xii. related to the same matter. It is strange that Sir Henry Howorth never took the trouble, when he was writing his attacks at such great length, to examine for himself what he imagined to be extant fragments of the original manuscript. As so much turns upon this point, Mr. Stevenson might well have dwelt a little longer over the matter, and shown what is the true nature of the tiny fragments of the burnt volume, which are now carefully remounted, and in several places still legible. That the fragments are of two different dates and refer to two different subjects is evident even to a novice: the one is a part of Æthelweard's chronicle, and the other is a Vita Sanctorum, of which the passion of St. Ursula is one of the most legible portions. But, even if these fragments of two different dates had been the life of Alfred, Sir Henry's deductions would have been of little weight with Mr. Stevenson, for it is his contention, as well as that of other competent critics, that the old manuscript life burnt in 1731 was itself an ancient copy, and not the author's autograph.

The arguments from the internal evidence in the 'Life' are set forth with much precision. The author's knowledge of Wales is fully in accord with his character as a Welshman. The chapter wherein he accurately mentions the Welsh kings of his times bears strong evidence of the authenticity of the work; for it is difficult to imagine a twelfth-century English forger writing such an account without making some grievous blunders. Prof. Rhys has examined the Welsh terms for Mr. Stevenson, and conceives that words of such unmistakably pure Welsh could by no possibility have been forged in England in the twelfth century. The professor dates these forms from about the middle of the ninth to the tenth century. Further evidence of the Welsh origin of the author is to be found in the Welsh names given by him to English places.

The long introduction, consisting of ninety-two closely reasoned short sections or paragraphs, is followed by a critical collated version of the actual text of the 'Vita.' To this succeeds an excellent introduction to the 'Annals of St. Neots,' with an edition of the text, which has not, we believe, been fully set forth since Thomas Gale produced it, in 1691, from the Trinity College, Oxford, MS., in his 'Quindecim Scriptores.' It is to these annals that we are indebted for the undying story of Alfred and the cakes.

The notes, which take up about 200 pages, are of genuine value, and give continuous evidence of careful and wide reading. They throw great light on almost every subject bearing on the times of Alfred, as well as on the particular incidents mentioned in the text. The excursus as to the confusion of the ceremony of creation as consul with that of hallowing as king clears up most of the difficulties surrounding the account of the young Alfred's visit to Rome.

The broad result of Mr. Stevenson's undertaking, to which he has devoted a considerable portion of his time for several years, is that the genuineness of Asser's 'Life of Alfred' has been now placed on a sound basis, as the result of con-

tinuous and minute criticism. From that position no mere repetition of old arguments, however dressed up, will avail to shake it. If it is to be assailed anew, fresh points of attack will have to be discovered. The following is Mr. Stevenson's own summary of the issue of his labours :—

"The net result has been to convince me that, although there may be no very definite proof that the work was written by Bishop Asser in the lifetime of King Alfred, there is no anachronism or other proof that it is a spurious compilation of later date. The serious charges brought against its authenticity break down altogether under examination, while there remain several features that point with varying strength to the conclusion that it is, despite its difficulties and corruption, really a work of the time it purports to be. This result is confirmed by the important corroboration of some of its statements by contemporary Frankish chroniclers. Thus the profession of belief in its authenticity by such eminent historians as Kemble, Pauli, Stubbs, and Freeman agrees with my own conclusions."

NEW NOVELS.

The Sanyasi. By F. E. Penny. (Chatto & Windus.)

This is an excellent tale of India, in which life in Madras is fully dealt with, and some entertaining descriptions of Ceylon pearl fisheries are included. Mrs. Penny is not a careful writer, but she appears to have the root of the story-telling art in her. Want of care makes this book unequal, so far as the writing is concerned, but its interest is pretty well sustained throughout, and in parts it reaches a high level. If the author would ascertain in one minute what we mean by the inequality of her writing, she might refer to pp. 6 and 7, and read over the conversation between the heroine and the horse-dealer. It is a very poor, lifeless piece of work, full of the most irritating of catch phrases. Everything is said "with a bright smile," or "with slightly heightened colour," or with something else equally gratuitous and banal. These two characters are, however, reasonably conceived, and, given half a chance, would live for the reader at once, as they do later on in the book. Miggle, the butler, is admirable and lifelike. The whole story is both amusing and interesting. The author has realized that it is not the East pure and simple, but the East as viewed by Western eyes, that is interesting to Western readers.

Conjuror's House. By Stewart Edward White. (Methuen & Co.)

This story is remarkable chiefly for the allegation made in it against the Hudson's Bay Company. If the hero is to be believed, the Company's anxiety to keep a monopoly leads them or their agents to take a short way with free traders. If a rival trader can be caught, he is taken six hundred miles from civilization, his rifle is taken from him, and he is given a small parcel of provisions and sent off upon what is euphemistically called "La Longue Traverse," to be killed by Indians or to die of starvation. No one is to blame, it seems; no one is supposed to know that such things happen; but still it is asserted that every one about Hudson's Bay has heard of "La Longue Traverse." The book is also remarkable for its freshness. The author has found something new in the way of scenery and detail for a novel, and he has used his materials very well.

The Disappearance of Dick. By W. B. Harris. (Blackwood & Sons.)

Dick was the son of an English colonel stationed in Gibraltar. He went out sailing in the Straits one afternoon with an old Spanish servant of the family, and as a storm arose that evening and neither the yawl nor any of its occupants returned, it was naturally assumed that boat and crew had been lost. As a fact, the yawl had been driven for shelter into a little land-locked cove on the Riff coast of Morocco. There the indiscretion of one of the hands in striking a match betrayed their presence to some Riffians ashore; the party were captured, their yawl scuttled, and themselves taken into slavery, as many hundreds of Christians before them have been enslaved on that forbidding coast. Dick lived for some time in a Riff village, where he was beloved by a little Moorish maiden of nine or ten years, and eventually he took part in the defence of the mountain villages against Shareefian troops sent to "eat up" that district, as the Moorish phrase runs, for non-payment of taxes. He then became a prisoner of war, and in the Shareefian camp had the good luck to save the Sultan from assassination. As a reward he got his liberty, and with the old Spanish servant and the little Riffian girl, who was allowed to accompany him, was escorted to the coast, and shipped off with many presents to Gibraltar, Christendom, and safety. There are few Englishmen living who can write of Morocco with greater knowledge than Mr. Walter Harris, and it may well be that his experiences of last year, when he himself suffered a brief captivity among the tribesmen of the hills near Tangier, have served him in the preparation of this simply told tale.

The Town's Verdict. By Ethel F. Heddle. (Blackie & Son.)

Miss Heddle has already introduced her readers to the Scotch academic town of St. Rule's, in which the scene of her latest story is laid. It seems hardly credible that the whole town and university, including the Principal, who should have known better, and the girl who loved him and who should have known best, could all have been so ready to believe that Coll M'Lean, a student of peculiarly blameless character, had been guilty of throwing a fellow-student, however undeserving, over the cliff. Yet so they did, only poor simple "Chronic" keeping faith in his friend, until the unexpected reappearance of "Black Meg" proved the folly of their verdict. In the same way Col. Seton believed the worst of his old friend Major Brewster, until after many years he was confronted with the truth. The scenes of Scotch provincial and academic life are well described, but in the character-drawing there is a certain absence of light and shade. Sybilla is too wholly a minx to be convincing, and Jean has too little belief in her lover to be entirely attractive as a heroine.

Miss Arnott's Marriage. By Richard Marsh. (Long.)

This story opens with a bang: "Robert Champion, you are sentenced to twelve months' hard labour." His young wife was in court; but her feelings were not those that are *de rigueur* in convicts' wives: "If he had been sentenced to be hung, her dominant sensation would have been one of relief." On returning to the poor lodging which she had taken (under her maiden name) she finds herself heiress to 100,000*l.* a year. This increases the horror of the situation, for the world claims her, and men want to marry Miss Arnott. By-and-by the particularly objectionable animal whom she had been tricked into marrying reappears, a day before his time, to claim her and hers for his own. They meet in a wood at midnight, and there is a murder, which, although various people seem in danger of hanging for it, most imminently the heroine, is yet the beginning of happy times for everybody.

The King's Beadle. By J. W. Payne. (Foulis.)

Hope springs eternal in the reviewer's breast, and it is always with something of a thrill that he picks up a book if its author's name be unfamiliar. And this proves an incorrigible optimism that many disappointments cannot altogether quench. The present book must, with regret, be placed among the majority—the disappointments. It is an example of a commonplace error among the amateurs of the pen. This error lies in the belief that for the production of an historical tale all that is needed is a little research among old papers and books, and that when one has secured a sheaf of genuine notes upon old customs, fashions, and beliefs, combined with a working knowledge of dates and historical events, one is sufficiently equipped. There could not be a greater mistake. The corner-stone of the fabric is still to seek, as it is in 'The King's Beadle.' That corner-stone is imagination, directed by a knowledge not of history, but of human nature, which is much the same in all times. Mr. Payne's story is of Scotland in the middle of the seventeenth century, and his "local colour" is sound. He appears to have sought his material diligently, and gathered it into a neat and orderly pile. That pile is his book. It is still far from the stage of being a story; the breath of life is not in it. Its "henchmen" are invariably "trusty," its "tenants" are always "kindly," even three times to the page; but they are no more alive than an Egyptian mummy.

BOOKS ON IRELAND.

Studies in Irish History, 1649-1775. Edited by R. Barry O'Brien. (Dublin, Browne & Nolan.)

Ireland's Renaissance. By R. J. Smith. (Dublin, Hodges & Figgis.)

The former of these books professes to be history, but contains mere politics. It professes to give an account in separate essays, by separate authors, of what happened in Ireland from the time of Cromwell to that of Grattan. The earlier part only is fully treated, the last essay, 'After Limerick,' being the

usual rehearsal of the horrors of the penal laws and the mercantile oppression of Ireland by English legislation. The book is the production of the Irish Literary Society of London, which evidently preaches Nationalistic politics under the guise of literature. It is obvious enough that had any one proposed an essay or lecture on the English side of the quarrel, it would not have been accepted. And yet how interesting would have been two strongly contrasted essays on the same period! That is actually what Mr. R. J. Smith proposes in his book of remedies —to print rival historians in parallel columns for the young, that they may learn both sides of a great dispute. The Irish Literary Society of London has no such broad views.

The volume opens with an address from no less a personage than Sir Wm. Butler, whose pen is as good as his sword. There is no better writer in the British army. The concluding chapters of his 'Life of Sir G. Colley' are a literary performance of the highest quality. We regret that the present essay is of a different order; it is on the level of the verdict of the Tipperary peasant who described the place in which Cromwell was now to be found as the place "where he could light his pipe with the end of his finger, if he liked." To Sir Wm. Butler he is merely a vulgar hypocrite, full of falsehood and cruelty, and working the whole Puritan party as a band of plunderers, who, under pretence of religion, thought of nothing but confiscating other people's property. Not even the military qualities of the Protector receive one word of commendation. If Sir Wm. Butler thinks that the great Puritan party in English history was led to victory by a mere selfish and lying hypocrite—if he thinks the Ironsides who won the victories were mere bandits fighting for plunder—he is not worth one word of criticism. His account of the cruel massacre of the Irish soldiers and prisoners at Drogheda is in fact correct, but not one word of the true explanation is added. In the first place, Cromwell lived in an age when the extremest severities in war were thought justifiable. Tilly's sack of Magdeburg and Alva's of Haarlem were just as horrible; but in those days both the life and the property of the vanquished were at the disposal of the victor. In the next place, time was vital to the Protector. A prolonged campaign in Ireland would have been the ruin of his cause in England. The war, therefore, must be finished at all costs, and not protracted, as some wars have been, by lenity towards the vanquished. It is moreover a matter of argument whether Cromwell's trenchant measures did not cost far fewer Irish lives than would have been lost in a prolonged campaign, especially when one considers the non-combatants, who must have been harried and starved by both armies. Lastly, Cromwell believed that he was avenging upon the Irish army a most cruel massacre (of 1641), in which hundreds—possibly thousands—of women and children were driven from their homes in winter to die of exposure and want before they could reach any place of refuge. Without stating these things the history of the massacre is not complete, and even misleading. Beside these grave faults the placing of Oxmantown on the south of the Liffey, and the curious account of a veteran (Sir A. Ashton) complaining of the active treason of his grandmother, are not worth mentioning. We will only add that the old fable of thousands of Irish girls being sent out into the worst kind of slavery in the West Indies is paraded again (from Prendergast) in spite of its refutation by S. R. Gardiner. The exportation was proposed and authorized, but never carried out.

Then follow two essays by Mr. Philip Wilson of a much more respectable character. They discuss the perplexities of Charles II., succeeding to the rule of confiscated Ireland, and distraught between the just claims of the dispossessed natives and the practical necessity of not dispossessing the English adventurers. It was the old difficulty felt in Greek politics when an exiled party were restored, and found their houses and lands sold to new occupiers, who had a title from the State. Charles II. temporized, and adjourned a final decision, though he had passed his Act of Settlement, which is the title to most properties in Ireland to this day. When James II. succeeded, with Richard Talbot (Earl of Tyrconnel) to advise him, there was no more temporizing. The Act of Settlement was to be undone, directly or indirectly; the corporations, and also the magistracy and the bench, to be infused with Catholics. It was on a great scale what Mr. John Morley did for the Irish magistracy a few years ago. But all this was not enough without a retransfer of the landed property back to the alleged Catholic owners, and for this purpose was passed the scandalous Act of Attainder of some 2,400 bishops, noblemen, and gentlemen, with a possibility of pardon from the king only for three months, after which time they forfeited absolutely both life and property. All this is honestly told by Mr. Wilson. But he glozes over the most infamous feature in the transaction. The names of the victims in this monstrous proscription were kept secret, so as to preclude timely flight or pardon. They were only ascertained by Mr. Coghlan, M.P. for Trinity College, who found them under pretence of a legal search, and copied them out. The whole Act was long afterwards printed in King's 'State of the Irish Protestants'—a most astounding document. Mr. Wilson's defence is that the passing of the Act was known to the *London Gazette* in a few days. But it was not known officially, and in any case the names of those attainted were not made known. That is the whole point at issue. We pass on to Ireland's renaissance.

Mr. R. J. Smith does not suffer from any undue bashfulness. He gives us the panacea for all the wrongs and woes of Ireland, which he rightly traces, in our day at least, to the moral faults and defects of the Irish people. If the force of heredity were not there as an adequate excuse, the modern Nationalists would, indeed, be of all men the most signally unpatriotic. For they keep parading the past woes of Ireland in order to prevent her from obtaining the present benefits which lie within her reach — nay, rather, which are thrust upon her by repentant England. If, for example, any rent-paying peasantry in Europe were offered the terms of Mr. Wyndham's Land Bill, their astonishment at such an offer would not delay their acceptance of it for a moment.

At the outset of our reading we felt that Mr. Smith's lectures to the Irish people upon their shortcomings were rather too matter-of-fact and didactic, and decidedly wanting in a sense of humour :—

> "Cardinal Newman's letter to the Duke of Norfolk on Papal Infallibility is an example of criticism of the highest order. It is in imitation of his style of criticism that I am writing this book. He faces ugly facts; so will I. He refers to them with pain; so do I. He is only as unpleasant as the necessity of his object requires; I hope to be the same."

We need not tell our readers that the contrasts between Newman and Mr. Smith are nevertheless more striking than the resemblances. Still the further perusal of his book will tend to increase the reader's respect for him and wish that the Irish public would indeed ponder what he has to say. The cardinal fact from which he starts is that first declared by Prof. Mahaffy two years ago in his warning article, 'The Romanization of Ireland,' in the *Nineteenth Century*. Mr. Gerald Balfour, by his Local Government Act, has put the whole country under Roman Catholic, instead of Protestant, control. Not only have the Catholics now all the local patronage in their hands, but Catholic societies are drawing up lists of the business houses in Dublin and elsewhere, with the number of Catholics employed, and recommending that, if these are not the overwhelming majority of the staff, such houses should be boycotted. Presently no poor Protestant will be allowed to earn a day's wage from a Catholic employer. These are things which Mr. Smith sees coming, and against which he employs all his eloquence. He protests against his countrymen being led by party papers, which conceal or distort all truths damaging to their party. He protests against their submitting blindly to their "hierarchy," who on matters of education, for example, are not speaking *ex cathedrâ*, and have no authority beyond that of lay advisers. He sees clearly that the new Irish democracy has been given political supremacy without the spiritual enlightenment absolutely necessary to prevent stupid mistakes and vulgar tyranny. He knows his facts very well, and has evidently thought long and seriously upon Irish affairs. The only blatant blunder in his book is the statement that "Ireland can never be a very rich or prosperous country. Irish loyal Home Rulers know how poor their country is; they know how she is becoming a palsied and depopulated country," &c. They know nothing of the kind. Here Mr. Smith has been deluded by the Nationalist press in the very way he himself exposes. Ireland is really a very rich nation. The accumulated savings of three and three-quarter millions of people are actually about fifty million pounds sterling. The shares in every respectable bank are consequently at double or treble their original value in the market. Is it not, therefore, ridiculous to call such a nation poor? But it *is* true that this enormous sum is not invested in Irish industries, because in that country an intelligent notion of business and an independence from evil influences have not been yet attained by the mass of the people. If any idle or drunken workmen are dismissed, there is a strike for their reinstatement. The people will boycott their best friend and employer, if the parish priest denounces him from the altar. It is this absurdity in their business habits which prevents the mass of Irish Catholics from utilizing the enormous capital lying in the banks, which is now lent or invested in non-Irish "securities." This correction of Mr. Smith's admission will only help to strengthen his case. If the money is actually there, and is not available on account of the want of confidence in Irish labour and Irish diligence, how crying is the want of better education! And yet the Irish bishops set their faces against any education of which they have not themselves complete control.

We are not politicians, and we are not arguing this question with or against anybody. But we hope that such books as that before us will be largely read, and that faults of style or taste will not be permitted to mar their usefulness.

Ireland under English Rule, by Thomas A. Emmet (Putnam), is a work consisting mainly of extracts from histories, Blue-books, and newspaper articles, and intended to prove, we presume, to the Irish-American public that it has been the deliberate and consistent policy of the English Government, from Henry II. to Edward VII., to depress, plunder, and torment Ireland. The author tells us he had great difficulty in finding a publisher; we are surprised that he ever succeeded. It is stated on the cover that he has endeavoured to be impartial; but never in the course of our reviewing have we met with so disastrous a failure. Ireland has had many just causes of complaint against England, and a temperate enumera-

tion of them would be a melancholy task, very inexpedient at the present time, when sensible men of both nations are striving to heal the wounds of the past. But Dr. Emmet's book, unless it be intended to raise money among the most ignorant American-Irish for the purpose of feeding agitation, can have little effect except to excite contempt or ridicule. It is enough for us to exhibit the accuracy and fairness of this performance by a series of extracts, which speak for themselves: "Phœnix, the brother of Cadmus, was King of Scythia and ancestor of the Milesians of Spain who came to Ireland, and brought with them the Irish alphabet." At the time of the invasion of Henry II. Ireland was full of colleges and of learned and enlightened men, who had sent missionaries all over Europe (which may be true for the seventh and eighth centuries), "and *it is believed, if the truth could be established*, that England's first university of Oxford had thus its origin." "A Norse navigator, who landed in North America in the beginning of the eleventh century, found the people speaking Irish." So much for Dr. Emmet's archæology. We are then told that all this learning was ruined by Henry II. and his successors, though presently we hear that

"for some four hundred years after this time English authority was confined entirely to the Pale—a limited tract of country extending from Dublin to the south-west [*sic*]. But the whole island was kept in constant turmoil from the attacks of the English in their quest of plunder."

Not one word about Irish universities and colleges, or about Irish chieftains and their disputes! The violences and injustices of "Thomas, Earl of Strafford, *afterwards Lord Wentworth*," are then described. But we had almost passed by the account of Trinity College in the second volume. Here we find that

"Trinity College, Dublin, was established *by the Catholics during the reign of Henry VIII.* [before his apostasy]. During Elizabeth's reign Trinity College was seized from the Catholics and most liberally endowed with Catholic confiscated property."

Then comes:—

"Within a few years past a university has been established by the Government in the north, and another in the west of Ireland, one for the Presbyterians, and *another for the Methodists*; and both liberally endowed with money raised on Irish taxation. Yet the Catholics," &c.

"The propriety was admitted without question that the Presbyterians and Methodists could not be expected to conform to the course at Trinity College, Dublin, under the Church of England, yet the Catholics," &c.

Verily a new contribution to the Irish University question: "Risum teneatis, amici"! We conclude with a little florilegium on the present state of the country:—

"The spirit of conciliation is unknown to the English official in Ireland. The excessive number of troops and constabulary force in the country are chiefly employed to create disorder, to furnish testimony when necessary by perjury or for packing the jury box."

Speaking of the excessive number and pay of the Supreme Court judges, in which allegation there is much truth, the author adds, "And they are all politicians, truculent, abusive, and tyrannical." What a tit-bit for Lord Ashbourne and his grave colleagues! But the climax is the description of Mr. Balfour's last Coercion Act, "when throughout Ireland as peaceful a condition existed as ever exists in that unhappy country":—

"In a few days, *as he intended*, the whole country was thrown into a state of turmoil by the suspension of all law but the brutal promptings of the Government officials. At no time, in the absence of war and pestilence, did the Irish people suffer more than during this period. Innocent persons were murdered, shot down, and kicked to death by the brutal police and soldiers without even reprimand from those in command. An unknown number of men, women, boys, and girls were unjustly imprisoned, often simply to gratify private malice. They were starved, in several instances stript naked in the depth of winter," &c.

Ending, "Those who suffered most have complained the least, being too proud to gratify the Government officials."

Yet all this time, as we can testify from personal knowledge, that brutal tyrant, Mr. Balfour, was not only travelling about Ireland in perfect security, but even enjoying among the poor people the greatest popularity. Such are the astonishing contrasts between the Ireland of reality and the Ireland which Dr. Emmet has found in the columns of the Irish-American press.

We pass to a very different and yet kindred work. *Lady Anne's Walk*, by Miss Eleanor Alexander (Arnold), is a little book of delicate and cultivated gossip about the Archiepiscopal Palace and the Cathedral at Armagh, in the days when Lady Anne Beresford kept house for her magnificent brother, Lord John George, the last and most dignified of the ecclesiastical princes of Ireland. No man kept greater state, not only in Armagh, but also in London, where his black-and-gold liveries were well known. Commanding a fortune, official and private, of some 20,000*l*. a year, long before the days of modern millionaires, unmarried, and far above any temptation to vicious extravagance, this princely man has left memories about Armagh which will last all the longer through future generations because the days of archiepiscopal splendour are gone never to return. There is, indeed, a melancholy appropriateness in the collection of these memoirs by Miss Alexander, whose father dates his episcopacy from the old *régime*, and who is the last Primate likely to fill the place with a dignity worthy of its great traditions; for his literary and social pre-eminence indemnifies him in public esteem for the loss of title and income. Since Disestablishment, at which moment another princely Beresford was Primate, worthy and pious men have been appointed, and in the future other worthy and pious men will be appointed, but they will not be Primates in the sense of Lord John George or Marcus Beresford, or of Dr. Alexander.

To judge from this volume, the present Primate's social gifts have descended upon his daughter, for nothing can be more agreeable, and indeed artistic, than the easy flow of conversation with which she carries us to and fro from St. Patrick to the Beresfords, from St. Brigid to Lady Anne. She loves the legends and traditions which still linger about the see of St. Patrick, and we feel that the hard northern Protestant, now typical of Armagh, is not to her so congenial as the old Irish remnant which still peoples the north all through the Ulster Plantation; for bishops and colleges were allowed to let land to the existing Irish tenants, and so the land of the sees, and that of Trinity College, are still full of the descendants of O'Neill's subjects. An invasion of insolent motor-car grandees to spend an hour in the cathedral city is narrated with delightful humour. We are almost tempted to quote in full her description of the attendant lady, the modern parasite, whose life consists in hanging on to the rich and the great, and making herself useful or agreeable at the cost of all individuality and dignity. But this interlude only expresses the usual attitude of the modern English visitor. Miss Alexander represents in all her pleasant talk the very best that the old Anglo-Irish society has accomplished for Ireland. However Nationalists may fume and rave, the English who really settled in Ireland, and made their Irish possessions their real home — these represent what is best and greatest in the country. Many of them have been patriots even to the point of leading insurrections against England; all of them, and not least the Beresfords in their three centuries of Irish life, have developed qualities distinct from those of the English type, talents which have more than once dominated the English nation. To repudiate these splendid mongrels as not Irish is as silly as it would be to repudiate the Celts, because they once came to replace the primitive pre-Aryan population of the land.

Miss Alexander's book is very slight and does not profess any learning; it nevertheless reproduces the atmosphere in which she lives, and in which the Protestants of Armagh have lived for generations, far more vividly than strings of selected quotations. The day is approaching when the gentler sort of these Protestants will have left the country; their houses will be occupied by farmers and shopkeepers, who will make more money, but who will be long before they learn how to spend it. The established clergy of the Irish Church who employed Roman Catholic labour, gave in charity to Roman Catholics, and even made their wills for them without claiming a share for their Church, are gone; they are replaced by a more active, and perhaps more pious generation, but can any one who knew Ireland forty years ago help regretting the grievous social decadence of the new order?

OUR LIBRARY TABLE.

Dr. G. R. Parkin, who is a most able writer on colonial affairs—with whom, however, we do not fully agree—contributes an excellent preface to a volume published by Mr. Arthur Humphreys under the title *Problems of Empire*, and containing a contradictory bundle of 'Papers and Addresses by the Hon. T. A. Brassey.' Mr. Brassey appears to have been a Liberal Free Trader and a Conservative Protectionist within a short period, and Dr. Parkin attenuates the sharpness, in the American phrase, of his author's "curve." The doctrine of the preface is that the work of the Imperial Federation League was valuable; that it produced a large amount of accepted conviction—indeed, a decisive evolution of opinion; and that the League should not have been dissolved. The dissolution, Dr. Parkin thinks, not only "gave offence to members of the League in Canada," which we do not doubt, but "was rejected by those of Australia." The weak point, however, is that the League and all its views was and is repudiated by every political party, and by almost every leading politician, in Australia, and it was the impossibility of failing to see the ill effect which was being produced upon Australian opinion which really led to the dissolution of the Imperial Federation League. Dr. Parkin and Mr. Brassey appear to think that before colonial representation in Parliament, to which they apparently look forward, is possible, there must be federal government for the United Kingdom. Mr. Brassey, alluding to Australia, declares that we have no right to expect considerable money contributions to the defence of the Empire until we are prepared to give Australia a constitutional voice in the control of the expenditure. This is, we think, a Canadian rather than an Australian doctrine. It is couched in Sir Wilfrid Laurier's words, which have never found an echo in the policy of any of the parties in Australia. Dr. Parkin explains in the preface that "it is natural that a candidate for Parliamentary honours" should wish his future constituents to know his conclusions, and the path along which his mind has travelled to arrive at them. "The author would himself probably be the last to say that between his first utterances upon the question and the last there is absolute fixedness and consistency of statement."

The Statesman's Year-Book for 1904 (Macmillan) is edited, as usual, by Dr. Scott Keltie and Mr. I. P. A. Renwick. The trade

information brought together for the fiscal controversy is impartial and sufficient. The map showing in colours the exports, to various parts of the world, of British and Irish produce and manufactures will be found most striking by those who are not well acquainted with the facts. There are colours to show cases, for example, where the percentage of British imports, out of the total import trade of the colony or country, is from 45 to 60, from 30 to 45, and from 1 to 15 per cent. respectively. In the 45 to 60 per cent. class will be found foreign countries such as Peru, Morocco, and the French Ivory Coast. In the class where we send 30 to 45 per cent. of the total imports of the country will be found, along with Australia, the Argentine Republic, Chile, the Republic of Colombia, and Portugal. The United States and the Dominion of Canada come together with the same colour, indicating 15 to 30 per cent., a colour which also prevails over Brazil, China, Persia, Afghanistan, and the whole of the Russian Empire. In the preliminary tables we note the omission to lump the figures for the production of wheat, and also those of barley and oats, in the case of the Dominion. They are given for some separate provinces and for the territories. Those for the Commonwealth are totalled, as well as given for the separate States. The reason possibly is that in the case of the Dominion the figures for Quebec and some of the maritime provinces are omitted, probably on account of their unimportance.

In the excellent tables and narrative on naval questions, for which Mr. Jane is, we are told, partly responsible—and it may be is wholly responsible—we note a new diagram showing the extensive use of Belleville boilers in nearly all the fleets of the world. The mixed system under which both cylindrical and water-tube boilers are placed on board men-of-war—which has, we think, been imitated by us from Germany—may possibly affect these diagrams, in which, however, it is not mentioned. When we turn to Germany we find an account of the total number of water-tube boilers of different types, and it is, of course, possible that cylindrical boilers, used to some extent in connexion with them, are merely left out of the account, which they would not disturb. In the cost of the German fleet there seems to be, as there was last year, a discrepancy between some of the figures given and the official figures published by our own Government in Parliamentary returns. The Admiralty state the naval expenditure of Germany as having been about ten millions sterling in 1902, and ten and a quarter millions in 1903; and the Government have given other replies, from which it would appear that the navy expenditure is one-third of the military expenditure. We find in 'The Statesman's Year-Book' similar figures in a table of 'The Chief Branches of Imperial Expenditure, Ordinary and Extraordinary'; but in another table giving 'Estimated Total Expenditure' the figures are very different, the army falling short of the entire figures, ordinary and extraordinary, just referred to, by a small amount, but the navy figuring there for less than half the real amount. This fact is, no doubt, to be accounted for by the naval expenditure being under statute. The figures, however, require explanation, inasmuch as on a previous page the account of extraordinary expenditure is given, as well as of extraordinary revenue (namely, from loans and such-like sources), and these figures do not appear fully to account for the naval expenditure; for though the total extraordinary expenditure would cover it, there would be little margin for the other extraordinary expenditure annually marked as such in the German budgets. We imagine that the figures given in the table named by us, 'Chief Branches of Imperial Expenditure,' are right as far as the navy is concerned, and they show a very rapid increase; but we somewhat doubt whether the military figures are complete, inasmuch as they show a reduction for some years, and do not appear to account for certain extraordinary expenditure in connexion with rearmament.

Another subject on which we should like to feel sure that our information is accurate and complete concerns the French debt. In a table of the 'Year-Book,' which figured in it also last year, the French debt of January 1st, 1889, is given, as well as that of 1899 and 1902, and a very great increase is shown both in principal and interest, especially the latter, in the ten years between 1889 and 1899. We doubt whether in these figures like is compared with like; and we doubt whether there was in the period any such real increase. The sum given for January 1st, 1889, corresponds with an official figure which has been published in France, purporting to give the consolidated debt of January 1st, 1890; but the real debt was at that time vastly greater — as great, indeed, as the latest figure, and this goes to show that there has not been the recent increase generally believed. There has, however, been a vast increase since the conclusion of the war expenditure in 1873, in the earlier and not in the later years. It is a curious fact that there should be so much doubt upon this subject. An official document published by our Government shows the French debt under each head in the utmost detail; and unless it is wholly misleading, there has been rather a decrease than an increase in the French debt in recent years up to 1902. Yet it seems difficult to understand where error has crept in, as each class of securities is fully accounted for. The funded debt and the interest on it are there shown to have considerably decreased in the years between 1893 and 1902 inclusive; while the floating debt had fluctuated a good deal, but stood in 1901 at a figure lower than that of 1893. On the other hand, a statesman of the first rank has made in the French Parliament assertions to the opposite effect, and the most careful private inquiry has produced figures different again both from M. Ribot's and from those published by our Government. It is very difficult even for the French Ministry of Finance to know exactly how they stand, inasmuch as many of the annuities are scattered through what the French call "Comptes extra-budgétaires ou comptes spéciaux." We believe, however, on the whole, strange as it may seem, that our Blue-book is right, and the speakers in the French Chamber wrong; inasmuch as the Blue-book figures correspond with those arrived at by the Ministry of Finance for early years, in the case of which the accounts have long since been completely made up. According to the speeches in the debate of January 19th of last year, there was equilibrium in the French finances between 1895 and 1899, but a heavy deficit in 1901. According to M. Ribot, there was in 1902 a large fresh creation of debt, of which he declared that over two millions sterling was borrowed by loan, the suggestion being that the rest was floating debt. There is no sign whatever of this creation of funded debt in our Government figures. But as the corresponding figures for floating debt in the last return end with 1901, it is not yet possible to feel sure as to this side of the account. We are convinced, however, that the figures in 'The Statesman's Year-Book' for 1889 and 1899 do not, as we have written, compare like with like, and we cannot account in any way for the enormous increase in interest set forth in the corresponding column.

We should like to suggest to the editors that if the coal of the British Empire is to be again tabulated, account should in future be taken of oil, which is likely to become of at least equal importance. It will be seen that we have hardly been able to discover a fault in this excellent volume. But we will suggest one in the absence of a sufficient account of the Channel Islands and of the Isle of Man, which having systems of government and of finance wholly separate from that of the United Kingdom, and being most curious survivals of an interesting past, deserve a treatment which is indeed rendered necessary by the difficulties of applying to them any general legislation which concerns the empire.

The Book of Italian Travel, by Mr. H. Neville Maugham (Grant Richards), is mainly a sort of anthology from writers, the greater part English, of various dates and degrees of merit. So far as the more recent are concerned, the work has been, if anything, better done by the late Augustus Hare; but one is glad to have Montaigne, Lassels, Evelyn, Eustace, and others, who seem to have been outside Hare's ken. If the author had confined himself to "l'esprit des autres," there would have been little fault to find with him, except the absence of an index to the writers quoted. But he has interspersed a good deal of his own, from which we gather that he "cannot read with any patience" what he calls "Heine's 'Italienische Reisebilder'"; that he supposes Dante to have fought at the battle of Mont' Aperti, five years before he was born; that he thinks Galileo discovered the movement of the celestial bodies; and that he has heard of "a poet from Lyons called Sidonius Apollinaris." To what language he supposes "Miribilia Urbis Romæ" and "fabricæ lignæ coppertæ de canna" to belong does not appear. On the whole, we think he is as yet hardly qualified to sneer at Ruskin, or to start paradoxes about Florence having "always been essentially a city of mystics." He has not, by the way, any very high opinion of Savonarola.

The Autobiography of a Thief (G. P. Putnam's Sons) is supposed to be the actual life of a criminal, edited and recorded by Mr. Hutchins Hapgood, and its almost unrelieved sordidness, apart from other qualities, leads one to think that it is a genuine document. To a great extent (tiresomely so at times) the story has been told in the thief's own words. But this feature is not without interest to the student of philology. For example, in Australia the slang word for work of every sort and kind, from that of the head of a State to that of a crossing-sweeper, is "graft." All sorts and conditions of people use the word in this connexion. In New York "graft" is thieves' patter for stealing. It is, of course, possible that convicts introduced the word into Australia. The point in this book which will most impress the English reader is the astounding corruption it suggests in the administration of justice in America. The writer by no means mentions these things as one having an abuse to expose. He takes it as a matter of course that if a New York thief has discretion and money he can pretty nearly always rely on being able to "square" the police, the captains of wards, and even the higher judicial authorities. He proffers innumerable instances which go to prove that the understanding between the professional thieves and the police of New York is complete, that the police draw their regular percentages, that it is possible for a burglar to enjoy "police protection" in New York on the understanding that he confines his burglaries to places outside the city, that police-officers look to get a share of the proceeds of the burglar's plunder even when they have him secured in a police-cell, and that sentences are made light or heavy in various mysterious ways, according to the prisoner's "fall money," the name he gives to the fund he has set aside for use when he is arrested, or when he "falls." Also one gathers, as a matter of course, that the professional criminal with money does very much as he pleases in prison. By a system referred to as the

"Underground Tunnel," he receives opium, tobacco, food, and the like, and can spend twenty-three hours out of each twenty-four in lying down, reading, and smoking in his cell. But if he has no money, or declines to avail himself of bribery, his life is apt to be made a perfect hell, and the brutality of warders, both in prison and in the criminal lunatic asylums, is described as being only excelled by their corruptness. The whole forms a sordid, dismal narrative; but, if it is anything like true, it is very striking.

We are glad to notice the honour done to a good book on a great subject manifested in the splendid reprint of the translation of Prof. H. Oldenberg's *Buddha*, by Mr. A. L. Humphreys. It is perhaps rather characteristic of the uncritical standpoint prevalent in matters Indian that it should be a mere reprint of a translation made twenty-two years ago, thus taking no account of the distinguished author's latest views as embodied both in his own fourth edition of 1903, and even in the French translation (two editions) of M. A. Foucher. The beautiful type and paper of the reprint should make it acceptable to all book-lovers.

To some minds it seems offensive to talk of taste in religious feeling, and to these *Pa Gladden*, by Elizabeth Cherry Waltz (Hodder & Stoughton), may safely be recommended. It is called a story, but it has no pretensions to construction, being merely a series of episodes in the life of a Kentucky farmer whose simple religious faith is always with him, directing and animating the whole course of his daily duties. There is a sort of homely raciness about Mrs. Waltz's book, and a genuine simplicity of feeling which must appeal strongly to a not over-fastidious taste. The dialect is a drawback; it is sometimes hard to make out, and to an English reader it savours of the town rather than of the country. The book does not quite please a cultivated taste. It is easy to prefer Mrs. Godolphin or Eugénie de Guérin as a model of devout life in the world, and one feels that religion and Biblical quotations constantly brought to the surface in everyday talk have a touch of familiarity, though one cannot add that they are by no means vulgar.

The firm of Calmann-Lévy publish a new volume by Pierre Loti, entitled *Vers Ispahan*. It is difficult to see why this title was chosen to cover a journey across Persia from the Gulf to the Caspian. The first part of the narrative, however, which would be properly covered by the title, is written much more fully than the latter, which tells of the subsequent portions of the journey, including a visit to the capital. Pierre Loti's style is as perfect as usual, but the volume is almost exclusively concerned with description, and contains hardly any trace of the fantastic development of character, more or less imaginary, which has formed an important part of other volumes from the same hand. The present book is a prolonged form of one of those pictures which, as a rule, Pierre Loti has given only in a few pages, and several examples of which are brought together in volumes like his 'Propos d'Exil.' Pierre Loti's dislike of England has been shown in his books on India, and is also known from allusions in other volumes, as, for example, one in the recent book of Mlle. Vacaresco. It comes out in this Persian volume. He is asked on the road if it is true that the English are sending plague patients from England to Arabia in order to propagate the disease. "There! I do not know what to answer. It was the current rumour at Muscat when I came through that place, but the charge is *bien excessive*." There is another sentence of the same kind less playfully turned.

Mr. Eveleigh Nash publishes *My Memories and Miscellanies*, by the Countess of Munster, a book by a grandchild of William IV. and Mrs. Jordan. She married her first cousin, another grandson of the same pair, and she writes pleasantly about King William and her early days. There is not much in the book which has not been already exhibited by copious quotations in the daily press, but it will probably have its public as a collection of good-humoured gossip about times little known to the ordinary reader of to-day.

An attractive addition to Messrs. Newnes's "Thin-Paper Classics" is *Letters of Horace Walpole*, selected by C. B. Lucas, which affords abundant entertainment, though we doubt if the present age can relish the scholarly side of it.

Messrs. Seeley have sent us *The Spectator in London*, and Mr. Lee's *Stratford-on-Avon*, in an "Illustrated Pocket Library," which is commended alike by its general get-up and illustrations. The volumes are issued in limp cloth at a very reasonable price.

Gibbon's *Roman Empire*, Vol. IV., and Adam Smith's *Wealth of Nations*, Vol. I., have appeared in "The World's Classics" (Grant Richards). It was a good idea to adopt the same shape and size for "The Boys' Classics" (same publisher), which open with *The Captain of the Guard* and *Mr. Midshipman Easy*. The elaborate design on the cover of pillar, lamp, and wreath we do not like at all; it is horribly crude in colour. Surely the title of the series on a plain ground of red would be preferable.

Messrs. W. Dawson & Sons, of Cannon House, Bream's Buildings, send us their list of over four thousand five hundred English and foreign newspapers and magazines. What makes the list so valuable is that the price is given to each, including rates for Great Britain, also for colonial and foreign postage. We notice many changes in this record since last year. The instruction to "destroy old lists" is therefore useful.

We have on our table *The Book of Sir Galahad*, by Sir Thomas Malory (The Astolat Press),—*The Secret of Herbart*, by F. H. Hayward (Sonnenschein), — *Proceedings of the Cambridge Antiquarian Society, 1902-1903*, No. XLIV. (Cambridge, Deighton & Bell),—*Mathematical Papers for Army Classes*, by H. S. Brabant (Relfe Brothers),—*Smithsonian Miscellaneous Collections*, Vol. XLV., Parts I. and II. (Washington, Smithsonian Institution),—*Logarithms for Beginners*, by C. N. Pickworth (Whittaker),—*Schiller's Der Neffe als Onkel*, edited by the Rev. H. J. Chaytor (Blackie),—*A Book of German Songs*, collected by O.B. Powell (Blackie),—*The Gold Whip*, by Nat Gould (Everett),—*Caliban*, by F. Warren (Diprose & Bateman),—*Felicitá: a Romance of Old Siena*, by C. Hare (Harper),—*The Peril of an Empire*, by R. Johnston (Chatto & Windus),—*Gottlieb Krumm, made in England*, by G. Darien (Everett),—*Wordsworth's Grave*, by W. Watson (Lane),—*Ad Matrem*, Poems by J. Gray (Sands & Co.),—*Granuaile, a Queen of the West*, by C. R. Panter (Jarrold),—*Representative Modern Preachers*, by L. O. Brastow (Macmillan),—*The Twelve Apostles*, by G. Milligan (Dent),—*George Farquhar, sein Leben und seine Original-Dramen*, by Dr. D. Schmid (Vienna, Braumüller),—and *Friedrich Nietzsche, Darstellung und Kritik*, by J. J. Hollitscher (Vienna, Braumüller).

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BISHOP HOBHOUSE.

The death of Bishop Hobhouse at an advanced age removes a scholar of real distinction, who would probably have made considerable mark as an ecclesiastical historian had not long ill-health and weakened eyesight intervened. He took his degree from Balliol in 1838, and held a Merton fellowship from 1841 to 1858. During this last period he was also vicar of St. Peter's-in-the-East. He devoted himself to the work of that parish with what at that time was considered rare assiduity, and was then and throughout his life a decided High Churchman. When Bishop Selwyn returned from New Zealand to secure the subdivision of his vast colonial diocese, he considered himself fortunate in securing the co-operation of Dr. Hobhouse, who was consecrated to the newly formed diocese of Nelson in 1858. Just before leaving England he published a valuable sketch of the life of Walter de Merton, the distinguished ecclesiastic and founder of Merton College. This treatise, based on original research, is of no small value as a side light on Henry III.'s reign. It had been his intention to produce a far larger volume, for which he had made considerable collections, but his acceptance of a colonial bishopric interrupted the plan, and it was only the strong representations of some of his Oxford colleagues that persuaded him to arrange for the publication of the smaller book before he departed to his episcopate.

On the return to England of G. A. Selwyn as Bishop of Lichfield, he was soon followed by the Bishop of Nelson, and from 1869 to 1880 Edmund Hobhouse served with much success as one of the assistant bishops of Lichfield. He had a considerable mastery over the intricacies of ecclesiastical law, and was thoroughly well equipped in mediæval precedents. For a short period he held the responsible post of Chancellor of the diocese, an office which very few clergymen living could have discharged so well. Failing health compelled him to relinquish any form of active clerical life, and more than twenty years ago he retired to Wells, Somerset, where he ended his days. His relaxation at Lichfield was found in the study of early episcopal act books, and in the arrangement and translation of the stores of capitular documents.

His contributions to English ecclesiastical history were of a sound, scholarly character. When he was in his prime there was no official of the Public Record Department nor professional record agent who could have surpassed the ease with which he mastered old hands and the most crabbed of contractions from Henry III.'s reign onwards. It was the rarest thing for the Bishop to be puzzled by even the most unusual term of Low or Middle Latin. Before he left England, Oxford well knew his attainments in this direction. On one occasion, in the late "fifties," a student, who afterwards reached some eminence as an historian, asked a question of Bodley's Librarian concerning the meaning of an out-of-the-way word in a monastic chartulary. "Ah," was the reply, "ask the tall man reading at that desk, it 's Hobhouse of Merton; he 's a walking Du Cange, and always good-natured; it will save you much time." The librarian's advice was followed, and the required information was at once forthcoming.

When the William Salt Archæological Society was formed, in 1879, for the elucidation of Staffordshire history, Hobhouse was a thorough supporter of the scheme, and his was the chief contribution to the first volume (1880). He was one of the first to recognize the historical value of episcopal registers, and his contribution took the form of a long analysis of the register of Roger de Norbury, who was Bishop of Coventry and Lichfield from 1322 to 1358. On leaving Lichfield he handed over his collections on the Lichfield capitular muniments to the Rev. Dr. Cox, who shortly afterwards produced a volume on the subject, the initiation and general revision of which were the work of Bishop Hobhouse.

When he was in retirement at Wells it was his pleasure, whenever health permitted, to follow up his ecclesiastical researches, and the Somerset Record Society found in him its best supporter and worker from the very day that he took up his residence in that county. In 1887 Dr. Hobhouse produced the calendar of the register of John de Drokensford, Bishop of Bath and Wells from 1309 to 1329. In 1890 he brought out a volume on the pre-Reformation Churchwarden Accounts of the Somersetshire parishes of Croscombe, Pilton, Patton, Tintinhull, Morebath, and St. Michael's, Bath. This was his best and most original work, for the introduction is a storehouse of soundly based information as to the parochial life of the later period of Mediæval England. In 1891 he was responsible for introductory notes to the 'Rentalia et Custumalia' of Michael de Ambresbury, Abbot of Glastonbury; and in 1894 he was joint editor of two valuable monastic chartularies, those of the Austin priory of Bruton and the Cluniac priory of Montacute.

Nor did the Bishop's work by any means end with volumes and contributions that appear under his own name. He was instrumental, in his own quiet way, in indoctrinating several younger men with his own spirit of patient and thorough investigation, and almost to the last was ready to help others. This is not the place to write of the many lovable and gentle qualities which endeared him to not a few who knew him both in his prime and in the long-continued days of weaker health, but Edmund Hobhouse will be sorely missed, particularly in all that concerns ecclesiastical research.

THE SHAKSPEARE EXHIBITION IN THE BRITISH MUSEUM.

In the King's Library at the British Museum an extremely interesting collection of Shakspeariana has been put on exhibition in connexion with the celebrations of last week. It appeals to serious students of the plays, and at the same time is eminently calculated to interest the general reader, who sees, perhaps, for the first time what Shakspeare's contemporaries read and wrote about him in the very form in which it appeared. An exhibition like this, containing no rubbish, is a lesson in taste sorely needed.

The first case contains the Shakspeare deed of 1613; an Ireland forgery; the Manningham Diary, describing the production of 'Twelfth Night,' February 2nd, 1602, with a reprint; Norden's Map of London (1593), showing the position of Bankside, opposite Blackfriars; and Dugdale's 'Warwickshire' (1656), with the drawing of the Shakspeare monument to which Mrs. Stopes has just called attention in an article which is the most important contribution to Shakspeare iconography of recent times.

The second contains some manuscripts, of which the most interesting is Killigrew's proposed emendations to 'Julius Cæsar.' In the pages before us he proposes to leave out "Et tu, Brute," in the dying speech of Cæsar, as tending to reproach Brutus, and discusses (*temp.* Charles II.) how it is that such an ardent lover of liberty as himself can feel any sympathy for Cæsar, a question which he resolves by the tacit contract entered into after Pharsalia by Brutus when he continued living, to accept Cæsar as ruler. It is obvious, as he modestly observes, that "many understand the beauties of Shakspeare better than me." Some school verses, written about 1663 by Master Edmund Wheeler, "generosi fil.," to the ladies present on prize day, show that Shakspeare had come to his own:—

> To give such guests the welcome which is due
> Would pose a Shakspeare and a Jonson too.

The other lines, promising a more adequate welcome in the refreshment rooms, are worthy of these. Letters from Theobald and Hanmer to Warburton show us the growth of Shakspeare criticism.

A third case presents virtually all the contemporary notices of Shakspeare. Here are Greene's 'Groatsworth of Wit' (1592), "The upstart crow.....Shakespeare"; 'Willobie his Avisa' (1594); Chettle's 'Kind Harts Dreame' (1593), with apology for Greene's attack; Meres's 'Palladis Tamia' (1598), which gives a list of his plays (twelve), including 'Titus Andronicus'; Webster's 'White Devil' (1612); Davies's 'Scourge of Folly' (1610); 'Polmanteia' (1595); 'The Return from Parnassus' (1602); and Freeman's 'Rubbe and a Great Cast' (1614).

The fourth case contains a collection of Shakspeare's sources, so displayed that the casual reader can identify actual passages used. The works shown are 'The Palace of Pleasure' ('Timon' and 'Romeo'), Golding's 'Ovid' ('Midsummer Night's Dream'), Montaigne, 'Euphues Golden Legacie' (the wrestling scene in 'As You Like It'), Holinshed (Macbeth,' &c.), 'Promos and Cassandra' ('Measure for Measure'), Plutarch ('Cæsar,' &c.), Harsnet's 'Declaration' and Sidney's 'Arcadia' ('Lear'). The only important source we miss here is Brooke's 'Romeus and Juliet,' which unfortunately the Museum does not possess.

The fifth case contains a number of seventeenth and eighteenth century adaptations—Davenant's 'Macbeth' (1674), Dryden's 'Tempest' (1670), Tate's 'Lear' (1681), Cibber's 'Richard III.' (1700), and Gilden's 'Measure for Measure' (1700), with 'Dido and Æneas' cut up and interspersed among the acts as a musical entertainment. Two early French (1746 and 1776) and two German (1762 and 1797) versions make up the case. The sixth contains an almost complete set of the eighteenth-century editors—Theobald, Hanmer, Warburton, Rowe, Capell, Steevens, Pope, Johnson, Blair, and Malone. The seventh contains the four folios in splendid condition, while the eighth is devoted to quartos. Here are shown 'Romeo and Juliet' (1597), 'Love's Labour's Lost' (1598), 'The Merchant of Venice' (1600), 'Midsummer Night's Dream' (1600), 'Hamlet' (two editions, 1603 and 1605), 'Lear' (1608), and 'Troilus and Cressida' (1609), a small selection from the nearly complete set of quartos owned by the Museum. In the same case are the 'Lucrece' (1594) and the 'Sonnets' (1609). We regret the absence of 'Venus and Adonis' and 'The Passionate Pilgrim,' of which the nation does not possess copies.

It is a pleasure to acknowledge on behalf of students and the public their gratitude not only for this extremely well-chosen exhibition, but also for a series of others which from time to time have testified to the wish of the authorities to put some knowledge of the treasures of the Museum within reach of all.

HOGG'S 'SHELLEY AT OXFORD.'

26, Great Ormond Street, April 26th, 1904.

Your review of my edition of Hogg's 'Shelley at Oxford' is an example of criticism on a somewhat minute scale; but though the points to which you take exception are insignificant individually, the cumulative effect of your remarks is calculated to prejudice

readers against the book, and I must ask you to allow me space for a reply.

I will not linger over matters of personal opinion. Possibly I may be wrong in regarding Hogg's description of Shelley's Oxford days as substantially true; I naturally did not pretend to claim verbal accuracy for the conversations reported therein; but although you profess to entertain grave doubts of Hogg's veracity, I observe that you do not adduce any instances of its having been impugned by competent witnesses.

You protest against my observation that "save in the extracts that appear in various biographies of the poet," Hogg's 'Life of Shelley' is little known. It can, of course, like other rare books, be consulted in libraries by those who have leisure to do so; but it is not, as you aver, a "common" book. It has been out of print for many years, and is now extremely difficult to procure.

You blame me for following the arrangement of paragraphs and the punctuation adopted by Hogg in his 'Life,' in preference to that employed when his articles originally appeared in the *New Monthly Magazine*. I fear that in this you are presuming upon the indolence of your readers, any one of whom, if he took the trouble to look at the magazine, would see at a glance that the arrangement of Hogg's articles is of the most careless and slovenly character, being dictated apparently only by the desire to squeeze as much copy as possible into the space available. Thus the second article breaks off in the middle of the account of the supper, and the third ends abruptly half-way through the description of the "trim and retired garden" visited by the two friends. To follow closely such a happy-go-lucky arrangement as this would have been absurd, and I therefore ventured upon an independent arrangement of the work into chapters—a point which I perceive that you find it convenient to ignore. But even if the original arrangement of the articles were far more satisfactory than it is, it would surely be better to follow Hogg's own plan, as we find it in the 'Life,' rather than that of the editor, of whose maltreatment of his work Hogg complained so bitterly. With regard to the punctuation, I confess that I have ventured upon a few alterations, when the elaborate character of that used by Hogg would have rendered his meaning obscure to readers accustomed to modern methods. Similarly the three words, the loss of which you deplore, were omitted in order to make the meaning of a particularly involved sentence more immediately obvious. I cannot agree with you that the sense of the passage is altered in the smallest degree.

Your observations with regard to *Konx ompax*, if I may venture to say so, are slightly disingenuous, since, by accusing me of having suppressed Hogg's Greek characters, you fail to suggest to an ordinary reader what is actually the case, namely, that Hogg himself prints the words in English characters twice out of three times, a proceeding so eminently calculated to mislead those who are not acquainted with the Greek alphabet, that I ventured, once for all, to make up Hogg's mind for him, and to print the phrase in English characters at each of its three appearances.

I omitted Hogg's foot-note on p. 160 because he did so himself in his 'Life of Shelley,' which I persist in regarding as the final authority in textual matters, and I do not think that it would occur to any one but a reviewer bent upon faultfinding at all hazards to regret its absence. I will venture to say the same of the impertinent editorial observation interpolated by Lord Lytton in the last but one of Hogg's articles in the *New Monthly Magazine*, which, of course, was also omitted when the article was reprinted in the 'Life.' It did not occur to me, I confess, that any modern reader would pretend to take an interest in the *obiter dicta* of "the padded man that wears the stays," especially with reference to Shelley, for whom—as plainly appears in the letter to Hogg published by the latter in the preface to his 'Life of Shelley'—he neither had nor professed to have any sympathy or admiration whatever.

R. A. Streatfeild.

*** As regards the "minute scale" of our notice, we cannot but think that the scale was at least commensurate with that of the editorial work done upon Hogg's articles. We do not fear that readers will be prejudiced, by our notes of detail, against a book which we have heartily commended to a new generation of readers. We maintain that Hogg's 'Life' is well and widely known as a piece of literature, and that from a collector's point of view it is a common book, not in any sense a rare book. Of course it is out of print! The terms "protest," "blame," "presuming," "convenient to ignore," "disingenuous," "faultfinding at all hazards," appear to us peculiarly inapposite as applied to the minutiæ of remark on a book generally commended. The information afforded by us as to detail is all accurate. We have not a single point to retract; and we experience, even now, no wild impulse to laud the name of Mr. Streatfeild for making up Hogg's mind for him, when he had already made it up for himself, by maintaining *konx ompax* in its Greek as well as its English garb; for omitting the note; or for ignoring the opinion expressed by Lord Lytton, who, on the whole, compares favourably with Hogg as a figure in literature, notwithstanding his stays.

M. OCTAVE GRÉARD.

The death, on Monday last, of M. Octave Gréard is a serious loss to French culture. He was of the best type of the university man, and devoted the whole of his long life to the advancement of education.

Vallery Clément Octave Gréard was born at Vire, Calvados, on April 18th, 1828. From 1853 to 1865 he was successively professor at the Lycées of Metz, Versailles, and Paris; in 1865 he was appointed Inspecteur at the Académie de Paris; and in the following year he became Director of "Instruction Primaire" at Paris. Further appointments followed in rapid succession, and in 1879 he became Vice-Recteur of the Académie de Paris. In the meantime his published books had become numerous, the first of these being a 'Petit Précis de Littérature Française' (1864). This was followed by 'La Critique Littéraire dans Sénéque' (1866); 'Lettres d'Héloïse et d'Abélard' (1868); by a number of publications on primary and secondary instruction, one of his later books being a treatise on 'L'Éducation des Femmes par les Femmes' (1886); and by a work in four volumes, 'Éducation et Instruction' (1887).

One of his greatest works was his monograph on Meissonier (1897), of which an English version was published by Mr. Heinemann. It forms one of the most interesting and complete monographs ever published on a modern artist. Whatever may be the fate of Meissonier with posterity, nothing can detract from the charm and the interest of this beautiful book. M. Gréard also published two other important monographs—one on 'Madame de Maintenon: Extraits de ses Lettres, Entretiens, Conversations et Proverbes sur l'Éducation' (1884), and one on Prévost-Paradol (1894). For a long series of years he was a contributor to the *Revue Bleue*, the *Journal des Debats*, and other periodicals more particularly concerned with educational subjects.

M. Gréard was elected as far back as May 15, 1875, a member of the Académie des Sciences Morales et Politiques (Section de Morale), and on November 18th, 1886, became a member of the Académie Française; and in November, 1902, he was "nommé au Conseil de la Légion d'Honneur," and to the *fauteuil* "où s'était assis, en des attitudes mélancoliques, M. Sully Prudhomme." M. Gréard, an excellent and learned man, appears in his long career of success and advancement to have retained the affection of all his friends and to have made no enemies. M. Gréard's life was singularly full, and on the morning of his death he presided at the Conseil Supérieur de l'Instruction Publique. Doubtless he thought, with Arnauld, "N'aurai-je pas toute l'Éternité pour me reposer?" W. R.

SALES.

Messrs. Sotheby, Wilkinson & Hodge included in their sale of books and MSS., on the 20th to the 23rd inst., the following important lots: Lamb's Prince Dorus, 1818, 22*l*. Lilford's Birds, 1885-97, 49*l*. Montesquieu, Le Temple de Gnide, dedication, copy to George III., elaborately bound, by Derome, 1772, 100*l*. Patissier François, Elzevir, 1655, 50*l*. Loddiges's Botanical Cabinet, 20 vols., 1818-33, 36*l*. Missale Sarisburiense, Lond., 1555, 21*l*. 10*s*. Longus, Daphnis et Chloë, printed upon vellum, with plates in two states, 1787, 60*l*. Missale ad Usum Ecclesiæ S. Appolinaris Valentiæ, MS. on vellum, fourteenth century, 94*l*. Blagdon's Life of Morland, 1806, 35*l*. Two folio pages of the Original Autograph MS. of Waverley, 49*l*. Shakspeare's Works, by Rowe, 6 vols., large and thick paper, 1709, 40*l*. Shelley's Vindication of Natural Diet, 1813, 83*l*. Sterne's Sentimental Journey, large paper, first edition, 2 vols., 1768, 29*l*. Surtees's Sporting Novels, first editions, 12 vols., 1843-65, 25*l*. 10*s*. Thackeray, A Silver Punch Bowl, presented from the Publishers of 'Vanity Fair,' &c., 100*l*. Original Drawings by Thackeray (21), 78*l*. 10*s*. Bodenham's England's Helicon, first edition, 1600, 80*l*. Seventy-nine Autograph Letters and Account Book of Gilbert White, 312*l*. Shakspeare, Fourth Folio, 1685, 79*l*. A Signature said to be by Shakspeare in an edition of Rastall's Statutes, 1598, 80*l*. Statham's Abridgement de le Ley (Rouen, pour R. Pynson, 1490), 40*l*. Chapman's Monsieur d'Olive, first edition, 1606, 20*l*. Chapman, Jonson, and Marston's Eastward Hoe, 1605, 27*l*. Thomas Heywood, The Silver Age, 1613, 40*l*. The Hyewaye to the Spyttell Hous, in verse, R. Copland, n.d., 45*l*. New England's First Fruits, 1643, 30*l*. George Peele's Battell of Alcazar, 1594, 52*l*.

The same auctioneers included in their sale on the 23rd inst. the collections of the late W. G. Thorpe, F.S.A., and others, amongst which were A'Kempis, de Imitatione Christi, first edition (Aug. Vind., 1471), 90*l*. The Original Warrant committing John Bunyan to Bedford Gaol, signed by thirteen Justices, March 15th, 1674, 305*l*. Edward II.'s Charter of the Town of Portsmouth, February 12th, 1313, 45*l*. Bishop Fisher's Fruitful Sayings of David, 1509, 22*l*. Luther's Bible, with his Autograph, 1541, 34*l*. Shakspeare, First Folio (very imperfect), 1623, 181*l*. Wesley's Psalms and Hymns, Charlestown, 1737, 106*l*. Chapman's Al Fooles, 1605, 84*l*.; The Widdowes Teares, 1612, 106*l*.; History of the Tryall of Chevalry, 1605, 60*l*. Cooke's Greene's Tu Quoque, 1614, 96*l*. Day's The Fair Maide of Bristow, 1605, 89*l*.; The Isle of Guls, 1606, 51*l*.; Law Tricks, 1608, 85*l*. Dekker's The Whore of Babylon, 1607, 120*l*.; Westward Hoe, 1607, 77*l*. Heywood's Loves Maistresse, uncut, 1636, 86*l*. Ben Jonson's Entertainment of King James, 1604, 116*l*.; Chloridia, a Masque, 1630, 145*l*. Kyd's Spanish Tragedy, 1602, 40*l*. Marston's Parasitaster, 1606, 60*l*.; What you Will, 1607, 114*l*.; Return from Parnassus, 1606, 106*l*. Webster's The Malecontent, 1604, 70*l*. Five Tracts from the Libraries of E. Spenser and G. Harvey, 1573-6, 102*l*. Watteau, L'Œuvre, 273 plates, large-paper proofs, n.d., 620*l*. Shakspeare's Second Part of Henrie the Fourth, first edition, 1600, 1,035*l*. Henry VIII, Assertio Septem Sacramentorum, Pynson, 1521, Archbishop Cranmer's copy, 90*l*. Caxton's Ryal Booke, imperfect (1487-8), 295*l*. Vitæ Patrum, Wynkyn de Worde, 1495, 151*l*. Dives and Pauper, Pynson, 1493, 75*l*.

Literary Gossip.

Mrs. Humphry Ward's new novel, which will begin to appear serially in *Harper's Magazine* for June, is to be called 'The Marriage of William Ashe.'

Mr. Fisher Unwin has arranged to publish a volume of 'Tales from Plutarch,' by Mr. F. Jameson Rowbottom. The book will consist of adaptations for young people of some of the most interesting of the

'Lives,' and will include many illustrations.

'The Paradise of Dominic' is the title of the new novel which is to be published for Lucas Malet in the autumn. The work, it is said, is largely concerned with the doings of the *nouveaux riches* in English society.

Though the late Dr. Smiles was in good physical health up to the last, yet he had been dead to the world for several years. When still able to write he prepared his 'Memoirs,' and put the finishing touch to them shortly before he ceased to use his pen. It is probable that Mr. Murray will soon publish them.

Miss May Sinclair has written a novel entitled 'The Divine Fire,' which will be published during the coming summer by Messrs. Constable & Co.

We regret to notice the death in the Riviera of William Henry (Bullock) Hall, an excellent representative of the cultured English squire. Mr. Hall was at Rugby under Goulburn, and later at Balliol secured a first class in classical moderations in 1858. He was special correspondent of the *Daily News* throughout the Mexican troubles of 1864-5, at Rome in 1866-7, and in the Franco-Prussian War in 1870. An excellent cricketer in his day and all-round sportsman, owner of, perhaps, the finest shooting in England at Six-Mile Bottom, Newmarket, he took a wide interest in social questions, and also in literary and archæological matters. At his house at Six-Mile Bottom he entertained many writers of repute, being an especial favourite with Jowett, while scholars of a much later time enjoyed the privilege of his ready interest and hospitality. Much of his time was spent in travel and unobtrusive philanthropy in London and in the various country places where he held property. His books include 'Polish Experiences, 1863-4,' 'Across Mexico in 1864-5,' 'Gleanings in Ireland after the Land Acts' (1883), and 'The Romans on the Riviera and the Rhone' (1898), the result of his archæological studies in a favourite district.

The Right Hon. A. J. Balfour has just been elected President of the London Library, in succession to the late Sir Leslie Stephen, and Mr. Frederic Harrison Vice-President. The institution thus maintains officially the distinction which its excellent condition and arrangements deserve.

The American Booksellers' Association have agreed to accept the net-price system on the understanding that it is the publishers' intention to include within it, "as rapidly as possible," copyrighted fiction.

Mr. Hartshorne writes:—

"In the notice in the *Athenæum* of April 16th of Mr. Cowan's edition of Joseph Taylor's 'Journey to Edenborough' in 1705 a quotation is given, illustrating the lack of cleanliness and the deficient morality of the women of Edinburgh at that time. I may supplement this account by a letter in my possession, showing that matters had not much improved twenty-three years later:—

Edinburgh Augt ye 18th 1728.

Dear S^{r},—we have been in Scotland 6 or 7 days, ye motive of our coming hither you know was Curiosity and that has also occasion'd our making so long a Stay here; None sure ever came into this Country for the Gratification of their sensual Appetites of any Sort; their Provisions for the Belly are plenty enough and good in nature, but the Cooks never fail to spoil it in the Dressing, were all our Fellows to spend a week here they wou'd cease their Complaints and commend the neatness of Benet College Kitchen: The women in this part of Britain have no Allurements for one born and bred in the South. They must be hungry Dogs indeed who can dispence with such dirty Puddings; Monkish Chastity may be preserved here without particular Precepts, The Sluttishness of the Creatures is, I think a sufficient noli me tangere. I must do the Justice to Glascow to say the people there seem much more humanized than ye rest of their Compatriots. Mr. Houblon, Mr. Eyles, and all our fellow Travellers are in good health and join with me in due respects to Your self and all Friends. we propose to hasten towards Cambridge with all convenient expedition. I shou'd be glad to have a letter at York from you, y^{t} I may know w^{n} 'twill be necessary for me to come to ye University upon Duty.

I am Dear S^{r}
Your most humble Ser^{t}
J: Butler.

"This letter was addressed by John Butler—who was elected fellow of Corpus Christi College in 1724, and died vicar of Stockbury, Kent, in 1738—to Samuel Kerrich, D.D., for many years fellow and tutor of the College. He died vicar of Dersingham and rector of Wolferton and of West Newton in 1768."

At the last monthly meeting of the Booksellers' Provident Institution, Mr. C. J. Longman in the chair, the sum of 90*l.* 19*s.* 6*d.* was voted for the relief of fifty-five members and widows of members; three new members were elected, and three applications for membership were received.

The Académie Française awarded on Saturday the Prix Gobert, of the value of 10,000 francs, for the "morceau le plus éloquent sur l'histoire de France et celui qui en approchera le plus." The first prize of 9,000 fr. was secured by the Marquis de Ségur for his work 'Le Maréchal de Luxembourg,' and the second prize of 1,000 fr. was secured by M. Thouvenel for his two works, 'Pages de l'Histoire du Second Empire, 1854-1866,' and 'Trois Années de la Question d'Orient, 1856-1859.'

An "Exposition du Livre Moderne" will be opened at Antwerp in June (the exact date is not yet fixed), and will not close until September. It is proposed to confine it to books produced since 1875, and to include not only typographically fine books, but also every phase of book production—binding, illustration, engraving, paper-making, and so forth. The exhibition will take place in the four rooms just constructed at the Musée Plantin-Moretus, and those who are at all acquainted with the Belgian talent for such affairs need hardly be assured that it will be worth visiting. The committee is inviting exhibits.

Carmen Sylva intends to make her castle Segenheim, near Neuwied, into a home for aged and invalid authors.

A Society for Experimental Psychology has been founded at Giessen, the chief object of which is to secure the regular meeting of the Congress for experimental study of the subject. Foreigners are admitted as members, and will be duly represented on the committee. The next Congress will assemble at Wurzburg in 1906.

The Parliamentary Papers of the week include a Report of the Board of Education on the Administration of Schools under the Welsh Intermediate Education Act, 1889 (1*d.*).

SCIENCE

A Study of British Genius. By Havelock Ellis. (Hurst & Blackett.)

The wealth of material gathered within the pages of the 'Dictionary of National Biography' could not fail to attract and reward, as it has already done, multitudes of workers in all departments of literature. The present volume supplies an example of constructive generalization based wholly upon material gathered from that splendid record of national achievement. "Genius" is here defined as the possession of qualities which have earned from the editors of the 'Dictionary' not less than three pages of their print, and Mr. Ellis's study of it consists in the rearrangement of personal details supplied by the National Biographers. From this arbitrary collection crowned heads and some other high-born persons have been excluded wherever their eminence has been the evident result of the accident of birth. Others, again, have been added to the list in whose case biographical prolixity appears to have been unjustly withheld. With these modifications the total number of the select shows 975 men and 55 women of "genius," with regard to whom Mr. Ellis draws up his generalizations. His investigations, he says, rather boldly, "start from the point where Mr. Galton's left off"; certainly he has made a book which contains some very interesting and suggestive matter, and which will further the prominence Mr. Ellis is attaining among those who may be described as the journalists of science.

In the method of his study Mr. Ellis has been obliged to submit, by his very faithfulness to the 'Dictionary,' to some inevitable and radical defects. His material is limited from the first by the caprice or by the knowledge of one set of biographers. Graver still as a defect in most of his general conclusions is the absence of "control" information with regard to normal persons for comparison with his class of "genius," and this defect becomes more glaring when it is considered that the bulk of his statistics is derived from centuries earlier than the last, to which even our general impressions of the normal at the present time are probably inapplicable. In the simple case of stature, for instance, a table showing the recorded heights of a large group of famous men does not support even the most guarded conclusions of Mr. Ellis, in the absence of similar facts drawn from a group of normal persons in corresponding periods of history, though this is not to say that Mr. Ellis fails to provide here a very pleasant piece of gossip. The same consideration applies to many of his most readable chapters, to his compilations of the durations of life, the ages of marriage, the diseases, and other characteristics of the genius. A fallacy closely allied to this is one also arising from the disregard of controlling evidence from other sources than the 'Dictionary.' The analysis, for instance, of the varieties of social class from which the select thousand have sprung becomes in large part meaningless, where it is not actually misleading, on account of the shifting relations which succeeding centuries have witnessed in each class, in the scales both of social position and of numerical strength. These

changes remain unnoticed by the author, though they are partially recorded in history and are to some degree measurable. It may be admitted at once, however, that adequate information from earlier times, especially of normal groups, is virtually unobtainable for purposes of "control"; that, in short, Mr. Ellis's task was one impossible to achieve. It is a task which may perhaps be compassed in the future, as more perfect statistical records accumulate; but until that time has come we must probably be content to remain very nearly "where Mr. Galton left off."

Mr. Ellis offers in his earlier chapters a very interesting study of the geographical distribution of genius among the districts of Great Britain. He attempts in this to show the relative contributions made by each district or county to his group of eminent men, and more boldly to assign to certain districts the production of generalized types of genius. Here, again, he is hampered greatly by lack of information. In the first instance the actual birthplace of a genius may give no clue to the country of his real origin, but may be determined simply by some accident in the movement or occupation of his parents; and only in very rare cases have we a record of the origins of his parents and grandparents. Mr. Ellis has "often been well content merely to find out where the father came from," but this method seems to us to offer little advantage over that of taking the birthplace of the child, and to be open to some added objections. In the second place we have very little knowledge of the distribution of population in earlier centuries. To obtain his order of merit for the English counties in the production of genius, Mr. Ellis divides the absolute contribution of each by the number of square miles. This, even if it is otherwise impossible to obtain a standard of comparison, is manifestly unfair to counties which have always, from their conformation, been thinly populated. Yorkshire, with its barren moors, and Lincolnshire, with its fens, have together supplied more than any other two counties to the list of genius, but when the factor of mileage is introduced they appear very near the bottom. We are inclined to regret that Mr. Ellis has not carried his inquiry in a direction that might be expected to yield more interesting results, by an examination of the influence, if any, which educational foundations have had upon the geographical distribution of original genius. We do not suggest that the selected men of genius owe their eminence to the monasteries, to such foundations as those of Edward VI. or of Wolsey, or to the universities; but it might be shown that centres like these had played a large part in earlier days not so much in the production as in the detection and the early patronage of genius. In a population so mingled and shifting as our own it is more natural to consider genius as arising fortuitously and sporadically, and to look with suspicion upon efforts made to explain its origin and its varieties by an appeal to our very hazy knowledge of the ethnology of the English counties.

A SYNTHESIS OF COSMIC AND ÆSTHETIC RHYTHMS.

Permit me to call attention to some significant coincidences in the fundamental numerics and progressions (1) of the regular polyhedra and stable vortices; (2) of the elements, planets, satellites, and of organic life; and (3) of the arts of music, architecture, poetry, &c. By means of these I formed, some time ago, a conjecture as to the structure of the supposed elemental atom which, from an entirely different point of view, appears since to be corroborated by Prof. J. J. Thomson (*Philosophical Magazine* for March); hence the warrant for this letter.

(*a*) *The regular polyhedra.*—Of these there are but five possible: it is a law of order to which but little attention has been directed in modern times, and I would suggest that, along with the law of vortices, it influences both our mental intuitions and the entire cosmic architecture. These five are the tetrahedron, cube, octahedron, dodecahedron, and icosahedron. Their numerics are: faces 4, 6, 8, 12, 20; points 4, 8, 6, 20, 12; squares of edges compared with squares of radii of circumscribed spheres $\frac{8}{3}$, 2, $\frac{4}{3}$, $2\left(1-\frac{\sqrt{5}}{3}\right)$, $2\left(1-\frac{\sqrt{5}}{5}\right)$; facial angles 3, 4, 3, 5, 3. Collectively the facial angles provide the foundation of all their numerics (*i.e.*, 3, 4, and 5). Free magnetic needles (Mayer's experiment) are stable at the points of the polyhedral angles.

(*β*) *Vortices.*—Writing of negatively electrified corpuscles in a sphere of uniform positive electrification, Prof. J. J. Thomson shows that 3, 4, or 5 will be in stable equilibrium when in steady motion. No higher numbers are stable unless inner rings are added. Three corpuscles at a distance from the centre of the sphere will "move, like a rigid body at the corners of an equilateral triangle"—*i.e.*, the faces of three of the regular polyhedra. Four corpuscles at high velocity are similarly "stable in one plane at the corner of a square"—the face of another regular polyhedron. Five corpuscles move rigidly in one plane, presumably at the corners of a pentagon, the face of a fifth polyhedron. The regular polyhedra will best build without gaps or conflicting angles, and in the adaptability of the vortical law to the law of external regularity we have an instance of inward evolution towards the ends of environment which may throw light upon biological evolution. At lower velocity Prof. Thomson shows that four corpuscles "tend to place themselves at the corners of a tetrahedron"—larger numbers, I suppose, by the same law at the corners of other regular polyhedra. This points to an atomic system, built up externally of 4, 6, 8, 12, or 20 sub-systems revolving *en bloc* spherically at lower speed, and therefore approximately at the polyhedral faces, the sub-systems revolving at higher speed, and therefore approximately in one plane. The lower velocities tend to instability, but the initial speed being perhaps 100,000 miles a second, the life of the complex atom may still be counted in millions of years. And even when the more complex atom is disintegrated, its sub-spheres, passing from plane to spherical order, will remain; the capacity of subdivision on a like law being perhaps infinite. Hence, probably, in the disintegration of radium both the velocity and size of the β and α rays—the one the fast revolving fraction of a sub-sphere, the other the slower revolving fraction of a sphere, to wit, the sub-sphere itself. By means of three rings 24 corpuscles would be stable; a fourth ring of 16, a fifth of 20, and a sixth of 24 can be added; or, being added, they can be stripped off successively.

(*γ*) *The Elements.*—Now it is precisely these progressions of 16, 20, and 24 which Mendeléef's Atomic Table exhibits. The first two are familiar to all students; they are, as we should expect, in the first three series—the lighter elements, on which life mainly depends, as Li (7), Na (23), K (39); Si (28), Ti (48); P (31), V (51). The progressions of 24 have not, I think, been observed. They will be found in the oblique lines, as from K (39) plus 7×24 to Pb (207), Ca (40) plus 7×24 to Bi (208), which may be extended to 8×24 by placing Th (232) in the sixth column, and Ti (48) plus 8×24 to U (240), placing the last in the eighth column. Prof. Thomson shows how, by default of one unit inside ($16 + 20 + 24 - 1$), the outer shell will just preserve its integrity, but bear no additional unit. This he compares with a non-valent element. 67 also will bear no added unit; but between these two numbers there lie seven, nine in all, and all with a like outer ring ascending to 4 valency in 63, and descending on either side to 1 valency, just as in the seven valent atomic group. In oblique columns, from series 3 to 11, a progression of twice 24 units corresponds to a change in valency of one unit, which may suggest that there are sub-spheres of that number of corpuscles. Beside the three progressions in line of valency we have only two others, these not in regular line: arithmetical progressions of Li (7) to Cd (112) and C (12) to Ir (192), each a multiple of 16. Numerics of $7 + 12$ belong to a different formation of vortices, whereof the third ring is 12 instead of 24. In the conflict of the two orders may we not have the explanation of fluorescence? Both appear to be capable of assimilation with the polyhedral regularity.

(*δ*) *Hydrogen spectrum.*—Atomic weights have lately been proved to be an expression also of the rhythms of internal motion as evidenced in the spectrum. It appears that we have in the hydrogen atom, the lightest element, an epitome of the progressions of the whole gamut of the elements, and, as we shall afterwards see, perhaps also of the entire cosmic system. In tenth-metres the following formula gives all the lines of the spectrum:—

$$(7 + 12)\ (8 \times 24) \times \frac{m^2}{m^2 - 2^2}$$

m being any number from 3 to 11. Compare the progressions of 7 and 12, the corresponding corpuscular series, and the progression of 8×24, in series 3 to 11—nine lines, as shown above.

(*ε*) *Astronomy.*—A progression of 16, 20, and 24 is obtained in the distances of the planets, thus: Me. 16 + V 12 + E 12 + Ma. 20 + Ast. 24×2 + J 24×4 + S 24×8 + U 24×16 + N (?) 24×18; and of Jupiter's satellites approximately: $12 + 16 + 16 + 24 + 24 \times 2$. Jupiter in its distance from Saturn shows the only important irregularity, being nearer to 21×8. In Saturn's rings note the plane order accompanied by axial rotation much swifter than in the minor planets. The whole solar system may have been as the shell of a vaster polyhedral sphere. The four minor and four major planets (cf. Saturn's eight and Jupiter's four main satellites) may also be annexes, as of corpuscles and groups of corpuscles—instances of nebular tetravalency—annexes left behind in the solar shrinkage from plane to spherical nebular shape; for the electric vortices are stable with or without their intruders. This would solve a difficult problem in astronomy.

(*ζ*) *Organic life.*—Plant organs are, with few exceptions, in threes, fours, or fives, or a binary progression. Cell sections vary from circular to hexagonal: sections of icosahedra are hexagonal. Spirals (cf. nebular spirals) appear to be derived from like progressions. Mr. Jay Hambidge, in a paper read before the Hellenic Society, gave instances of curves, circles, and ratios in plants, butterflies, &c., obtained from radii of these polyhedral proportions: the formula never failed him, he said. In the mammalian organs we have other examples. Organic rhythmic functions, attributed once to lunar influence, are possibly dependent on a like rhythm in satellite and protoplasm.

ÆSTHETICS.

(*η*) *Architecture.*—The same formula Mr. Jay Hambidge found to hold good with the rhythms of Greek and Gothic architecture, and he instances the Parthenon. Vitruvius showed that the ratios of 3, 4, and 5 satisfied all pro-

portions of the peripteral temples (Temples of Vesta, &c.). This is the simplest instance.

(*θ*) *Colour.*—A triad is contained in the three primary colours, with the corresponding optic nerves.

(*ι*) *Poetry.*—The heptameter is the longest integral metre known to ancient and modern verse, *e.g.*, Horace, Bk. I. Ode iv., and Chapman's Iliad. It is barely possible. The hexameter (alexandrine metre in iambics) breaks in two with its heavy cæsura. The pentameter, however—the metre of English blank verse—is coherent, and admits of light cæsura equally at several points; coherent also are the trimeter and tetrameter. Similar laws govern musical phrasing. Apart from mental limitation, rhythms without pause might extend to any length. The same law holds good of accent in prose; the mind cannot dispense with rhythm either in prose or verse, and its influence is evident in the former, though, as stated already in the *Athenæum*, its laws have not been examined.

(*κ*) *Music.*—It is here that the analogy is most completely seen. This art depends on molecular vibrations, as spectra of the elements on vibrations of electrons. It is a universal speech, because its rhythms are, literally as well as figuratively, in the blood and brain. The vibrations of the Major Triad, which are the foundation and resting-place of all Melody, Counterpoint, and Harmony, are precisely in the ratios of the Atomic progressions—16, 20, and 24. From 16 to 24 all simple modulations are produced; 16 is the L.C.M. of the Harmonic scale up to the fifth recurrent octave (cf. the limit of stability to 5 vortex rings); 24 is the L.C.M. of the Diatonic scale. Seven notes exhaust the major scale as seven groups exhaust the valent elements; here, perhaps, the analogy is fanciful; that of the resting-point is complete. The seventh is the mediant of the key of the dominant, and in this passage from key to key (compare the dissolving of the vortices from 24 to 20, and from 20 to 16, and also the functions of carbon and oxygen) we have figured to our emotions all the changes of rest and unrest, life and death.

Mathematical laws govern mind and matter, but they are not mind and matter. Nature and art abhor the hard line and exact symmetry as they abhor a vacuum, and for the same reason; for no space is without its content, no force operates unchecked. The life that begets the rhythmic lines of petals and sea shells is kept against odds, the purest musical triad contains in the reflex of its own vibrations the elements of discord.

In this synthesis of æsthetics and natural law we see that intuition is accurately prophetic. Bach and Beethoven flew straight to their goal on the wings of genius unhelped by the mathematics of Helmholtz. And their music was that of mathematics; literally, too, the music of the spheres, including the sphere of the atom. It has been said that music utters things that our slow reason dreams not of, and the intuition may be as true as that by which Bach foretold Helmholtz.

However it may be challenged in details, this surely is a synthesis calculated to stimulate inquiry and fresh thought.

Newman Howard.

SOCIETIES.

Geological.—*April* 13.—Dr. J. E. Marr, President, in the chair.—Prof. H. Fairfield Osborn, of New York, was elected a Foreign Member; and Dr. Erich Dagobert von Drygalski, of the University of Berlin, and Dr. H. S. Washington, of Locust, New Jersey, were elected Foreign Correspondents.—The following communications were read: 'The Discovery of Human Remains under the Stalagmite Floor of Gough's Cavern, near Cheddar,' by Mr. H. N. Davies,—and 'History of Volcanic Action in the Phlegræan Fields,' by Prof. Giuseppe de Lorenzo, of the University of Naples.

Society of Antiquaries. — *St. George's Day.—Annual Meeting.*—Viscount Dillon, President, in the chair.—Messrs. E. J. Barron and A. Hartshorne were appointed scrutators of the ballot.—The President delivered his annual address, containing the usual notices of deceased Fellows, and passing under review the chief incidents connected with the Society during the past year. He also referred briefly to the principal events during the seven years of his term of office, now come to a close, and concluded by thanking the Fellows of the Society for their support throughout that period.—The following resolution was thereupon proposed by Mr. Hovenden, seconded by Dr. Ely, and carried unanimously: "That the best thanks of the meeting be given to the President for his address, and that he be requested to allow it to be printed." The following resolution was also proposed by Mr. Brabrook, seconded by Sir John Evans, and carried by acclamation: "The Society desires, at the same time, to express its sincere regret that, under the provisions of the Statutes, it will lose the services of Lord Dillon as President, and to record its grateful recognition of the qualities which he has exhibited in that office—qualities which will live in the recollection of the Society and deepen the regret felt at his retirement."—The President replied in suitable terms.—The following were declared duly elected President, Council, and officers for the ensuing year: *President*, Lord Avebury; *Treasurer*, Mr. P. Norman; *Director*, Mr. F. G. Hilton Price; *Secretary*, Mr. C. H. Read; *other Members of Council*, Mr. W. Paley Baildon, Sir C. Purdon Clarke, Mr. O. M. Dalton, Mr. Cyril Davenport, the Rev. E. S. Dewick, Mr. L. L. Duncan, Sir John Evans, Mr. M. S. Giuseppi, Mr. W. Gowland, Mr. F. Haverfield, Mr. R. R. Holmes, Sir Henry Howorth, Mr. J. Seymour Lucas, Mr. J. T. Micklethwaite, Mr. W. Page, Sir E. M. Thompson, and Mr. J. G. Waller.

British Archæological Association.—*April* 20.—Mr. R. E. Leader, President, in the chair.—Mr. A. R. Goddard exhibited a curious Matabele knife, also an early seventeenth-century carving-knife, which Mr. Parkin, of Sheffield, said corresponded in every respect to similar articles manufactured at Sheffield at the present day.—Mr. Patrick, Hon. Secretary, exhibited a fine example of calligraphy in the shape of a copybook "by John Ayres, master of ye writing-School near St. Pauls free School in London, sold by ye Author at ye hand and Pen in Paul's Church yard," dated August, 1683. Spare leaves at the end of the book had been filled at a later date with curious old woodcuts of animals, thought to be from early blocks by Bewick.—The Rev. H. J. D. Astley read a letter from a foreign correspondent with reference to the discoveries at Chislehurst, in which he showed, from his own experience in similar explorations, that the opposite theories of Mr. Nichols and Mr. Forster with regard to the antiquity of the caves may both be correct.—A paper was ready by Mr. Leader on 'Sheffield Cutlery and the Poll Tax of 1379.' It appears that the earliest known mention of Sheffield in connexion with knives is in a schedule of goods issued from the King's Wardrobe at the Tower, about the fourteenth year of King Edward III. (1340), in which "viii cultells de Hiberto, xx paryos cultellos de Assheborne," and "i cultellum de Shefeld," are referred to. With Chaucer's reference in the 'Reeve's Tale' to the "Shefeld thwytel," this is the only testimony to the existence of the cutlery manufacture, or of any other manufacture, at Sheffield so early as the fourteenth century. As the 'Canterbury Tales' are usually assigned to the latter part of Chaucer's life—*i.e.*, from 1373 to 1400—and were probably put together as a whole rather later than 1386, the date is near enough to say that they were contemporary with the Poll Tax. From the name of Sheffield being associated by Chaucer with knives we might have expected to find proof of the existence of the industry in the very carefully prepared schedules for taxing the inhabitants. Those who levied the tax did their work very thoroughly, and were careful to record the status of any individual whose position justified the levying of a higher tax than the minimum of 4*d.*, and thus we find the ordinary tradesmen (smiths, cobblers, tailors, coopers, butchers, and the like) are mulcted in 6*d.*; farmers, 12*d.*; and drapers, innkeepers, tanners, merchants (of whom there were none in Sheffield), at this or even at higher rates. It is curious, therefore, to find that in the Sheffield return not a single cutler is thus distinguished. The only trace of the occupation in this town is the entry, "Johannes Coteler, iiij*d.*" If it is assumed that he was a cutler, the presence of one artisan of the humblest rank cannot be taken to be an adequate explanation how Sheffield could have acquired fame for the production of knives.—Mr. Goddard, Mr. Gould, Mr. Rayson, Mr. Williams, the Rev. H. J. D. Astley, Mr. Kershaw, Dr. Birch, and others joined in the discussion.—A second paper was read by Mr. Patrick in the absence of the author, Mr. A. Denton Cheney. This was descriptive of "Shepway Cross" and the "Court of Shepway." In the days of the old Roman occupation, Shepway stood upon the great highway running from London, through Rochester and Canterbury, to the Portus Lemanus, the principal port in Southern Britain. The peculiar point of interest attaching to Shepway Cross is not that it stood upon the busy highway of Roman commerce, but in the fact of its intimate and important connexion with that most remarkable organization the "Confederation of the Cinque Ports," of which the "Court of Shepway" was at once its "Parliament and its Court of Justice." There has been some difference of opinion as to the origin of the name Shepway, some writers having derived it from the vast numbers of sheep which for ages have fed upon the Romney marshes; but there is little doubt that the name really means the way to the ships of the Roman port. The monks of Christ Church, Canterbury, were large landowners in this district, and to them is no doubt due the erection of the wayside cross, or crucifix, which once stood at the cross roads where the way from Hythe is crossed by the old Stone Street. The paper dealt at considerable length with the history of the Cinque Ports and particularly with that unique institution the "Court of Shepway."

Royal Numismatic.—*April* 21.—Sir John Evans, President, in the chair.—The President exhibited a gold medallion (weighing 308 grains) of the Roman Emperor Constantius II., struck at Antioch, and having on the obverse the bust of the emperor, and on the reverse a figure of Constantinople seated, with the surrounding legend GLORIA ROMANORVM. This medallion, which is in a very fine state of preservation, was recently found in Egypt.—Mr. T. Bliss exhibited dies for forging a large gold Hungarian coin, which were made by the well-known forger Becker during his residence at Buda-Pesth. Similar dies for the same purpose had been shown by Mr. Bliss at the previous meeting.—Mr. P. Carlyon-Britton showed two bronze coins of the British chief Cunobeline, one having on the reverse a butting bull, the other a seated female figure grasping a hammer in her right hand, and holding in the other a vessel or cuirass; but Mr. Carlyon-Britton considered it to be an anvil, and therefore interpreted the figure to be one of the "Monetæ." This type was, however, not known on Roman coins till some two centuries later. Both coins came from the Montagu collection.—Mr. F. A. Walters read a paper on the coinage of Richard II., in which he traced a more complete sequence of types and issues than had yet been attempted, and in doing so brought to notice a considerable number of previously unpublished varieties of coins of that reign, both in gold and silver. It was suggested that there was great probability that the gold coins of a type which Mr. Walters believes to be the latest, and which conspicuously omits the French title to the king's name, were struck after his second marriage with Isabella of Valois, when he formally renounced any additional claim, through her or her descendants, to the crown of France. Attention was also drawn to the evidence of the Mint accounts as to the smallness of the issues during the whole of the reign, and to the consequent rarity of the coins of Richard II., though he reigned for twenty-two years.

Linnean.—*April* 21.—Prof. S. H. Vines, President, in the chair.—Dr. G. H. Fowler, Mr. W. P. J. Le Brocq, and Mr. C. E. Pearson were admitted Fellows.—Mr. P. F. Fyson and Mr. R. S. Hole were elected Fellows.—The President then read a letter from H.M. Office of Works stating that the Lords Commissioners of H.M. Treasury had authorized the Board to assign to the Society the rooms shortly to be vacated by the Post Office, on condition that the Society bears the cost of alteration necessary to adapt them to its use.—Mr. C. B. Clarke and the Rev. R. Ashington Bullen on behalf of the Council, and Mr. Herbert Druce and Mr. E. G. Baker on behalf of the Fellows, were elected Auditors for the Treasurer's accounts.—Mr. Clement Reid exhibited drawings by Mrs. Reid of fruits and seeds of British preglacial, interglacial, and Roman plants; second series—Calycifloræ. The most interesting addition to the interglacial flora is the South-European *Cotoneaster pyracantha*, which occurs abundantly on the Sussex coast in deposits which yield also *Acer monspessulanum*, *Najas minor*, and *N. graminea*. The preglacial Calycifloræ include *Trapa natans*, but the rest of the species yet determined are still living in Britain; many, however, need further examination. The plants from Roman Silchester include the vine, bullace, damson, and coriander.—Mr. R. Morton Middleton exhibited a holograph letter from Linnæus to Haller, dated

Upsala, May 12th, 1747, conveying the intelligence of Haller being elected a Foreign Member of the Royal Academy of Sciences, Stockholm.—Dr. Stapf, on behalf of Mr. W. B. Hemsley, exhibited some specimens of *Primula vulgaris*, Huds., which displayed the phenomenon of phyllody of the calyx in an unusual degree.

Zoological.—*April* 19.—Dr. H. Woodward, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during March.—Mr. Oldfield Thomas exhibited some skulls of the North Australian rock wallaby (*Peradorcas concinna*), illustrating a continuously renewed molar series, and a skin and skull of a new species of hartebeest, shot by Mr. F. J. Jackson in Uganda.—Dr. C. I. Forsyth Major exhibited and made remarks upon some remains of *Anthracotherium magnum*, Cuv., obtained by Mr. Oldfield Thomas from a lignite deposit in Majorca.—Mr. F. E. Beddard exhibited and made remarks upon a series of avian brains of which the arterial system had been injected.—Mr. Thomas read a paper, by himself and Mr. Harold Schwann, on the mammals obtained by the late Mr. W. G. Doggett on the Anglo-German Boundary Commission. Twenty-one species were enumerated, of which three were described as new.—Mr. Beddard read the second of a series of papers entitled 'Contributions to the Anatomy of the Lacertilia,' based on observations he had made in the Society's Prosectorium. The present part dealt with some points in the structure of the teguexin (Tupinambis).—Mr. G. A. Boulenger gave an account of the Triassic reptile *Telerpeton elginense*, based on new material recently procured at Loosiemouth by Mr. W. Taylor.—A communication from Mr. Herbert Druce contained descriptions of twenty-three new species of butterflies belonging to the family Erycinidæ, from Tropical South America.—Dr. A. Smith Woodward communicated a paper by Dr. Robert Broom on the theriodont mandible and its mode of articulation with the skull.

Institution of Civil Engineers.—*April* 26.—*Annual Meeting.*—Sir W. H. White, President, in the chair.—The result of the ballot for the election of Council for the sessional year 1904-5 was declared as follows: *President*, Sir Guilford Molesworth; *Vice-Presidents*, Mr. F. W. Webb, Sir Alexander Binnie, Dr. A. B. W. Kennedy, Mr. W. R. Galbraith; *other Members of Council*, Mr. C. N. Bell, Mr. C. A. Brereton, Mr. R. Elliott-Cooper, Col. R. E. B. Crompton, Mr. W. J. Cudworth, Dr. G. F. Deacon, Dr. F. Elgar, Mr. R. A. Hadfield, Mr. G. H. Hill, Mr. C. W. Hodson, Mr. J. C. Inglis, Mr. G. R. Jebb, Mr T. C. Keefer, Mr. A. G. Lyster, Mr. J. A. McDonald Mr. W. Matthews, Sir C. Metcalfe, the Hon. C. A Parsons, Mr. A. Ross, Mr. W. Shelford, Mr. A Siemens, Mr. J. Strain, Sir J. I. Thornycroft, Prof W. C. Unwin, Sir Leader Williams, and Mr. A. F. Yarrow.

Historical.—*April* 21.—Dr. G. W. Prothero, President, in the chair.—The following were elected Fellows: P. A. G. Bröunk and J. A. C. Deas.—The following libraries were admitted as Subscribing Libraries: Royal Institution, Chelsea Public Library, and the Victoria Legislative Library, British Columbia.—A paper was read by Miss Rose Graham on 'The Finance of a Religious House (Malton Priory) in the Thirteenth Century (1244-58).'—A short discussion followed, in which the President, Mr. Hubert Hall, and Mr. H. E. Malden took part.—Mr. Hall also communicated Part II. of 'Peter's Pence in England,' prepared by the Rev. O. Jensen.

British Numismatic.—*April* 13.—Mr. Carlyon-Britton, President, in the chair.—Four Members were elected, ten proposed, and eighty-five formally admitted.—Earl Roberts was elected as Honorary Member.—Exhibitions: by Mr. Bernard Roth, three specimens of the daalder of Philip II. of Spain, bearing the title HISP. ANG. Z. REX, &c.: (1) struck at Bruges with m.m. lys in 1557; (2) at Antwerp, m.m. hand, 1558; (3) at Maestricht, m.m. star of five points; also a contemporary forgery similar to the last, but dated 1563, which is remarkable in view of the death of Queen Mary of England, Philip's consort, in 1558, when his claim to the title "Rex Ang." should have been extinguished,—by Mr. H. M. Reynolds, silver pennies of William I. and II., viz., a "mule" of Hawkins types 233 and 234, struck at Lincoln; a specimen of type 245 of the Winchester mint, which had turned in the dies whilst being struck; and one of type 247, disclosing a new type and moneyer, DVRCIT, of the Bristol mint,—by Mr. Talbot Ready, a pattern coin, in copper, of Charles I., with obv. name and titles around the royal arms; rev. EXURGAT legend, a round large portcullis crowned; possibly intended, like its prototype of Elizabeth's reign, for circulation in the East Indies,—by Mr. Lionel Fletcher, a tray of Northumberland and Durham Boundary tokens,—by Mr. J. B. Caldecott, a Spanish dollar of 1778 countermarked with E and D in monogram, for circulation in Essequibo and Demerara; also a tray of colonial coins of the present reign, to demonstrate the deterioration of the modern die-sinker's art,—and by Mr. L. A. Lawrence, a continuation of his series illustrating the methods of forgery.—Mr. Talbot Ready contributed an interesting historical paper upon a unique silver penny of Ethelred, Archbishop of Canterbury 870-89, and exhibited the coin.—The President, for comparison, exhibited three specimens of the contemporary regal coinage of Alfred of very similar design. Special attention was called to the ornamental cross on the reverse of the archbishop's coin and its bearing upon the ecclesiastical art of the time.—Mr. S. H. Hamer read the first portion of an exhaustive paper on 'Private Tokens: Issuers and Die-sinkers, 1795-1843,' which he illustrated by numerous specimens of the series. The author explained the origin and gradual extension of the custom of issuing private tokens, and furnished many notes on their issuers.

April 14.—At a special meeting certain alterations to the rules were passed: (1) to postpone the entrance fee, (2) to provide for the membership of corporate bodies. These were rendered necessary by the very numerous applications for membership still being received from all quarters of the Empire.

MEETINGS NEXT WEEK.

Mon.	Society of Arts, 4½.—'The Majolica and Glazed Earthenware of Tuscany,' Lecture II., Prof. R. Langton Douglas. (Cantor Lectures.)
—	Royal Institution, 5.—Annual Meeting.
—	Society of Engineers, 7½.—'A Jubilee Retrospect,' Mr. P. F. Nursey; 'British and American Coal-cutting Machines,' Mr. A. S. E. Ackermann.
—	Aristotelian, 8.—'Kant's Idealism,' Mr. G. E. Moore.
Tues.	Society of Arts, 4½.—'Canada and Great Britain,' Mr. W. L. Griffith.
—	Royal Institution, 5.—'Meteorites,' Lecture I., Mr. L. Fletcher.
—	Zoological, 8½.—'The Osteology and Systematic Position of the Rare Malagasy Bat *Myzopoda aurita*,' Mr. Oldfield Thomas; 'Contributions to the Anatomy of the Lacertilia: III. On some Points in the Vascular System of Chamæleon and other Lizards,' Mr. F. E. Beddard; 'Notes on the Gill-rakers of Polyodon,' Mr. A. D. Imms.
Wed.	British Archæological Association, 4½.—Annual Meeting.
—	Entomological, 8
—	Society of Arts, 8.—'Statistics of the World's Iron and Steel Industries,' Mr. W. Pollard Digby.
Thurs.	Royal, 4.—Election of Fellows.
—	Royal Institution, 5.—'Great Britain and Europe, 1763-93,' Lecture I., Mr A. Hassall.
—	Chemical, 8.—'The Slow Combustion of Ethane,' Messrs. W. A. Bone and W. E. Stockings; 'Note on the Hydrolysis of Starch by Diastase,' Mr. J. S. Ford; 'The Resin Acids of the Coniferæ: Part I. The Constitution of Abietic Acid,' Messrs. T. H. Easterfield and G. Bagley; and four other Papers.
—	Linnean, 8.—'British Freshwater Rhizopoda,' Mr. J. Cash; 'Coloration in Animals and Birds,' Mr. J. L. Bonhote; 'The Cranial Osteology of the Fishes of the Families Mormyridæ, Notopteridæ, and Hyodontidæ,' Dr. W. G Ridewood.
—	Society of Antiquaries, 8½.—'The Hauberk of Chain Mail and its Conventional Representations,' Mr. J. G. Waller.
Fri.	Geologists' Association, 8.—'The Geology of Buxton,' Mr. H. Arnold Bemrose.
—	Philological, 8.—Annual Meeting; 'Notes on English Etymology,' Prof. Skeat.
—	Royal Institution, 9.—'Anthropoid Apes,' Dr. P. Chalmers Mitchell.
Sat.	Royal Institution, 3.—'Sonata Style and the Sonata Forms,' Mr. D. F. Tovey.

Science Gossip.

Next Monday being the Jubilee Meeting of the Society of Engineers, the usual paper will be preceded by the reading of 'A Jubilee Retrospect,' a brief history of the Society since its inception to the present time, by Mr. Perry F. Nursey, past-president and secretary.

The Council of the Institution of Civil Engineers have made the following awards for papers during the past session: a Telford Gold Medal to Major Sir Robert Hanbury Brown, a George Stephenson Gold Medal to Mr. G. H. Stephens, and a Watt Gold Medal to Mr. Alphonse Steiger; Telford Premiums to Mr. E. W. De Rusett, Mr. Hugh Robert Mill, Mr. Alexander Millar, and Mr. T. E. Stanton; a Manby Premium to Prof. J. Campbell Brown; and a Crampton Prize to Mr. L. H. Savile. The presentation of these awards, together with those for papers which have not been subject to discussion and will be announced later, will take place at the inaugural meeting of next session.

It has long been felt that a closer union among scientific men would lead to greater progress in scientific research, and as the International Mathematical Congress, which assembles August 8-13, will bring together a very large number of prominent scientific men at Heidelberg, those in authority have decided to make use of the opportunity for forming an International Union to promote scientific research. All branches of science and literature are to be represented. It is intended, among other things, to establish an international bureau, to publish a monthly journal, to hold regular meetings, and to give assistance in scientific research.

Several large spots on the sun have recently been visible to the naked eye.

The planet Mercury will be at inferior conjunction with the sun on the 13th prox., and become visible in the morning towards the end of the month. Venus will be in conjunction with Mercury on the 22nd in the constellation Aries, and afterwards move into Taurus. Mars will be in conjunction with the sun on the 30th. Jupiter is visible in the morning, not far from the star ϵ Piscium. Saturn is in the constellation Aquarius, and by the end of next month will rise soon after midnight.

In consequence of the continued indisposition of Prof. Rees, Prof. Jacoby has been nominated Acting Director of the Columbia University Observatory, New York, until July, 1905; and Dr. C. Lane Poor, formerly at the Johns Hopkins University, has been appointed a Professor of Astronomy, and will be associated with Prof. Jacoby at Columbia.

A new variable star, 14, 1904, Cygni, has been detected by Madame Ceraski in the course of her examination of the photographic plates taken at the Moscow Observatory. Actual observations, subsequently obtained by M. Blajko on March 23rd, 24th, and 25th, show that the magnitude changes between 10·7 and 11·6. The period is short, only about $3^h{\cdot}2$ in length, the curve of light changes recalling those of the variables in some stellar clusters studied by Prof. Bailey.

Dr. J. Palisa, who between 1874 and 1892 discovered no fewer than eighty-three small planets—twenty-eight at Pola and the rest at the Imperial Observatory, Vienna (to which he removed in 1881)—has lately been obtaining a large number of visual observations of those recently discovered by photography at Heidelberg, including one which was detected there on the 11th inst., as mentioned below.

Three new small planets are announced by Prof. Max Wolf, discovered at the Königstuhl Observatory, Heidelberg, on the 11th, 12th, and 16th inst. respectively.

The comet (*a*, 1904) discovered by Mr. Brooks on the 16th inst. continues to move slowly in a north-westerly direction. No satisfactory orbit of it has yet been obtained. It is not likely to increase in brightness.

Although the comet discovered by Prof. Max Wolf on the 17th of September, 1884, which was found to have a period of about six and three-quarter years, and was duly observed at the returns in 1891 and 1898, will not be in perihelion again (under unfavourable circumstances for visibility) until the month of May next year, Prof. Berberich thinks that it may possibly be seen when near its forthcoming opposition to the sun, which will be due next June. He has, therefore, published (in *Ast. Nach.*, No. 3940) an ephemeris for it, by which it appears that the comet during May, June, and July will be in the northern part of Ophiuchus, and when in opposition to the sun on June 16th, nearly between the stars α and β in that constellation. It will be nearest the earth on July 10th; distance, about two hundred and five millions of miles.

Little change has been made in the data and arrangement of the *Berliner Astronomisches Jahrbuch*, the volume of which for 1906 has been recently published, edited, as before, by Prof. Bauschinger. Orbits are given of no fewer than 513 small planets, and ephemerides of most of those which come into opposition during the present year.

FINE ARTS

EXHIBITION OF FRENCH PRIMITIVES IN THE PAVILLON DE MARSAN.

I.

M. Bouchot and all concerned in the organization of this exhibition deserve the warmest congratulations. The attempt to make a notable collection of pictures by French artists of the fourteenth and fifteenth centuries was considered by many chimerical, and most connoisseurs who have not seen the exhibition still declare that it is an impossibility, and that in any case it can have nothing to do with French art. The answer is that the thing has been done; that three small galleries are filled with paintings, many of them of extreme interest, and a few of surpassing beauty; and that it would be absurd to call it by any other title than that which it bears.

The installation in the small galleries of the Pavillon de Marsan is admirable. In the entrance stand two magnificent statues of Charles V. and his wife from the church of the Célestins; the staircase is hung with admirable pieces of tapestry, among which we note one of exceptional beauty and rare design. The whole field is covered with a network of tiny half-naturalistic flowers, among which play the daintiest nude babies, each with a coral necklace and a different toy, while peacocks and white rabbits vary the uniformity of the dark, rich-coloured background. Other pieces of tapestry are of interest as being of the same type, perhaps even by the same artist, as the Hardwick Hall tapestries, and these help to prove that we were right, when the first of the series was exhibited, in ascribing the design to a Burgundian artist of the early fifteenth century.

At the top of two flights of stairs we come upon the Central Hall, one end of which is filled by Froment's great triptych of 'Moses and the Burning Bush,' with King René and Jeanne de Laval in the wings, an imposing and decorative piece, which looks well at a distance, but on a closer inspection shows the weak and derivative nature of this curious painter. The other end of the gallery is occupied by the so-called Memling from the Palais de Justice, the removal of which has caused so much vehement discussion in Paris. No one has ever before been able to see the picture properly. Here it becomes evident that it is by an artist thoroughly imbued with Flemish ideas, conversant with the pictures of Van der Weyden and of Memling, who was settled in Paris in Charles VIII.'s reign. It is an interesting and fairly good picture, but by no means a masterpiece. The side walls are covered with some feebly designed, but admirably executed tapestries of the sixteenth century, lent by the Galleria degli Arazzi at Florence.

The first of the side rooms is dedicated to the art of the fourteenth century. In this section the Pavement de Narbonne, a great altar frontal painted on silk in indian ink by Jean d'Orléans, and Jean Malouel's great picture from the Louvre, form the centres of attraction. The next room contains three splendid works of the Maître de Flémalle, whom M. Bouchot has endeavoured to connect with the Franco-Flemish School of Artois, of which the Limbourgs were the great masters. This, it is needless to say, is a theory which will provoke much discussion, but, whether he be justified or not in his idea, it is one which he had every right to put to the test in this practical manner. In the same room is the great 'Annunciation' from the church of the Magdalen at Aix, a piece of the very highest order, to which we must return later on.

The next room is in effect the room of the only two great French painters of the fifteenth century whose work is sufficiently well preserved and sufficiently clearly isolated to enable us to regard them as we do the great contemporary masters of Flanders and Italy. These are, of course, Jean Fouquet and the Maître de Moulins, and both are represented, if not completely, at least better than ever before.

Finally, we come to a room devoted to the art of Provence, of which Enguerraud Charenton was the great light. If it were not that we possess only one work by this painter, he too would assuredly by now have had a world-wide reputation, so splendid, so full of the most surprising and apparently incompatible artistic qualities, is his great picture of the coronation of the Virgin which occupies the end wall of this gallery. Less delicate, refined, and accomplished, but inspired by an even greater sentiment for monumental and dramatic design, is the isolated work of another artist of the South, of whose name we know nothing, the stupendous 'Pietà' from the Hospice of Villeneuve les Avignon. It is one of the curiosities of the catalogue, on the whole an admirable work, that this magnificent production should be attributed to the school of Nicholas Froment. It is by an artist of infinitely greater originality and incomparably higher imaginative grasp than that quaint eclectic. In the same room hangs another picture of surprising beauty, the little 'Pietà' belonging to Baron d'Albenas, which we discussed when it first became well known at the Bruges Exhibition. At that time we doubted the suggestion, due to M. George Hutin, that it was of French origin, and a second inspection, under better conditions of lighting, only confirms us in the opinion that it is essentially an Italian work done under Flemish influences.

Going up yet another flight of stairs, we come to the galleries devoted to the art of the sixteenth century. Here the same level of interest is no longer maintained. The attempt to treat the sophisticated late Renaissance School of Fontainebleau at the same time and place as the true Primitives was probably a mistake, and it was not to be expected that the same sympathy and devotion, the same earnest zeal, could be displayed by M. Bouchot towards two such diametrically opposed tendencies in French art as those which dominated respectively the Courts of Charles V. and François I. If the display of sixteenth-century art was placed here as an object lesson, to prove the superiority of indigenous art before the Italian invasion, the result is highly successful; but M. Dimier's interesting book on 'French Painting of the Sixteenth Century' shows that this is not altogether a fair judgment. The most interesting as works of art of the exhibits of this group are the portraits which belong to the neighbourhood of the two Clouets. The King has lent the Hampton Court portrait of a man holding Petrarch's works, which approaches so nearly to Holbein that some critics regard it as a German picture. There is François Clouet's charming portrait of Elizabeth of Austria, from the Louvre; and Sir F. Cook lends his curious portrait of a lady in her bath, of which a somewhat modified replica exists at Chantilly.

This, in brief outline, is what the exhibition has to show. It will be remarked at once that several capital pieces are absent. The Museum at Chantilly has not seen its way to lend the 'Très Riches Heures du Duc de Berri,' with its incomparable miniatures by Pol de Limbourg, which form, as it were, the central point of departure for the whole naturalistic art of the fifteenth century. Nor has it lent the miniatures of Fouquet, which represent the greatest achievement of the mid-fifteenth century in France.

Dijon, though it has parted for the time being with its Maître de Flémalle, has not allowed the great Broederlam altarpiece to leave its galleries. Its presence would have been a great gain, because of the close relation it bears to the miniature work of the end of the fourteenth century. Finally, Lord Pembroke has not found it possible (and we can well understand his motives to let his unique Richard II. diptych run the risks of a foreign voyage. Here again the loss is to be deplored, because, if this be indeed, as we hold, a French work, it marks the highest point of technical achievement, together with the most perfect taste in colour and decorative design, which the art of the fourteenth century attained. This picture is, by-the-by, alluded to in the catalogue as of a date which the age of the king alone makes it necessary to anticipate by sixteen years.

We must leave to a future article the discussion of the many interesting questions which this exhibition suggests. It will result, we think, in our forming wholly new ideas about the history of mediæval, and the commencement of modern, painting in Northern Europe. But we may say at once that the total impression produced is that there was a great deal of admirable painting in France throughout the fifteenth century rather than that there was a great continuous and self-subsistent French school of painting. Fouquet we have long known, and Fouquet alone would suffice to prove the first statement. His imaginative interpretation of form, his sense of a massive and plastic relief, and his consummate feeling for design place him almost on a level with his great Italian contemporaries, with Masaccio and Pisanello. But it is as a designer and draughtsman rather than as a master of essentially pictorial presentment that we admire him. Even he lacks to some extent the power of three-dimensional design. At least, in his pictures he never attempts any very complex rendering of three-dimensional space. The Maître de Moulins is, perhaps, the nearest to an exception to our rule. He is by no means so great an artist as Fouquet, but he comes out here as a painter of unsurpassed accomplishment. His peculiar loose and flowing brushwork, his brilliant enamelled impasto, which has almost the quality of some Oriental porcelain, the strength and purity of his local colours, and the force of his illumination mark him out from all his contemporaries as *par excellence* the great painter of the early French school.

In all the discussions which this exhibition will provoke as to what is and what is not French painting, it will be well to remember that France, as we know it, did not exist till long after the period with which we are concerned, that Burgundy was more attached to Flanders than to France, that Provence was even more than it is to-day another country, and that we must be careful not to impose modern conceptions of nationality on an age that was only dimly feeling its way towards them. What we have to do, then, is rather to attempt to isolate certain centres of creative energy, to recognize nodes and points of convergence and separation in the continuous weft of the artistic tradition of North-Western Europe. So, and so only, may we be at last able to resolve some of the mysteries, and explain away some of the apparent miracles, in the history of European art. Towards such a complete understanding the present exhibition affords a great, indeed almost an unhoped-for opportunity, and its organizers deserve the gratitude of all lovers of mediæval art and history.

We must not omit to mention the important collection of miniatures on view at the Bibliothèque Nationale, which admirably complements the exhibition of pictures. To that, too, we must return later.

SALES.

Messrs. Christie, Manson & Woods sold on the 23rd inst. the following pictures: J. van Goyen, A River Scene, 168*l*. A. Kauffman, Fortitude, Prudence, Temperance, and Justice (set of four), 199*l*. Lawrence, Lady Bury, 141*l*. Hoppner, Portrait of a Young Girl, seated under a tree, with a boy holding a bird's-nest, 194*l*.

B. W. Leader's picture A Woody Landscape brought 110*l*. on the 25th inst.

Fine-Art Gossip

Among the exhibitions now open are pictures in water colour of Florence and the French Riviera, by Mr. W. A. Macdonald, at the Little Gallery, 40A, Victoria Street; water-colours of Japan and Ceylon, by Miss Ella Du Cane, at Messrs. Graves & Co.'s Gallery in Pall Mall; pictures by Mr. C. E. Butler, at the Holland Fine-Art Gallery; and Swiss water-colour drawings by Miss Alice E. Prangley, at 18, Holland Street, Kensington.

From May 7th to 20th Mr. Albert E. Bonner is exhibiting at the same place views of Japan, Egypt, Sicily, Palestine, Italy, and Greece; and Messrs. Dickinson, a show entitled 'Turner in Water-Colours,' by Jessie Hacon.

Next Saturday at Mr. Baillie's Gallery is the press view of pictures and sketches by Mr. Herbert Alexander and Miss C. Wake, jewellery and silverwork by Miss Ethel Virtue, Mr. E. G. Howe, and Mr. W. J. Byrne.

Next week, from Tuesday onwards, the Alpine Club have a show of Alpine photographs at 23, Savile Row, W.

Sir Walter Armstrong writes:—

"A paragraph has appeared in many journals in which a portrait by Sir Joshua, discovered by me at Elton Hall, Peterborough, in the possession of Lord Carysfort, is said to represent 'Bowles, a minor poet,' meaning, I suppose, the Rev. W. L. Bowles, Canon of Salisbury and Chaplain to George IV., whose sonnets were once so well known. This is a mistake, arising I know not how. The picture represents Archibald Bower, the Jesuit and *quasi*-convert to the Anglican Church, who wrote a history of the Popes. We are left in no doubt, as he holds a fully lettered volume of the history in his right hand. The picture was painted for the first Lord Carysfort, a great friend of Sir Joshua's, in 1757-8. It had been at Elton ever since, although, perhaps through disgust at Bower's later adventures, it had been banished to the *souterrains*."

A Jordaens Exhibition is being arranged for next year at Antwerp on the same lines as the show of Vandykes held in the same city a few years back.

Two interesting series of pictures by the veteran artist Josef Israëls will be sold by auction at Amsterdam on Tuesday next by the firm of Frederik Muller & Co., of 10, Doelenstraat. The first of these comprises sixty-one water-colour drawings of Israëls's travels in Spain ('Reis in Spanje'), all signed with his initials. Eight admirable reproductions are given in the sale catalogue, which is printed in Dutch. The second series consists of twenty-five important works forming part of the collection of J. L. Muijser. These are mostly domestic scenes of country life or pictures of the life of fisher-folk by the seashore. One of the pictures, 'Adagio con Espressione,' is specially interesting from the fact that it was one of Israëls's first successes, and is well known through the lithograph published by A. Allebé. The same sale includes a characteristic example of Monticelli, 'Un Conte des Fées.'

The official purchases by the State at the Salon of the Société Nationale des Beaux-Arts were announced on Sunday last. These include a landscape by M. Auguste Lepère, 'Le Grain' (No. 774); an interesting record of President Loubet's visit to London, 'La Sortie du Guildhall,' by M. Gillot; 'Ma Femme et ses Sœurs,' by M. Caro-Delvaille; 'L'Intérieur,' by M. Le Sidaner; 'Le Quai des Grands-Augustins,' by Mr. James W. Morrice; 'Après le Bain,' by Mr. Rupert C. W. Bunny; 'Cour d'Orangers,' by M. Santiago-Rusinol; the portraits of MM. Mollard and Roujoux by M. Paul Renouard; and, in the section of decorative art, vases by MM. Dammouse, Delaherche, and Édouard Monod.

The International Society of Sculptors, Painters, and Gravers has been asked to arrange the British Section in the forthcoming Exhibition of Fine Arts at Düsseldorf. Mr. Neven du Mont, who is acting as delegate, has succeeded in getting together a representative collection of works of art.

It is a great disappointment to collectors of old armour to learn that the collection of the Duc de Dino, instead of being dispersed publicly at Messrs. Christie's, has been sold privately to the New York Museum. The collection, although small, is finer in quality than even that at Hertford House, and every article is a gem in itself. The price paid is said to be 1,500,000 francs. Some of the pieces, however, in the collection have been endowed with pedigrees which will not bear the test of inquiry; for instance, "le casque de Jeanne d'Arc," the "bâton de commandement de Charlemagne," and one or two others, belong to historical personages only in a Pickwickian sense.

M. Henry Martin's lecture on some unrecorded features of mediæval illuminated manuscripts, recently referred to in the *Athenæum*, is to be published in the *Bulletin de l'Académie des Inscriptions et Belles-Lettres*; whilst a very much augmented version, with some facsimiles, will appear in the June issue of the *Revue Archéologique*.

From Rome we hear that the excavations now carried on in the Forum are being specially directed towards the identification of the Lake of Curtius, the celebrated gulf which, according to tradition, suddenly opened in the Forum. Further searches are also being made for traces of the basement of the very ancient equestrian statues which stood in the front of the Temple of Castor and Pollux. The explorations are to be carried on as far as the course of the Cloaca Maxima of the Tarquins, originally a small natural tributary of the Tiber.

MUSIC

THE WEEK.

St. James's Hall.—Joachim Quartet Concerts.
Queen's Hall.—London Choral Society's Concert.

The first of the Joachim Quartet Concerts took place at St. James's Hall last Saturday afternoon. The programme—consisting of Haydn in D minor, Op. 76, No. 2; Mozart in D, dedicated to the King of Prussia; and Beethoven in B flat, Op. 130—presented three works by the three masters who distinguished themselves above all others in that particular branch of the art. The first is a particularly fine composition, and the rendering of the music by Dr. Joachim and his three associates, Profs. Carl Halir, Emmanuel Wirth, and Robert Hausmann, was marked by rare skill and refinement, especially that of the Andante. No one would, even if he could, write nowadays in the style of Haydn, yet no one, unless he swear by one master only, can help being touched by the true sentiment and simplicity of this music. The Beethoven quartet is wonderful, the Cavatina, with its grand dignity tempered by intense feeling, being one of the most striking movements Beethoven ever wrote. The quartet, however, does not maintain the same high level throughout. The dry fugue, which Beethoven originally intended for the last movement, was replaced, at the instance of his friends, by an Allegro, which, bright and clever as it is, comes, with its light-hearted mood, almost as a shock after the noble Adagio.

The performances of the last two quartets were excellent; that of the Cavatina superb. In rapid passages and in high notes Dr. Joachim reminds us that time has robbed him of some of that firmness and fire which distinguished him in earlier days. But the intelligence and nobility of his playing compensate for any shortcomings in other respects. To hear the Cavatina was alone worth a visit to St. James's Hall. There was a very large and enthusiastic audience.

The programme of the London Choral Society's concert at Queen's Hall on Monday evening was devoted to the music of Dr. Elgar. The chief item was 'King Olaf,' composed for and performed at the North Staffordshire Musical Festival, October, 1896. In the notice in the *Athenæum* of November 7th of that year, the writer, after recognizing the high merits of the work, adds, "we look with eagerness for further manifestation of his powers." Since then Dr. Elgar has indeed made wonderful progress, and it is pleasing to see that long before he made so great a reputation with the 'Dream,' he was felt to be the coming man. 'King Olaf' shows vigorous writing, strong colouring, and skill of no ordinary kind. But the composer had not then the art of leaving something to the imagination; there is, too, a lack of self-criticism, of knowing when he has said enough. The text naturally led him to objective rather than subjective music. The very scrappy story does not appeal to the emotions, and that Dr. Elgar should have succeeded as well as he has is indeed a strong proof of his ability. The vocalists were Madame Clementine de Vere and Messrs. Joseph O'Mara and Ffrangcon Davies. The singing of the choir was vigorous, but it was heard to far greater advantage in the 'Dream of Gerontius' at the previous concert. The programme included the 'Meditation' from the 'Lux Christi,' and five part-songs for male voices, words from the 'Greek Anthology,' with English versions by Alma Strettell, Richard Garnett, Edmund Gosse, W. M. Hardinge, and Andrew Lang. The music displays harmonic and rhythmic features peculiar to the composer; it is dignified and expressive. The first and third numbers are the most characteristic; the smooth, quaint No. 4, however, makes the most direct appeal.

Musical Gossip.

Dr. Elgar's 'The Apostles' was performed at the Albert Hall by the Royal Choral Society last Thursday week under the direction of the composer. The vocalists — Madame Kirkby Lunn and Miss Agnes Nicholls, and Messrs. Ffrangcon Davies, Kennerley Rumford, and Andrew Black—were excellent, but the choral singing left much to desire. The difficult work had evidently not been properly rehearsed.

Mr. Frank Merrick, the young pianist whose appearance last year promised well, gave a recital at the Bechstein Hall yesterday week. His fine technique and intelligence were fully displayed in Herr d'Albert's transcription of a Bach organ fugue. His reading of Beethoven's Sonata, Op. 111, was in many points good, but it lacked that which comes only with time and experience.

The Joachim Quartet, Miss Fanny Davies, and Mr. Gervase Elwes have kindly arranged to perform in Lord Leighton's Studio on Friday, May 6th, at 3 o'clock. The proceeds of the concert will be devoted to further the work of the Leighton House Committee, of which Dr. Joachim is a member. For twenty-five years Lord Leighton's friends enjoyed the

pleasure of hearing the great violinist perform every spring for his friend in his studio.

Five money prizes have been offered by a member of the Musicians' Company for a cycle of three songs, seven short pianoforte pieces, two for violin and pianoforte, an organ postlude, and a part-song or glee. The adjudicators will be Sir Frederick Bridge, Sir George Martin, and Dr. E. Markham. The works will be performed during the forthcoming musical exhibition at Fishmongers' Hall.

Miss Ethel Smyth, whose 'Der Wald' was produced at the Royal Opera, Berlin, in 1902, and performed at Covent Garden during the same year and again last season, is engaged upon a new opera, which she hopes to complete by next spring. The subject of the opera is English, but the libretto, written by Miss Smyth and Mrs. Woods, is in French.

Handel's oratorio 'Jephtha' will be performed by the Handel Society at St. James's Hall on Tuesday evening, May 10th.

The season of the Berlin Philharmonic Society was brought to a close on the 20th inst., and the orchestra, under the direction of A. Nikisch, has started for Russia. At Petersburg and Moscow a series of six concerts is to be given, the programmes of which are to be entirely devoted to Tschaïkowsky. After that visits will be paid to Charkov, Odessa, Kiev, Lodz, and Warsaw.

The tercentenary of the death of Claudio Merulo, the famous composer and organist of St. Mark's, is to be duly celebrated at Parma, where he died on May 4th, 1604. The musical arrangements are under the direction of Amilcare Zanella, Director of the Conservatorio of that city.

A new opera, 'Der Vogt auf Muhlstein,' by Cyrill Kistler, was produced at Düsseldorf on April 19th.

Signor Franco da Venezia, whose Concertstück for pianoforte and orchestra was to be performed at last Thursday's Philharmonic Concert, too late for notice this week, is the composer of 'Domino Azzuro,' one of the three operas selected by the jury for the Sonzogno prize of 2,000*l*. The three are to be performed next month, and then the final verdict will be given.

M. Vladimir de Pachmann, before his departure for America, where he is engaged for a tour, is giving a Chopin recital this afternoon at the Bechstein Hall.

The twelfth volume of the Purcell Society has just appeared. It contains the five-act opera 'The Fairy Queen.'

A monument is to be erected to Verdi at Milan, at the Porta Magenta, opposite the home for musicians founded by the master. Italian artists are invited to compete. The first prize is of the value of 5,000 lire; for each of the next best five designs a sum of 1,000 lire will be awarded. For the monument itself there is, in addition, a sum of 120,000 lire at disposal.

Wagner hoped great things from the democratic movement in 1848 at Dresden for the prosperity of the people and for art generally. His hopes were, however, doomed to disappointment, and he occupied himself with literary work: an essay on the Nibelungen myth, the poem of Siegfried's death, and the sketch of a drama 'Jesus of Nazareth.' In the following year the appointment of Count Beust as minister caused him to indite a dignified poem, 'An einen Staatsanwalt,' in which he gave vent to his feelings. The poem, dated March 22nd, 1849, has recently been published by the *Münchener Neue Nachrichten*.

PERFORMANCES NEXT WEEK.

Sun.	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League 7 Queen's Hall
Mon.	Royal Opera, 'Don Giovanni,' 7.30, Covent Garden.
—	Joachim Quartet, 8, St. James's Hall.
—	Mr. and Mrs. W. H. Brereton's Concert, 8.15, Steinway Hall.
Tues.	Franz von Vecsey's Violin Recital, 3.30, St. James's Hall
—	Royal Opera, 'Tristan und Isolde,' 7, Covent Garden.
—	Highbury Philharmonic, 8, The Athenæum, Highbury.
—	Miss Molitor and Mr. Meux's Concert, 8.30, Æolian Hall.
Wed.	Miss Paula Szalit's Pianoforte Recital, 3, Salle Erard.
—	Madame Meadows and Miss L. Griffiths's Recital, 3, Bechstein Hall.
—	Royal Opera, 'Pagliacci,' 8, Covent Garden.
—	Misses Barnett and Pinwell's Recital, 8.30, Bechstein Hall.
Thurs.	Joachim Quartet, 3, St. James's Hall
—	Royal Opera, 'Romeo and Juliet,' 8, Covent Garden.
Fri.	Royal Opera, 'Tannhäuser,' 7, Covent Garden.
Sat.	Miss Ada Thomas's Pianoforte Recital, 3, Æolian Hall.
—	Mrs. Fordham and Mr. H Jones's Recital, 3 30, Bechstein Hall.
—	Royal Opera, 'Lohengrin,' 7, Covent Garden.

DRAMA

THE WEEK.

Duke of York's.—'The Rich Mrs. Repton,' a Comedy in Three Acts. By R. C. Carton.

Court.—Afternoon Representations: 'Candida,' "a Mystery" in Three Acts. By George Bernard Shaw.

It is inevitable that the system adopted by R. C. Carton of writing for and round a single actress should end in exercising a deleterious effect upon his method. To a persistence in it is attributable the fact that his claim to rank as a dramatist is in the way of being disputed, and that his pieces are being classed as entertainments rather than as plays. Within his self-imposed limits there is room for the display of ability, and his later works have shown the neatness of style and the humour that characterize the earlier. After the first act, however, 'The Rich Mrs. Repton' disintegrates, so to speak, and the melodramatic action introduced seems an excrescence upon the story as originally conceived. Finding herself widowed and in possession of a million sterling, the least sum which in the view of a modern dramatist justifies the application to a woman of the term "rich," Mrs. Repton—whose past career offers some difficulty as regards the formation of social intimacies in the fashionable world under the conditions imposed on her, and who finds life a little monotonous—establishes in her own house a proprietary club, confined, as is intimated, to good fellows who are left behind in the world's race. To these she seeks to personate a fairy godmother, and though the task is difficult, she succeeds, thanks to her employment of a species of almoner, who takes on himself the responsibility for some of her charitable deeds. The system adopted involves, however, the maximum of expenditure with the minimum of result. In the case of a woman of wealth virtually unlimited this is of little significance. The more pressing needs of her favourites are relieved without any loss of dignity on their part. By the aid of a supposed syndicate, consisting wholly of herself, an unprosperous dramatist is raised into fame and fortune, while a young nobleman who is crippled with debts and separated from the girl he loves is restored to affluence and reunited to his mistress. Not very convincing are the means by which these and other kindred results are brought about. The incidents exhibited are amusing, however, and not wholly unacceptable. Only when we are shown an attempt at blackmail frustrated by the agency of the "good fairy," and find a sanctimonious bishop, who rather inconceivably is the head of the young nobleman's family, brought on in the last act for no purpose except to scold, we begin to resent the demands upon our credulity and to perceive that the whole is a not very carefully blended amalgam of sentiment and farce. With the details of the action we have not concerned ourselves. The characters are well conceived as a rule, though some of the types are commonplace, and the interpretation furnished is generally good. Mrs. Repton has to be accepted as the pivot of the action. In the presentation of this character Miss Compton shows her old sureness of touch. No longer posing as "another Helen" prepared to "fire another Troy," she contents herself with the presentation of good nature and aplomb.

Although two representations of Mr. Bernard Shaw's 'Candida' have been given by the Stage Society, the play is virtually unknown to the London public. Seven afternoon performances, which are being given at the Court Theatre, will do little to spread a knowledge of its merits as an acting play. These are, however, real, if not conspicuous, and there can be little doubt that the managers who produce at West-End theatres pieces of dull trifling which flutter on and off the stage would show better judgment in giving us work such as this, which, even if trifling—a point to be disputed—is never dull. Until a Bernard Shaw Society is founded to cast upon the works of the master a light otherwise brilliant than that shed by the Browning Society upon the author of 'Sordello,' we will not presume to interpret this latest humourist or moralist. All we are called upon to say is that when set before an average public 'Candida' keeps it in roars of laughter, and stirs it at times to deep feeling. Much of its humour has a blend, familiar in Mr. Shaw's case, of impertinence, and those who seek to extract from the work any intelligible lesson will find their ingenuity heavily taxed. A lesson, it is now conceded, is not indispensable to a play, and those who are content to be amused and stimulated may surrender themselves with the certainty of delight to one who, though he knows not the path down which he leads, is at least familiar with the general aspects of the country he explores. Mr. Norman McKinnel, Mr. Granville Barker, and Miss Kate Rorke, and other actors, gave the whole an able interpretation.

SHAKSPEARE AND GRAY'S INN, 1594.

In regard to the performance of 'The Comedy of Errors' during the Christmas festivities at Gray's Inn, 1594, there are at least three questions of considerable interest that have not yet been asked and answered: 1. Who were the players who performed it? 2. Who was the person who invited them to do so? 3. Why was 'The Comedy of Errors' selected?

1. It has generally been taken quietly for granted that Shakspeare and his fellows were the performers on this occasion. But it is curious that there should be in this case some element of doubt, through the possibility of his being able to prove an *alibi* on that particular day. To make the situation clear it will be necessary to recall certain matters that seem at first sight entirely irrelevant to the question at issue.

Shakspeare had dedicated the "first heir of his invention" to the young Earl of Southampton in April, 1593, and had been so kindly treated that when he dedicated to him his "graver labour" in May, 1594, he addressed him as "Lord of his Love." This second venture disarmed all hasty criticism of his first, and made Shakspeare famous as a poet.

In November, 1593, Sir Thomas Heneage, a disconsolate widower, wrote to Lord Burghley, deploring the loss of his wife, from his "woful house at Copthall in Essex." Half a year later

he consoled himself by marrying Mary, Countess of Southampton, the mother of Shakspeare's patron, in that very month of May in which Shakspeare's 'Lucrece' was registered. This marriage materially increased Southampton's power to help his friend the poet. His polished and courtly stepfather had literary tastes, had written verses himself; he was trusted by Elizabeth, and all-powerful at Court, as he was the Vice-Chamberlain of the Royal Household. "The Revels Books" fail us during Shakspeare's most critical years, but the books of the Treasurers of the Chamber teach us a good many things when read in the light of other facts. They teach us, for instance, that payments to the "Lord Chamberlain's Players" had ceased from 1588, and that the "Queen's Players" had taken their place. These had received payments "on a warrant dated January 31st, 1593/4, for a play performed on Twelfth day at night laste paste at Hampton Court," in all the sum of 10*l.*

But the first Christmas after the publication of 'Lucrece' and the marriage of the Countess of Southampton to Sir Thomas Heneage payments begin once more to be made to the "Lord Chamberlain's Servants," and for the first and last time it is mentioned that William Shakspeare was among these players, and among those who received the reward. This is the earliest official record of the poet's name yet found. It was not known to Collier, who says that, on the petition of the inhabitants of the Blackfriars against the theatre there in 1596, he found a paper pinned, containing the counter petition of the players, in which Shakspeare's name occurred, adding, "This entry is anterior by seven years to any official notice of Shakspeare's name." Collier's paper has not been accepted as genuine, but his words show that he did not know of this earlier entry. Halliwell-Phillipps knew of it, but he did not gather its full import.

In spite of his wife's careful nursing, Sir Thomas Heneage died on October 17th, 1595. Either through ill-health, pressure of business, or indolence, he had allowed his books, and apparently his payments, to fall into arrears; so that his widow, as executrix, had to make up the books from September 29th, 1592, until December 16th, 1595.

Shakspeare's name might have appeared sooner or later, but by none was it then thought important enough to notice, except by Mary, Countess of Southampton, the mother of Shakspeare's friend. She spelt it in the way that he had passed in the proof of the dedications of the poems to her son, in the Court-spelling of the period, "Shakespeare."

Dr. Furnivall anathematizes those who write it thus as "second-hand not first-hand students." But here is the first official MS. authority, backing the first printed authority:—

"To William Kempe, William Shakespeare, and Richard Burbage, servants to the Lord Chamberleyn, upon the Councelles warrant dated at Whitehall xv die Marcij 1594, for twoe severall comedies or enterludes, shewed by them before her Maiestie in Christmas tyme laste paste, viz., upon St. Stephens daye, and Innocentes day, xiii^{li}, vi^{s}, viii^{d}, and by waie of her Maiesties rewarde vi^{li} xiii^{s} iv^{d}—in all xx^{li}."—Pipe Office, 542.

Now here is disclosed the important bearing of these details on our question: *The second of these performances before the queen at Greenwich took place the same day as the Gray's Inn Revels, Dec. 28th, 1594!* This discovery was, to say the least of it, discouraging, until it dawned on me that the second performance at Greenwich was said to have taken place "on Innocents' Day," not "on Innocents' Day *at night*," as was usual. A day performance might give time for the players, with good horses, to find themselves in London by the late hour suggested in the story of the revels, *after* all the confusions, and at least some of the dancing. They were all the more likely to be thought worthy of playing before that goodly company if they had just come from playing before the queen, though the disappointed performers called them "base and common fellows."

2. But how did they, mere rank outsiders at the best, know of the confusion within the hall? How did they find the means of seizing their opportunity, and of entering the sacred precincts of the Palace of the Prince of Purpoole? Their performance was considered the crowning disgrace of the evening, and next day there was a special examination held as to the causes of the general humiliations of the night, ever after called "the Night of Errors." A conjurer was arraigned on the charge of having caused the confusion by magic, and "of having foisted a company of base and common fellows to make up our disorders with a play of Errors and Confusions." He was wisely set free, and the Christmas officials were sent to the Christmas Tower for neglect of duty. But one pertinent question the court did not ask—"Who paid the players?" Doubtless in the answer to that lay the answer to the other question, Who brought them in? It may be remembered that Shakspeare's patron, Henry, Earl of Southampton (born October 6th, 1573), had been admitted to Gray's Inn, February 29th, 1587/8, by his guardian, Lord Burghley. He had studied steadily there, and probably by this time was well known about the place.

It is quite likely, after he had seen his *protégé* perform before the queen, that he rode up to London merrily with the players; that he had rere-supper with them, either at his own house in Holborn or at a neighbouring inn; that he left them there carousing, to go and take his part in the academic festivities, though his name does not appear among the office-bearers. He probably arrived when the "hurly-burly" was at its loudest, probably slipped out for the players, and returned with them promptly. It is quite certain that the players could not have heard—at least, in time—of the peculiar state of affairs, nor could they have effected an entrance of themselves without a guide well known to the porters and officials of the mimic court.

It may be remembered that the opening act of the Prince's reign had been to grant a pardon prospectively to "all forcible entries, intrusions; all manner of errors, misprisions, mistakings, overtakings, double dealings, disturbances, duplicities;* sorceries, enchantments," &c. Therefore, to this lively young nobleman at the worst it would only seem an unexpected Christmas revel, and at the best a means of allaying the disturbances in his Inn and of giving his poet a further chance of distinguishing himself. Some one must have taken the initiative, and who, under the circumstances, was so likely to do so as the young Earl of Southampton?

3. Why was 'The Comedy of Errors' played on that occasion? Was it by the merest accident that it was selected? or was it chosen in double mockery of the intended legal devices? Many considerations show that it must have been a new play at the time; but it is perfectly certain that it could not have been so new but that it had been previously rehearsed and performed, for the actors were ready for an unexpected emergency.

My own opinion is that 'The Comedy of Errors' was the play that they had been performing for the first time that day before the queen at Greenwich. It is stated to have been a comedy or interlude, though no name has as yet been gleaned from the records. Elizabeth loved not to be put off with "plays that had been printed," and had a well-known prejudice in favour of first performances. In the event of their having performed it that afternoon, all the cast would be ready, the parts prepared, the cues arranged. Possibly they had ridden up to London in their stage garments, or at least had them ready with them in their malls to don in their own apartments. For there would have been no robing-room for them at Gray's Inn, nor any chance of effecting an entrance, unless disguised as "characters."

Doubtless it delighted Southampton and the players, and first stilled and then amused the uproarious company. But it pleased in no wise the young students of Gray's Inn who had been baulked in the performance of their own parts. The name itself was an offence, for it gave a suggestive title to the night on which it was performed. After the inquiry the next day, when wearied of making a mock of their own follies, they held a consultation how best to recover the lost honour of Gray's Inn; and then, for the first and last time recorded in their century, Bacon was pitted against Shakspeare. "Divers plots and devices" were invented, and great preparations were made for a new performance on January 3rd. Amid pretty tableaux and careful speechifying before the Goddess of Amity, the breach of friendship between the Grayans and Templarians was healed, and they sat together to behold the Masque of the Counsellors, which Spedding feels sure was written by Bacon, because "the speeches carry his signature in every line." They treat of the laws of chivalry and the enrolment of knights, of the glory of war, the study of philosophy, of virtue and good government, of procuring "eternizement and fame by buildings and foundations." The sixth counsellor suggested

"sports and pastimes, feasting, music, dancing, triumphs, comedies, love and ladies. Whom the Prince of Purpoole answered, and set his company to dancing. The performance of which night's work, being very carefully and orderly handled, did so delight and please the nobles and the other auditory that thereby Gray's Inn did not only recover their lost credit, quite take away all the disgrace that the former Night of Errors had incurred, but got instead so great honour and applause as either the good reports of our honourable friends that were present could yield, or we ourselves desire."

The legal students of these times preferred Bacon's 'Counsellors,' posterity has preferred Shakspeare's 'Errors.'

It is one of the hackneyed "cruces" of Shakspeare's opponents that he could not have found the plot of this play from untranslated Plautus. It is quite probable that Shakspeare's Latin was sufficient to let him find a plot where he pleased; but we know that a translation of this particular play had already passed the censor, and been registered to Thomas Creede by June 16th, 1594:—

"A booke entitled Menæchmi, being a pleasant and fine conceited comedy, taken out of the most wittie poet Plautus, chosen purposely from out the rest, as being the least harmeful, and most delightful."

It is more than likely that Southampton suggested this particular play while he was laying his friendly plans for getting his *protégé* advanced with the queen. In connexion with it we may note that once before at least a play of Plautus had been heard at Greenwich. After the giving up of Tournay, in prospect of the Princess Mary's marriage to the Dauphin, Henry VIII. demanded hostages. To amuse these hostages the king, on May 7th, 1520, made a solemn disport, "prepared a disguising, decorated his great chamber at Greenwich, caused it to be staged, and there was a goodlie comedie of Plautus plaied," then entered ladies and gentlemen and danced together (Holinshed, book iii. p. 850). It does not say whether the play was in English or Latin—more likely the latter, seeing it was for the delectation of French hostages. Neither is it mentioned whether the play was the 'Menæchmi' or not, but it was quite likely that it might even then have been chosen as "the least harmful and most delightful." Elizabeth might like to see a performance of a play all the more because it had been staged by her father. The inference, at least, from all

* 'Gesta Grayorum.'

these facts is legitimate, that the play performed before Elizabeth on Innocents' Day, 1594, was 'The Comedy of Errors.' Exactly ten years later, "on Innocents' Day at night, 1604," the King's Company played "'The Comedy of Errors,' by Shakspeare," before a new sovereign and a new Court (Revels Book).

Charlotte Carmichael Stopes.

Dramatic Gossip.

The School of Dramatic Art is in working order, and instruction is being given at His Majesty's Theatre to the pupils. An inaugural meeting, under the presidency of Mr. Tree, in the same building on Monday afternoon, was chiefly interesting as showing that the principal dramatists and actors, with a solitary exception, were in harmony with the scheme. Mr. Hare, Mr. Comyns Carr, and Sir Squire Bancroft spoke in its favour, and many other people of eminence lent their support. Letters of sympathy were read from Madame Sarah Bernhardt and M. Jules Claretie, and English actors, such as Sir Henry Irving, testified their sympathy.

A dispute has been raised in the press as to the action of the Censure in seeking to stop what is known as "gagging." If authority is wise, it will avoid, if possible, all conflict with a foe more impalpable and elusive than it has yet known. The early history of the French stage is largely made up of the efforts to repress indulgence of this kind on the part of the Théâtre Italien, a struggle in which authority was always worsted, or in which victory on its part was as ruinous as defeat. In spite of the results achieved by the Italian Commedia dell' Arte, which rested almost entirely upon "gag," we have nothing to advance in favour of a practice unsuited to the heavy intellect and dull wits of the Englishman. If, however, the Censor provokes a serious combat, it is probable that he will find himself fronted by an antagonism far different from anything he has experienced, or for which he is prepared.

John Coleman, who died on the 21st inst. from paralysis at Buckhurst Hill, Epping Forest, in his seventy-third year, was more generally known as a manager and an adapter than as an actor. He was born at Derby, and seems from an early age to have been stage-struck. He managed various theatres in Leeds and the North of England; played with Macready, who, however, does not mention his name in his 'Recollections'; and once or twice undertook London management. On September 16th, 1876, at the Queen's Theatre, he played young Henry to the Henry IV. of Phelps, the Pistol of T. Mead, the Chief Justice of John Ryder, and the Princess Katherine of Miss Emily Fowler. On April 8th, 1882, he produced at the Olympic Buchanan's 'Shadow of the Sword,' playing in it the *rôle* of Roan Gwenfern, in which he had previously been seen in Brighton. His 'Duchess of Coolgardie' he produced at Drury Lane, September 19th, 1896. It is nominally by Euston Leigh and Cyril Dare, otherwise himself and John Chute. Alone, or in collaboration with others, including Charles Reade, he wrote 'Marina,' founded on 'Mr. Barnes of New York,' Gaiety, August 4th, 1888; 'The Kiss of Delilah,' 'Foul Play,' and very many other dramas. He is also responsible for a life of Phelps, 'Curly: an Actor's Story,' 'Players and Playwrights I have Met,' 'Recollections of Charles Reade,' &c. He was supposed to be engaged upon further memories. In the country he is said to have acted an enormous round of Shakspearean characters. On the London stage he was little known and not too highly valued.

'Bride and Bridegroom' is the title of the four-act comedy by Mr. Arthur Law, which Sir Charles Wyndham is on the point of producing at the New Theatre. Sir Charles is credited with having obtained possession of a four-act play by Mr. Roy Horniman entitled 'Bellamy the Magnificent,' which, however, is not likely to see the light before the autumn.

May 11th is fixed for the first appearance this season of Miss Ethel Barrymore in 'Cynthia,' the new comedy of Mr. Hubert Henry Davies.

At the close of his brief tenancy of the Apollo Theatre, Mr. Murray Carson will, with no break in the continuity of the run, transfer 'The Wheat King' to the Avenue.

'Saturday to Monday' has undergone compression at the St. James's Theatre, and is greatly the better therefor. In the presentation of the ''Op o' me Thumb' of the same authors Miss Hilda Trevelyan remains admirable as the heroine.

'The Flute of Pan,' a four-act play of Mrs. Craigie, produced on the 21st inst. at the Gaiety Theatre, Manchester, is so named after a picture which the hero, a nobleman, is painting. The heroine, Princess Margaret of Siguria, is played by Miss Olga Nethersole, other parts being taken by Mr. Edward Fielding, Mr. Gilbert Hare, Miss Sarah Brooke, and Miss Helen Ferrers.

Miss Lena Ashwell will enter upon theatrical management in the autumn. Her first appearance in this capacity is likely to be made in a version of 'La Montansier,' executed by Mr. Michael Morton. 'La Montansier' is, as is well known, the piece the right of Madame Réjane to play in which, at the Gaîté, has been so fiercely contested by her husband, M. Porel.

June 6th is the date fixed for the production at the Camden Theatre of the comedy of social life written by Mrs. Alfred Lyttelton for Mrs. Patrick Campbell.

For a benefit performance at the Haymarket on June 20th is promised a representation of a new version, by R. C. Carton, of 'The Porter's Knot,' a dramatization by Oxenford of 'Les Crochets du Père Martin,' in which Robson obtained one of the most notable of his successes.

At the Grand Theatre, Islington, a performance on Monday of 'Arrah-na-Pogue' was the first of a series of revivals of pieces by Boucicault, which will include 'The Colleen Bawn' and 'The Shaughraun.'

Oxenford's adaptation 'The Two Orphans,' first produced at the Olympic in 1874, has been revived at the Union Square Theatre, New York, with Miss Clara Morris as Sister Genevieve—a notable reappearance, Mr. Charles Warner as Jacques, Mr. Kyrle Bellew as the Chevalier de Vaudrey, and with Miss Annie Irish and Miss Grace George in other parts.

The National Portrait Gallery has acquired a portrait of John Quick, the celebrated comedian, which is attributed to W. Score, a pupil of Reynolds, and one of the elder Colman, by Reynolds himself. Quick, it is remembered, was the favourite actor of George III. A portrait of him as Alderman Arable in Reynolds's 'Speculation,' with "Gentleman" Lewis as Tanjore and Munden as Project, is a conspicuous feature in the Garrick Club collection.

To Correspondents.—G. Le G. N.—W. A. W.—received.

J. L. (N. B.).—All right.

J. H.—Many thanks.

D. T.—Too late for this week.

No notice can be taken of anonymous communications.

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Applications are invited for the following appointments:—

PROFESSORSHIP of FRENCH and ROMANCE PHILOLOGY. Salary 300*l.*

LECTURESHIP in GERMAN and TEUTONIC PHILOLOGY. Salary 150*l.*

Forty copies of each application and set of Testimonials to be in the hands of the undersigned (from whom further particulars may be obtained) not later than MONDAY, May 30.

JOHN EDWARD LLOYD, M.A., Secretary and Registrar.

Bangor, April 25, 1904.

WESLEYAN TRAINING COLLEGE,

WESTMINSTER, S.W.

WANTED, LECTURER in SCIENCE, to commence duties in SEPTEMBER. Salary 300*l.* and House.—For particulars apply to the PRINCIPAL.

COUNTY of LONDON.

EDUCATION ACTS, 1870 to 1903.

The LONDON COUNCIL invites applications for the post of EXECUTIVE OFFICER for the performance of duties in connexion with the administration of the Education Acts, 1870 to 1903.

The duties of Executive Officer are as follows:—

To see that all decisions of the Council relating to educational matters are duly carried into effect.

In consultation with the Educational Adviser to exercise a general supervision over the Council's Schools and Colleges.

To see that the by-laws and regulations are duly promulgated and enforced.

To superintend the administrative work of the Council's Inspectors and Officers engaged in Educational Work

To be responsible to the Education Committee for the management and discipline of the Staff engaged in the executive work of the Education Department

To lay the administrative reports of the Inspectors and Local Correspondents before the Sub-Committees and advise the Sub-Committees thereon; to see that effect is given to the resolutions of the Council in regard to the general management, repair, or letting of the Council's educational buildings; and to advise the Committee in regard to sites, new buildings, alterations of existing buildings, and transfer of school buildings.

The salary attached to the position is 1,000*l.* per annum.

The Officer appointed will be required to give his whole time to the duties of the office, and will in other respects be subject to the usual conditions attaching to the Council's service, particulars of which are contained in the form of application

Applications should be made on the official form, to be obtained from the Clerk of the London County Council, The County Hall, Spring Gardens, S.W., to whom they must be returned not later than 10 A.M. on SATURDAY, the 28th day of May, 1904, accompanied by copies of not more than three recent Testimonials.

Canvassing, either directly or indirectly, will be held to be a disqualification for appointment

G. L. GOMME, Clerk of the London County Council.

The County Hall, Spring Gardens, S.W.
April, 1904.

COUNTY of LONDON.

The LONDON COUNTY COUNCIL invites applications for the appointment of CHIEF CLERK of the EDUCATION BRANCH of the DEPARTMENT of the CLERK of the COUNCIL. The Chief Clerk will, under the Clerk of the Council, be responsible for the management and discipline of the staff engaged in the clerical work of the Education Branch of the Department of the Clerk of the Council; he will carry on the Official Correspondence of the Education Committee, except as otherwise provided; he will be responsible for the internal arrangements and discipline of the Office. The salary attached to the position will be 800*l.*

The Officer appointed will be required to give his whole time to the duties of his Office, and will in other respects be subject to the usual conditions attaching to the Council's service, particulars of which are contained in the Form of Application.

Applications should be made on the official form, to be obtained from the Clerk of the London County Council, County Hall, Spring Gardens, S.W., to whom they must be returned not later than 10 A.M. on MAY 28, 1904, accompanied by copies of not more than three recent Testimonials.

Canvassing, either directly or indirectly, will be held to be a disqualification for appointment.

G. L. GOMME, Clerk of the London County Council.

County Hall, Spring Gardens, S.W., May 4, 1904.

PARMITER'S FOUNDATION SCHOOL.

The HEAD-MASTERSHIP of the PARMITER SCHOOL, VICTORIA PARK, LONDON, E., is NOW VACANT by the appointment of Dr. R. P. Scott to a Staff Inspectorship under the Board of Education. The Governors are prepared to receive applications for the vacant Head-Mastership

The School is regulated by the provisions of a Scheme of the Charity Commissioners under the powers of the Endowed Schools Act, 1869, and approved by Her late Majesty in Council May 19, 1884.

The Head Master is required to be a Graduate of some University in the United Kingdom. A fixed salary of 120*l.* a year will be paid to him, commencing the beginning of the September Term after his election. A Capitation Fee at the rate of 25*s* per annum will be paid on the number of Boys in the School. The School accommodation is reckoned for 300, and the number of Boys at present is 292.

There are 40 Scholarships and 6 Exhibitions attached to the School.

Particulars can be obtained on application to the Clerk, WILLIAM VOSS, Post Office Chambers, 173, Bethnal Green Road, E.

Applications, with not more than three original Testimonials (enclosed in a sealed cover, marked "Head-Mastership") must reach the CLERK not later than JUNE 6 NEXT.

The Governors will attach especial importance to evidence of administrative ability and scholastic experience in preference to academic distinction

Personal canvassing of the Governors will disqualify.

ILKLEY GRAMMAR SCHOOL, YORKSHIRE.

APPOINTMENT OF HEAD MASTER.

The GOVERNORS invite applications for the post of HEAD MASTER, which will shortly be vacant. The School, originally founded in 1607, has been re-organized under a Scheme as a Secondary School, Division B, under the Board of Education.

There is a Head Master's House, with accommodation for 18 Boarders, for whom a fee of 45*l.* each per annum may be charged, and provision for 100 Pupils.

The stipend is made up of 150*l.* Endowment and a Capitation Fee of 3*l.* per annum

The Applicant, who must not be over 45 years of age, must be a Graduate of some University of the United Kingdom. No Applicant will be disqualified by reason of his being or not being in Holy Orders.

The Head Master will be expected to enter upon his duties at the September Term, 1904.

Applications, with not more than three Testimonials, should be sent to the Clerk not later than MAY 31, 1904.

JOHN W. DIXON, A.S.A.A., Clerk to the Governors.

2, Ashburn Place, Ilkley.

HEAD MISTRESS.—GODOLPHIN and

LATYMER GIRLS' SCHOOL, HAMMERSMITH.

The GOVERNORS require a HEAD MISTRESS, to commence duties next Michaelmas. Salary 75*l.*, and Capitation Fees of from 1*l.* to 2*l.* a Scholar as may be hereafter fixed, which will be guaranteed at first at 200*l.* per annum. The School will be a new one, but if successful up to 500 Girls may be reasonably anticipated when it has been fairly started. Good Residence rent free, but no Boarders to be taken. Candidates must be on Column B of the Teachers' Register. A University Degree or its equivalent and a Certificate in Pedagogy are desirable.—Apply before JUNE 7 NEXT stating age, experience, education, and other qualifications, and with copies of three recent Testimonials, to CHARLES WIGAN, Clerk to the above Foundation, Norfolk House, Victoria Embankment.

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FRANCE.—The ATHENÆUM can be obtained at the following Railway Stations in France:—

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PARIS: W. H. SMITH & SON, 248, Rue de Rivoli; and at the GALIGNANI LIBRARY, 224, Rue de Rivoli.

MS. DE CIVITATE DEI.—The French Société

des Bibliophiles is preparing a Study of the illuminated MSS. of AUGUSTINE'S 'CITY of GOD.' They are very anxious to discover the actual possessor's name of the MS. of the above-mentioned Work, which was sold on May 23, 1889, by Messrs Sotheby, at the Hamilton Sale.—Replies should be forwarded to Comte ALEX. DE LABORDE, 5, Avenue du Trocadéro, Paris.

UNIVERSITY of BIRMINGHAM.

LECTURESHIP IN SPANISH AND ITALIAN.

Applications are invited for the post of LECTURER in SPANISH and ITALIAN. Stipend 150*l.* per annum. The successful Candidate will be required to enter upon his duties on October 3 next. Applications, with Testimonials and references (of which three copies should be forwarded), must be sent to the undersigned on or before SATURDAY, June 11th, 1904.

Further particulars may be obtained from

GEO. H. MORLEY, Secretary.

UNIVERSITY of BIRMINGHAM.

LECTURESHIP IN COMMERCIAL LAW.

Applications are invited for the post of LECTURER in COMMERCIAL LAW. The successful Candidate will be required to enter upon his duties on October 3 next. Applications, with Testimonials and references (of which three copies should be forwarded), must be sent to the undersigned on or before SATURDAY, June 11, 1904.

Further particulars may be obtained from

GEO. H. MORLEY, Secretary.

KING'S COLLEGE.

(University of London.)

The COUNCIL invite applications for the post of LECTURER in CLASSICS. Applications should be sent in by JUNE 1.

For conditions apply to the Secretary.

WALTER SMITH, Secretary.

BEDFORD COLLEGE for WOMEN

(University of London),

YORK PLACE, BAKER STREET, W.

The LECTURESHIP in LATIN will be VACANT at the END of this SESSION.—Applications must be sent by MAY 14 to the Secretary of the College, from whom all information may be obtained.

H. WALTON, Secretary.

SOUTHLANDS TRAINING COLLEGE for

WOMEN, BATTERSEA.

WANTED, in SEPTEMBER NEXT, a RESIDENT TUTOR, to take Classics and History. Training essential. Experience an advantage.—For particulars apply to the PRINCIPAL.

PLYMOUTH EDUCATION AUTHORITY.

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Applications are invited for the post of SECOND ASSISTANT ART MASTER, at a salary of 85*l.* per annum, rising by annual increments of 5*l.* to 120*l.* Applicants must hold an Art Master's Certificate, and have had experience in Art Teaching

Further particulars may be had from

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MESSRS. SOTHEBY, WILKINSON & HODGE will SELL by AUCTION, at their House, No. 13, Wellington Street, Strand, W.C., on WEDNESDAY, May 11, and Following Day, at 1 o'clock precisely, the valuable LIBRARY of WM. CRAMPTON, Esq., who is changing his Residence, comprising Sporting Books—Coloured Caricatures—First Edition of Cowper's Poems, with the Suppressed Preface—Publications of Contemporary Printing Presses—Autograph Letters—Specimens of Old Bindings—Illuminated Horæ—Charles Lamb's Mrs. Leicester's School, First Edition—The Writings of George Meredith, Wm. Morris, Andrew Lang, &c.—Early Printed Books—Second Folio Shakespeare, 1632—Early Song Books—Swift's Gulliver's Travels, First Edition—Extra-Illustrated Copies of Barton Baker's London Stage—Miss Berry's Journals and Correspondence—Byron's Works and English Bards and Scotch Reviewers—Dickens's Grimaldi and Pickwick Papers—Dobson's Eighteenth-Century Vignettes—Grammont's Memoirs—Daniel's Merry England in the Olden Time—Graham's English Caricaturists—Cunningham's Nell Gwyn—Holland House—Leigh Hunt's Saunter through the West End—Mrs. Inchbald's Memoirs—Jekyll's Correspondence—Johnsoniana—Fred Locker's Confidences—Memoirs of Harriet Mellon—Molloy's Court Life below Stairs—Life and Adventures of Peg Woffington—Pepys's Memoirs—Phillip's Sir Joshua Reynolds—Memoirs of Madame Vestris—and Wheatley's Round about Piccadilly—Keats's Lamia, First Edition—Specimens of Binding by Cobden Sanderson, the Guild of Women Binders, &c.

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Shells, Animal Skins, Moa Bones, and General Natural History Specimens.

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THURSDAY, May 12, at half-past 12 o'clock.

MR. J. C. STEVENS will OFFER at his Rooms, 38, King Street, Covent Garden, London, W.C., the FINAL PORTION of the COLLECTION of EGGS formed by EDWARD BIDWELL, Esq.—his Collection of Young Birds in the Down and a few rare British-killed Birds, including Savi's Warbler, American Bittern, and the only Specimen of the Smaller Sooty Tarn—Bird Skins—Bones of Dodo and Great Auk—Cabinets, &c.

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SATURDAY, MAY 7, 1904.

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LITERATURE

An Autobiography. By Herbert Spencer. 2 vols. (Williams & Norgate.)

"LE secret d'ennuyer est celui de tout dire." No such prudent reflection seems to have occurred to Spencer in leaving these thousand pages to the world. He confessed, indeed, to feeling that "a constitutional lack of reticence" was displayed throughout the book, but only for the purpose of explaining that the frankness which might add to its value in years to come rendered any appearance of it before his death undesirable. So long as he was alive, he said, he could not without an error of taste treat the public as he had treated some of his friends, to whom the privilege of reading the final proofs seems to have been accorded. Whether any of them ventured to suggest to him that while the frankness which issued in outspoken judgments on men and events would be welcome enough, the frankness which spells prolixity would not be appreciated at all, or whether, having ventured, they were snubbed for their pains, is not told. Yet if a critic is ever safe in anticipating the verdict of the public or posterity, certain it is that in years to come the mass of dull, trite, and often repellent detail in these volumes will outweigh whatever they possess of value and interest, and make them as a whole unreadable. Never has a book, of which parts at least are undeniably interesting, been so lamentably, and even painfully, encumbered with trivialities.

For all that it commands attention. Although as a literary performance the present autobiography may be contrasted, but assuredly cannot be compared, with the best of its kind; although it lacks the life and emotion that throb in the confessions of a St. Augustine or a Rousseau; although it is almost wholly wanting in the artistic skill which distinguishes the 'Dichtung und Wahrheit' of a Goethe, or the memoirs of a professed scholar like Gibbon, it still preserves an incontestable claim to respect. It is the candid, unaffected, and entirely honest work of one who sacrificed all the common aims of mankind to the single pursuit of truth, and, while nursing, as he admits, "the desire for achievement and the honour which achievement brings," found his chief ambition in clear thinking and right action. It gives a plain and faithful account of the growth of an intellectual system which, however defective or unsatisfying, contains much that has entered into the very fibre of the age, and, when all is said, is, in scope at least, unique in the history of English thought. It relates, from his own point of view—in a manner remarkably dispassionate and detached, but with a colossal egotism, albeit an egotism of the profound and invincible kind that disarms resentment—the career, the good and evil fortune, the difficulties, the habits, the friendships, nay, the very faults and failings, of the most considerable philosopher whom this country produced in the nineteenth century. The view which Spencer took of his book is stated in its opening lines:—

> "It has seemed to me that a natural history of myself would be a useful accompaniment to the books which it has been the chief occupation of my life to write.....I have attempted to give such a natural history. That I have fully succeeded is not to be supposed; but perhaps I have succeeded partially. At any rate, one significant truth has been made clear—that in the genesis of a system of thought the emotional nature is a large factor; perhaps as large a factor as the intellectual nature."

The same thought is uppermost in his final reflections. If he dwells on his physical, intellectual, and moral traits, it is to show how he came by them and what they mean.

Again, if he had an unusual capacity for intuition of cause, a synthetic tendency, an almost equal analytic tendency, together with the capacity to discern inconspicuous analogies; if he had an unusual faculty of exposition, an incurable habit of fault-finding, a disregard of authority, an absence of moral fear, and small hands, these things were interesting examples of the law of inheritance, and served to explain the intellectual and moral character, good or bad, but on the whole good, which he felt that he possessed. At the same time he could not be certain that he had fathomed the depths or seen all the sides of his nature, for the simple reason, he says, that all the opportunities for bringing them out might not have occurred.

Apparently, then, it is for this scientific interest that Spencer expected the public and posterity to read his observations on himself. He begins by devoting sixty pages to his ancestors, who were chiefly Wesleyans, and had a dash of Huguenot, and even of Hussite blood in them. That he makes the most of this fact in relation to his own characteristics need hardly be said. He passes to his childhood, and recounts with some pride that, largely owing to his innate disregard of authority, he ran away from school, and in three days walked 115 miles, with no food but bread, and two or three glasses of beer, and no sleep. The chapters in which he describes his early experience as an engineer, and indeed large portions of the first volume, stand much in need of the scissors. But there are some striking sketches, both here and in the second volume, of contemporaries and friends—of George Eliot, Carlyle, Lewes, Huxley, Mill; there are observations that were worth making, and facts worth recording; and there are one or two stories worth telling. Seldom, however, are any of them introduced without some general reference to himself and his character. George Eliot, for instance, once remarked to him that, considering how much thinking he had done, she was surprised to see no lines on his forehead. When he told her that that was because he was never puzzled, and she retorted that this was the most arrogant thing she had ever heard, he gives as his reply, "Not at all, when you know what I mean." Thereupon he explains at length that it was never his way to puzzle out answers, and that his theories grew without conscious intention or appreciable effort. He found Carlyle "a queer creature," likely to become a bore from the "continual tirade against the 'horrible, abominable state of things.'" His visits numbered three, or at most four, and then ceased altogether. That a man could be classed as a philosopher who never set out from premises and reasoned his way to conclusions, who sneered at political economy and derided science, seemed to him absurd, and with such a man he could have nothing in common. Lewes was an attractive companion, versatile, generous, conscientious, and the fact is well emphasized that it was his 'History of Philosophy' which first gave Spencer an interest in philosophy at large. He found a good friend in Huxley, and takes a pleasure in recording a witticism at his own expense: "Spencer's idea of a tragedy is a deduction killed by a fact"; but however often his friend knocked him down in argument, he is careful to say that he as often got up again. The relations between the two, from what is said of them here, might seem to have always been cordial; but there are silences now and then where words would have been interesting, and possibly there still remains something to be said of their later relations. For Mill, in spite of some differences of opinion, which were soon arranged, he had a high regard; and in this case he offers few criticisms that have any bearing upon himself. When he records Mill's death, however, he cannot forego the wish that some one would compare Mill the utilitarian with Carlyle the anti-utilitarian.

Some other opinions may also be quoted as showing how Spencer could appeal to his constitutional disregard of authority when he failed to appreciate men in whom the world recognizes its intellectual leaders. He could not read Plato's dialogues because he found them indefinite in thought, rambling in argument, exasperating as works of art, and in sheer dramatic propriety inferior to the conversations in third-rate novels. Still he thought that there might be detached ideas in them from which he might benefit if he only had patience to seek them out. Aristotle he does not mention, and Hegel he mentions with little respect. Goethe is dismissed because his doctrine of renunciation "implies anything but a profound conception of human nature." Kant's 'Critique' he began, but did not read beyond the first few pages, and the familiar

remark about the two things exciting awe in that philosopher—the starry heavens and the conscience within—was not one, he declares, which he would make of himself. So, too, Homer, with his tedious enumerations, his absurdities, and his appeals to brutal and savage instincts, did not interest him; and from Dante, whose poetry was to him like a gorgeous but ill-made dress, he soon wanted a change.

Nowhere does he appear to have imagined that in these amazing judgments he was passing any criticism upon himself or his mind. Nowhere does he show any appreciation of the fact that, as the philosopher of evolution, he was almost completely ignorant of the evolution of philosophy. Nowhere is he conscious that history in the large sense is worth study, or, to descend to particulars, that Egypt, for instance, could be anything to the observer but "a land of decay and death," and that Rome has other attractions than "the forms and colours of time-worn walls and arches." His dislike of all linguistic studies he inclines to attribute, partly at least, to his "aversion to everything purely dogmatic."

But what of the emotional factor? What of this significant element, as he called it, in the genesis of a system of thought? It is not very conspicuous in these volumes, except when he speaks of music, or of his forlorn life as a bachelor. Fine music in a cathedral awoke the awe which the starry heavens failed to produce, and that, too, when "the creed of Christendom" was something alien to his nature, and religious worship gave him no pleasure. Again and again he goes back with momentary pathos to what might have been had he not been condemned, first by his character and then by his work, to an existence starving the affections.

Nearly forty years later he had to admit that possibly fortune had favoured him in keeping him from marriage:—

"Frequently, when prospects are promising, dissatisfaction follows marriage rather than satisfaction; and in my own case the prospects would not have been promising. I am not by nature adapted to a relation in which perpetual compromise and great forbearance are needful. .....After all, my celibate life has probably been the best for me, as well as the best for some unknown other."

In this connexion there are passages in the 'Autobiography' which cannot be wholly ignored. His intimacy with George Eliot was well known to all their common friends. They talked, walked, sang together, had many intellectual sympathies in common, and, so far as can be discovered, she had at the time of their early intercourse no other attachment of a similar kind. What does Spencer say as to the reports which were soon spread?—

"As we were frequently seen together, people drew their inferences. Very slight evidence usually suffices the world for positive conclusions; and here the evidence seemed strong..... Definite statements became current. There were reports that I was in love with her, and that we were about to be married. But neither of these reports was true."

The temptation to connect this intimacy with a passage in his 'Final Reflections' is very strong:—

"Physical beauty is a *sine quâ non* with me, as was once unhappily proved where the intellectual traits and the emotional traits were of the highest."

The fact that this observation is not known to apply to any one else whom he mentions has been taken in many quarters as proof that it applies to George Eliot. Possibly the inference is erroneous. If Spencer gave no indication of a serious breach with one of his oldest friends, save such indication as can be drawn from silence when he might be expected to have spoken, he could also, of course, have overcome his "constitutional lack of reticence" on a subject that must have touched him still more acutely.

Much of these volumes is occupied with the preparation of the various instalments of the 'Synthetic Philosophy.' His sense of achievement—for to achievement his whole life had been devoted—passed towards death into a review of all the obstacles that he had to overcome, all the pleasures that he had to forego, all the miseries that he had to bear—the fatigues, the insomnia, the stagnation of every faculty, the monotony of the end.

What advice, he asked himself, could he give to any aspirant who wished to devote himself to philosophy or some other division of literature? Even if there were something important to say, there could only be one fit answer—deterrent advice. Where there were the highest motives, and a readiness to bear losses, privations, and ridicule, it would still be needful to utter a warning that greater patience and self-sacrifice would be necessary than might prove practicable. If the goal were reached and applause gained, the satisfaction felt would be found to be relatively trivial. The most considerable philosopher whom England has lately had to show confesses wearily that, "contrasted with the aggregate of preceding pains, the achieved pleasure is insignificant." And if the pleasure is less than was expected, there are vexations and worries which diminish it still more. Adverse and unjust criticism, gross misrepresentations, political, religious, and social antagonisms, await the successful, the victor, when his long endeavour is achieved. Yet toil and trouble, as he could not but see, were the lot of the vast majority. Only with the painter, the poet, or the musician was there no desire to be free of work; for it gave them an intensity of pleasure such as no other man possessed. The same might be true of the philosopher if he could work when he wished. As for his own lot, he could say that,

"even taking into account chronic disturbance of health, I have every reason to be satisfied with that which fate has awarded me."

One more feature of his last thoughts remains to be mentioned—his ideas about religious institutions. With an aversion to all human follies still keen in him, he began to treat them with some toleration, and even to recognize that they were inevitable and sometimes necessary. The early impatience of religious institutions, as of other social fabrics, has disappeared, and in its place emerges a feeling somewhat akin to Schopenhauer's suggestion that religion represents the metaphysics of the masses:—

"When the current creed was slowly losing its hold on me, the sole question seemed to be the truth or untruth of the particular doctrines which I had been taught. But gradually, and especially of late years, I have become aware that this is not the sole question."

He came to see, in effect, that no society made any progress without a cult of some sort; that if Christianity had done little to humanize mankind, things would have been worse in its absence; that real creeds are always diverging from nominal, and that they are always adapted to their respective peoples and countries. What might not a knowledge of history have done to deepen this conviction in him! He admits a growing conviction that the sphere which creeds occupy

"can never become an unfilled sphere, but that there must continue to arise afresh the great question concerning ourselves and surrounding things; and that, if not positive answers, then modes of consciousness standing in place of positive answers must ever remain."

This is well said, but not less well than the words in which he explains the effect of this conviction on his attitude. With a profound consciousness of the mystery that surrounds our life, and haunted, too, by the paralyzing thought that perhaps, "of all that is thus incomprehensible to us, there exists no comprehension anywhere," he admits that religious creeds are not so alien from him as they once were.

There is much that is attractive scattered through these thousand pages, and if it could be well garnered and the chaff removed, a good book would emerge.

Notes from a Diary, 1892–1895. By the Right Hon. Sir Mountstuart E. Grant Duff, G.C.S.I. 2 vols. (Murray.)

Sir Mountstuart Grant Duff's reviewers must be getting to the end of their compliments. What can be said about the last instalment of his 'Diary' that is not a mere repetition of the praise bestowed on its predecessors? The stories, whether they illustrate history or character, are pointedly told; the literary quotations are never devoid of aptness, even if to some Sir Mountstuart's admiration for Matthew Arnold and Madame de Circourt may appear to be rather overstrained. The two volumes before us differ from some of their predecessors in that, with the exception of a visit to Greece, they are mostly concerned with their author's goings and comings in this country; but they are all the better for that. The talk at The Club, Grillion's, and similar gatherings, seems the livelier from its nearness to present days, while Sir Mountstuart, as always, has been careful to eschew personalities about living people. With the aid of Debrett and a critical knowledge of tobacco, it is possible, however, to fill in one important blank in the following harmless pleasantry:—

"Speaking of a man whose name appeared amongst the names of new baronets on the 3rd inst., ——— mentioned, that a few years ago this gentleman, who was a large tobacco merchant, was making a financial speech in the House of Commons: 'What is going on?' said some one to a friend in the lobby. 'Oh!' replied the person addressed, 'it 's only ——— taking a bird's-eye view of the Budget!'"

In commenting on an earlier batch of Sir Mountstuart's 'Diary,' greatly daring, we assigned the primacy among his conversationalists to the late Lord Coleridge. This time our preference is for the Duc d'Aumale. That fine specimen of a Bourbon confided to Sir Mountstuart some most interesting reminiscences of the adventures of his father, Louis Philippe, before he came to the throne, and among them this :—

"When the news of the Battle of Waterloo came to Twickenham, where Louis Philippe was then living, he took a post-chaise and drove up to London to obtain fuller intelligence. As he passed through Hammersmith, he saw an old blind man being led along the street. He recognized Dumourier, stopped, and going up to him asked if the tidings were true. '*Ah! que c'est affreux!*' answered the other, his French blood getting the better of his hatred to the Napoleonic *régime*, '*La France est bien bas!*'"

Napoleon, according to the Duc d'Aumale, rated Dumourier's abilities above those of any of the revolutionary generals who preceded him, including Moreau and Hoche—a judgment in practical agreement with Carlyle's opinion of that "Swiss of Heaven."

Another soldier, General Lee, is, on the unimpeachable authority of Mr. Lincoln, the recent American Minister, deprived in these pages of certain dramatic phrases attributed to him by historians :—

"Only three persons were present when Lee surrendered : Lee himself, General Grant, and I, who was the *aide-de camp* of the latter. What really passed was this : Lee came in superbly dressed, and wearing the sword which had been given him by the ladies of Richmond. General Grant and I had been separated from our baggage, and had on the clothes we had been wearing for a week. General Grant jotted down the heads of the terms of surrender upon a piece of paper. Lee made one or two alterations, also in pencil, and gave the paper back to Grant, who said : 'Yes, that 'll do. Now let us come to luncheon.'"

But military figures are not the only ones to crowd Sir Mountstuart Grant Duff's canvas. He tells some capital Disraeli stories, though some of them have already appeared in versions differing as to details. Mr. Egerton, our Minister at Athens, gave him what is evidently the correct rendering of an anecdote usually placed, exchange of maps and all, in the room where the Berlin Congress met ; while yet another variant of it is that Gortschakoff had two maps prepared, one which the British plenipotentiaries were to see, the other for his private information, and that, being very short-sighted, he handed the wrong one to Beaconsfield :—

"My companion told me that one day, at the Berlin Congress, Gortschakoff was describing a boundary line, when he was interrupted by the English representative, who, with a map before him, said : 'No ! no ! that 's not right ; it runs by such and such places.' 'Nous sommes trahis,' whispered Jomini to Schouvaloff, 'Il a notre carte.' No one, however, had betrayed anything ; but Lord Beaconsfield and the representative of Russia had seen each other that morning and had accidentally exchanged maps. 'Such is the way,' remarked Schouvaloff, when he told Mr. Egerton the story, 'in which the affairs of the world are conducted.'"

Freeman, as may be imagined, did not waste eulogies on Beaconsfield in his correspondence any more than in his public speeches. A letter of his was once quoted at The Club, in which the historian of Sicily remarked :—

"'I have been occupying myself very much of late with the reign of King Roger. He had a Jew Prime Minister, of whom he thought very highly at one time, but eventually burned him. Are not,' he added, 'all these things set forth for an example ?'"

Browning, as the world is fairly well aware, never minded telling a story against himself. Lord Aberdare, who annotated Sir Mountstuart's 'Diary,' sent him the following comment on an entry of some two years earlier :—

"Browning referred readily to the charge of obscurity against his poetry. He once told me, after repeating a story Wordsworth had told him illustrating his own strange want of humour and wit, that Wordsworth after all was unjust to himself, for that on hearing of Browning's engagement to Miss Barrett, he had said, 'Well ! I suppose they understand each other, although nobody understands them.'"

Another admirable revelation of self is this of Tennyson's :—

"Dr. Parry told us that Tennyson had said to him, and said with truth : 'Browning is devoted to music, and knows a great deal about it ; but there is no music in his verse. I know nothing about music, and don't care for it in the least ; but my verse is full of music.'"

But it would be unfair to borrow further from Sir Mountstuart. His stories are at their best, it seems to us, when read as set down in the 'Diary,' and any attempt to arrange them in sequence is only to their injury. Their variety is, indeed, one of their principal merits, since while one page deals with some point of scholarship the next does not scorn a clever pun. Our one grumble is that while, after a little thought, it is easy to identify the particular Pope in Sir Mountstuart's mind, he is apt to be rather confusing with his Bishops.

The New American Navy. By John D. Long, Secretary of the Navy 1897–1902. 2 vols. (Grant Richards.)

Mr. Long held the important post of Secretary of the Navy of the United States at a very critical period in the history both of it and of his country, so that when he brings out a book with the title quoted above, public expectation is naturally raised in the hope of clear accounts of what was done and what was intended ; nor do we think that, in this instance, reasonable expectation will be disappointed. A judicious and honourable man in the position of the writer is clearly bound to a certain degree of reticence ; but we do not find that Mr. Long has interpreted this obligation in any narrow spirit, and his book strikes us as honest and candid. Of course, being written by an American for Americans, it contains things which an Englishman under similar conditions would have expressed differently ; but that is not a point of first interest to a reviewer, who, in regard to a work of this importance, is more concerned with matter than with manner. One statement alone we feel bound to protest against : the familiar and very often repeated statement that the battle of Manila Bay was won by "American valor." In fact, such a statement must strike any impartial reader as absurd when compared with the account of the battle itself and the immediate results of "seven men slightly wounded and no damage of any account to our vessels" on the one side ; and on the other, "ten ships destroyed, three batteries silenced, and 381 killed," to say nothing of very many wounded. No doubt the "victory, at the outset of the war, produced a moral effect of incalculable advantage, and demonstrated to the world the powerlessness of our enemy." But few battles are won by mere valour ; and at Manila the brightest display of valour was given rather by the "powerless enemy," who, in the dire straits to which they were reduced, seized the "opportunity to show to Spain and to the world how bravely a Spaniard could die." That the Americans were better sailors, better engineers, better gunners, and had better ships, better engines, and better guns, was clearly demonstrated ; but a crushing victory over a half-armed, untrained enemy is no proof—if anybody supposed that proof was wanting—that, when duty and honour demand it, Americans can meet death like brave men. With this exception, the story of the war with Spain is very well told ; and more especially in the pages which treat of the Atlantic and West Indies, of the blockade of Cuba, of the watch off St. Iago, and the final destruction of Cervera's squadron, all is excellent. We have, indeed, already, in Capt. Mahan's 'Lessons of the War with Spain,' had a fair insight into the political causes of the American strategy, which, on purely naval considerations, appeared erratic. But Capt. Mahan, who was a member of the advisory board, when writing five years ago, did not feel at liberty to tell the complete story, which Mr. Long now supplies. It is intensely interesting, and must appeal especially to ourselves, as showing how, in a democratic country, considerations of the soundest strategy must—possibly at great risk—be sacrificed to national panic or national sentiment. Cuba was the natural objective of the American strategy, which would have begun by a concentration of the fleet at Key West. This, however, says Mr. Long,

"was not regarded with satisfaction by the timid among the inhabitants of our seaboard. Apologies are profuse now for the fears of Spanish bombardment entertained by certain coast cities and towns ; but in April of 1898 there was insistent demand for protection, and the department was compelled to modify the rule of concentration adopted as the guide of its conduct during the war."

Later, when it was known that Cervera was in the West Indies, the mind of the public was easy ; the *ignotum*, ceasing to be *ignotum*, ceased also to be *terribile*.

But interesting as is the story of the Spanish war as told by Mr. Long, by far the most interesting and most important part of the work is his account of the building and organizing of the "New Navy." It was in 1882 that the Government of the United States began to realize that their navy, in its existing condition, was little more than a makebelieve ; that, small as it was, its ships, engines, and guns were alike obsolete. Certain new ships were ordered to be built, and powers were given to an "advisory board," consisting of three executive or—in the language of the United

States—line officers of the navy, a chief engineer, and a naval constructor, together with two civilians—a naval architect and a marine engineer; and, as secretary to the board, Assistant Naval Constructor Bowles—now Rear-Admiral and Chief Constructor of the Navy—who had then just returned from an advanced course of study at the Royal Naval College at Greenwich, where he was, we believe, a pupil of our late Chief Constructor, Sir William White. A beginning was made, but financial difficulties, such as the failure of a contracting firm, delayed the work, and the great questions of propulsion—sail *versus* steam, and single screw *versus* twin screws—had not been settled. One party clamoured for more sail power for the new ships, another for less; and the quarrel took time. There were, of course, many experiments and many failures, and much girding at the Department. Do we not know it all? We, too, have seen these things. The result, however, was that by the middle of the nineties a small but increasing number of effective battleships and cruisers was being got together. So many of the difficulties in the way of the Government have such a near resemblance to those that have been experienced here, that they seem to give one more proof of the effective unity of the two peoples, notwithstanding the very large proportion of Dutch and German names among the eminent officers mentioned by Mr. Long. There, as here, it was eventually decided that the work should be largely done by contracts to home firms, and thus "bring about the creation of armour and gun-steel plants in the United States"; and after many delays and disappointments, and on the definite understanding that they should immediately establish the necessary plant, "a contract for 6,000 tons of armour was given, in 1889, to Messrs. Carnegie, Phipps & Co., the largest steel manufacturers in the United States."

"The New Navy comprises to-day one hundred and seventy-two steel ships, nineteen of which are battle-ships of the first, and one a battle-ship of the second class; ten armoured cruisers.....twenty-six protected and unprotected cruisers.....The cost of these ships approximates $275,000,000 (£55,000,000 sterling)—a small part of the wealth of our country. With the exception of a few million dollars, all this money has been expended in the United States. The money disbursed for the creation of the New Navy has thus been distributed among our own citizens."

In point of material force it thus ranks next after France; that is, in point of size, third among the navies of the world. In point of efficiency, with the limited means at the disposal of the Department, it has always stood second to none; and quite recently great and almost revolutionary efforts have been and are being made to raise the standard to a still higher level. Many of these correspond so closely with changes that are only now beginning to take effect in our own service, that it seems at first sight as if one was copying from the other; and as the Navy Department of the United States has moved first, the inference has been that our Admiralty has been meekly following the lead. No one who has watched the trend of naval opinion during the last thirty years is likely to admit this. During a great part of that time — certainly since Sir Cooper Key was President of the Royal Naval College, and while Rear-Admiral Bowles was a student there—the principle of these changes has been a subject of frequent discussion, the basis of argument in their favour being that the command of a ship of war must necessarily be vested in the commander of her fighting power; that the experience of ages and a comparison of the early English and Spanish methods show that it is essential for the commander of the ship to have the entire control of the moving power; and that, just as soldier officers put on board ship to direct the fighting were obliged to become seamen, so it would eventually be found that sailor officers must become engineers. This argument was more and more strengthened as, year by year, the use of sail-power in the navy decreased, as not only the relative, but also the absolute use of steam and of hydraulic and electric power increased; and thus the changes ordered last year, though not actually made till the state of the navy was crying aloud for them, had been really in the air for some years. It is impossible to doubt that the Navy Department of the United States had been following this trend of naval opinion here, for the questions at issue were very much the same in both navies. That the results reached in the two countries should be very much the same is not to be wondered at, and if the U.S. Navy Department found it possible or necessary to give them effect sooner than did our own Admiralty, the reason is that their navy was in a state of transition, and when a new scheme for the entry and training of officers had to be set forth, it was as well to do at once what, it was evident, had to be done very shortly. But it is most interesting to note that the actual scheme adopted was drawn up by a "line" officer of the highest distinction—one whose name is perhaps more widely known than that of any other officer on the active list of the U.S. navy—Rear-Admiral Robley Evans.

The Gospel and the Church. By Alfred Loisy. Translated by Christopher Home. (Isbister & Co.)

M. Loisy's book is an effort to refute the principles which Prof. Harnack adopted in his attempt to solve the question, What is the essence of Christianity? Prof. Harnack's method was to select from the reports of the life of Jesus in the Gospels one or two of His sayings which he considered true for all time, and applicable to all the ages and stages of humanity. In this way he thought that he separated the kernel from the husk. These truths are the fatherhood of God and the infinite value of the human soul. His definition of the essence of Christianity, says the abbé, rests "on a very small number of texts; virtually, indeed, on two passages": "No man knoweth the Son, but the Father: neither knoweth any man the Father, save the Son," and "The kingdom of God is within you." M. Loisy, on the other hand, maintains that "in the Gospels there remains but an echo, necessarily weakened and a little confused, of the words of Jesus," and that in fact we cannot learn from the Gospels what the essence of Christianity is. The Gospels present only opinions coloured by the wants of the time and of the country in which they were enunciated, and cannot therefore be permanently true in the form in which they were presented. They also contain, according to M. Loisy, only the germs of Christianity, not Christianity itself. Christ Himself remained a Jew to the end of His days on earth, conforming to Jewish ritual and holding Jewish opinions. Christianity starts from His resurrection, and the essence of Christianity can be properly handled only if the conception of evolution is applied to it. He blames Prof. Harnack for failing to apprehend and work out this idea. "Herr Harnack," he says,

"does not conceive Christianity as a seed, at first a plant in potentiality, then a real plant, identical from the beginning of its evolution to the final limit and from the root to the summit of the stem, but as a fruit, ripe or rather overripe, that must be peeled to reach the incorruptible kernel; and Herr Harnack peels his fruit with such perseverance that the question arises if anything will remain at the end."

And he explains his own position thus:—

"To understand the essence of Christianity we must look to those vital manifestations which contain its reality, its permanent quintessence, recognizable in them, as the principal features of primitive Christianity are recognizable throughout their development."

And further, he says:—

"The historian will find that the essence of Christianity has been more or less preserved in the different Christian communions."

M. Loisy affirms that this evolution is to be seen completely in the history of the Roman Catholic Church. In the New Testament there is only the germ—the present century exhibits the full development. "To be identical," he says,

"with the religion of Jesus, the Catholic Church has no more need to reproduce exactly the forms of the Galilean gospel, than a man has need to preserve at fifty the proportions, features, and manner of life of the day of his birth, in order to be the same individual. The identity of a man is not ensured by making him return to his cradle."

M. Loisy follows two lines of attack on Prof. Harnack. He tries to refute him from the Gospels and from the history of the Church. He has himself formed a low estimate of the historical value of the Gospels. They cannot be regarded "as a definite expression of historical memories." They contain numerous contradictions, and in regard to the Gospel of St. John he says:—

"Viewed as history, the point of view of the Gospel of John is incompatible with that of the other Gospels, and a choice has to be made."

He states concisely his reasons for this opinion; but he had already discussed the subject more fully in his larger work, 'Le Quatrième Évangile.' Still, the Gospels represent the opinions that prevailed at the time when they were written, and express especially the expectations of the early Christians. Now the doctrine which stands most prominently forward in these books is the doctrine of the Kingdom of Heaven. Christ inculcated the belief that after His death He was to rise again, and that within the lifetime of many who heard Him He was to return in power and glory and establish the Kingdom of God on earth.

All the elect were to be gathered from the four winds of Heaven. All the wicked, with the Devil himself, were to be destroyed, or, at least, vanish entirely from the earth. There was to be no poverty, no marrying or giving in marriage. The bodies of the elect were to be pure and free from all desires. Since this was to happen, the abbé thinks it a fair inference that Christ could not have thought of a church of the future or made any regulations for it in His lifetime. He Himself was to be King of the whole people, and they were all to do the will of God and trust His Son. To suppose, then, that the sayings of Christ could apply to the future of the sinful human race is to suppose what is contrary to the direct inferences that must be drawn from the belief in the Kingdom of Heaven. Even Prof. Harnack's interpretation of one of the principal texts, Luke xvii. 21, on which he bases his idea of the essence of Christianity, is dismissed as inconsistent with the right conception of the Kingdom of God. "Its authenticity," M. Loisy says, "is not very certain, or its meaning very clear." The most probable rendering of the words is "The Kingdom of God is in the midst of you," and the writer wished to say, as the context seems to show, that

"the kingdom will come when it is least expected, and before there is time to announce that it has appeared in this place or that."

M. Loisy exhibits great clearness in his exposition of the arguments which he draws from the Gospels. In his argument from evolution he does not show the same thoroughness of investigation or mastery of historical details. His ideas of the history of the Church are those of Roman Catholics. But he differs from some Catholics in many respects. He maintains that the Church owes its present existence to its adaptability. It has changed its "ritual, its doctrines, its practices, to suit the necessities of each age." "The power," he says,

"of adaptation recognized in the Roman Church is its best title to the admiration of the impartial observer. It does not follow that the Church alters either the Gospel or tradition, but that she knows how to understand the needs of the time. It cannot be too often repeated that the Gospel was not an absolute, abstract doctrine, directly applicable at all times and to all men by its essential virtue."

The Church has changed continually, and it must change if it is to continue to exist. "The faithful," he says,

"do not exist for the sake of the hierarchy, but the hierarchy for the sake of the faithful. The Church does not exist for the sake of the Pope, but the Pope for the sake of the Church."

And in regard to the Church he affirms that it "has not always been a political power, and may cease to be one."

The dogmas of the Church are also a development, and are not to be found in the New Testament. "The teaching," he says, "of the Saviour would be searched in vain for a doctrine of sin and of justification," and, "Doctrinal Christian development was inevitable, therefore, and in principle legitimate."

The ritual of the Church, also, is the result of evolution. It was not in the New Testament. "It may be said," he asserts,

"that Jesus in the course of His ministry neither prescribed nor practised any external rite of worship which would have characterized the Gospel as religion. Jesus no more decided the form of Christian worship beforehand than He laid down the constitution and dogmas of the Church. The reason is that, in the Gospel, Christianity is not yet a religion with a separate existence."

M. Loisy acknowledges the fact that his ideas of evolution are not those of his Church:—

"It is easy to say that the Catholic Church does not even recognize the existence of this development, and condemns the very idea of it. Perhaps it would be nearer the truth to say that she has never had consciousness of it, and that she has no official theory concerning the philosophy of her own history."

This short and imperfect summary of M. Loisy's views is sufficient to show how bold and daring his book is. It is not surprising that it has attracted the attention of Roman Catholic authorities and dignitaries. He himself has printed in his 'Autour d'un Petit Livre' some of the denunciations that have been hurled against him. But it is not difficult to see how he believes that he has done good service to his Church, and he quotes in that book a few who wish him well.

The translation is good, but occasionally the rendering is somewhat free. Thus, in the passages quoted above, M. Loisy employs *fatal* where the translation has "inevitable." "Fatal" means inevitable, but something more. "Il est vrai" is rendered "it may be said," "on dit volontiers" "it is easy to say," and similar slight shades of difference occur throughout.

NEW NOVELS.

The Bindweed. By Nellie K. Blissett. (Constable & Co.)

'The Bindweed,' which owes its title to a play on the heroine's name, is unmistakably an historical novel, although the history it deals with is but of yesterday. The scene is laid in "Khristovitz," a city whose real appellation is not far to seek, and the subject is that royal love story which less than twelve months ago reached its tragic culmination in the murder of a king and queen by their insurgent subjects. It is a theme which seems ready made to the novelist's hand, and Miss Blissett proves herself equal to it. Both in her presentation of the actual facts of the tragedy and her conception of the influences which brought it to pass (Russian diplomacy being, in her view, the chief of these) she shows a power of description and imagination which entitles her to a high place amongst writers of successful historical fiction. The characterization is in many cases excellent, and the whole atmosphere is skilfully steeped in the half-barbaric charm of "grim, savage, yet beautiful Khristovitz," the "city where East and West mingle strangely on the frontier of a world of dreams."

The French Wife. By Katharine Tynan. (White.)

This is a rather misleading title for what is in fact a study of Irish life in one of its latest phases—the good work, namely, carried on by the Agricultural Department under the auspices of a justly distinguished public man, who seems to have in some measure suggested the character of Mrs. Hinkson's hero. The novel contains many flashes of Irish humour, some charming descriptive passages, and subtle delineation of national characteristics. But, on the whole, the atmosphere is less that of Ireland than of the optimistic novelist's Utopia, the land where heaviness only endures for a night, where good intentions are rewarded as they deserve, where love always leads to marriage, and marriage never ends in repentance.

The Washingtonians. By Pauline Bradford Mackie (Mrs. Herbert Müller Hopkins). (Bell & Sons.)

A certain obscurity as to places, dates, and plot makes it difficult for the reader to fix his interest in this story of love and higher politics. In the first few chapters there seem to be many fresh starts with a story and nothing to show what is to be the main theme. There are plenty of sketches of life in and near Washington, and one is willing to accept them as true pictures, and pleased that the general impression should be favourable. But the period seems to be that of the war time, forty years ago, so that the story is semi-historical, and can hardly be drawn from the writer's experience. In a lady's novel it is only natural that a good deal of care should be expended on love and dress and the look of things, but one would like to be able to concentrate one's sympathies, and though, as Emerson says, all the world loves a lover, it does not love him or her in gross, but prefers to follow the fortunes of one couple at a time. Then, too, a good story of a run for the Presidency of the United States would be acceptable enough, but if it interrupts a love-story it is only a bore. It would require more skill than Mrs. Hopkins has shown to mix the two things successfully.

People of the Whirlpool. (Macmillan & Co.)

The whirlpool is New York, and the book which deals with the people of it is open to something of the same sort of comment as 'The Washingtonians.' It has no clear plot, but is a series of ill-connected episodes or sketches of life and manners, and makes too heavy a demand on the reader's attention. Each chapter calls for a fresh effort. In reading the ideal novel the reader longs to skip and dare not, but there is nothing in 'People of the Whirlpool' to hurry one along; the reading is all collar-work. A good deal of it is in the form of diary and letters—a much more difficult sort of composition than the author seems to think it is. To put down whatever comes into one's head has a lamentable effect; to produce with success the illusion that one has done so is a very different thing. There is all the difference between the hasty scrawls of an untrained amateur and the rapid sketches of a consummate artist.

Isolée. By Brada. (Paris, Plon-Nourrit.)

"Brada" has excelled herself in her new novel, which is the best by her that we have seen. It is not, like some of her books, suited for young persons, but is an uncompromising novel of real life, chiefly laid in the seamy side of London society about

twenty years ago. Real people are introduced, although most of them are dead; for example, a distinguished ex-diplomatist, who was a popular figure in the London of a quarter of a century ago when he made his rare appearances in a climate which he disliked, and whose Christian name of Percy, by which he was known to his friends, is given to the gentleman with a different surname who figures, to his advantage, in "Brada's" pages. Mrs. "Lazarelli," who appears as the genial hostess who invented cards on Sunday in South Kensington, will also be recognized by a large circle of acquaintance. The strong points of 'Isolée' are the power of character-drawing, and the separate life of a great number of different personages, perfectly preserved throughout the development of the plot. When a novelist has once been classed in a secondary position, it is almost impossible to move him or her out of it into the first; but if this were a novel by a beginner it would, we think, be accorded high rank, although the heroine is disagreeable and the plot becomes commonplace towards the end, and is simplified beyond nature by timely deaths and such-like machinery.

SPORTS AND PASTIMES.

Big Game Shooting and Travel in South-East Africa, by F. R. N. Findlay (Fisher Unwin), is a substantial volume (it weighs over three pounds), and contains the better part of a hundred illustrations from photographs, which are mostly poor and indistinct. The book consists of close on three hundred pages, in addition to a useful appendix and index. It describes with sportsmanlike fervour and enthusiasm the successful hunting and slaughter of big game, and the accumulation of great masses of trophies. There are few pages which do not describe the killing of some animal, and the author appears to have been very successful with his Mausers and Express rifles. On the other hand, some will surely resent that constantly reiterated note in this book, which is suggested by its motto, on the duty of arresting the extermination of big game, and such statements as that on p. 33, that "zebras should not be shot merely for sport." One does not know why, in view of this statement, the author and his friends ever shot zebras, but they certainly did shoot a good many.

"Hearing an unearthly noise in the thicket on one side of the path, I proceeded in that direction, and presently found myself surrounded by a colony of little greyish, long-tailed Mozambique monkeys. I fired at one of them with the Mauser, and the poor little fellow fell to the ground from his lofty perch high up in a forest tree, and soon closed his bright eyes for ever."

There are many such passages as this in the volume, and they exemplify an irritating kind of inconsistency—a sort of sentimental self-delusion which can hardly be agreeable to sportsmen. Mr. Findlay can scarcely suppose that he rendered science any service, or added to the sum of human knowledge in any way, by potting *Cercopithecus pygerythrus*. On the other hand, if he shot it for shooting's sake, for sport, then the "poor little fellow" and the "closed his bright eyes for ever" are impertinences.

The chapter entitled 'Tracking Wounded Buffalo,' which deals with the author's hunting in the neighbourhood of the broad Madingue-Dingue River, conveys a good idea of the abundant tropical life in this part of Portuguese Africa. The rivers are crowded with fish:—

"The boys entered the water and chased the fish into a corner, and simply scooped them out. They must have secured fully a hundred. It was amusing to see a couple of them staggering under their loads of big, black, evil-looking fish strung to the end of a pole."

Mr. Findlay is a successful, experienced hunter, and writes of things African as a man does of his own country. Possessing these qualifications, he apparently saw no necessity for acquiring the rudiments of the author's art before setting out to write this book. It is full of real and interesting experiences, but these are poorly strung together, and do not make so good a whole as a tenth part of them would have made in the hands of a capable literary craftsman.

There is one very interesting and ably written chapter, entitled '"Trek-bokken," or Migratory Springbucks (*Antidorcas euchore*).' This consists of an account written for the *Zoologist* by the author's uncle, Mr. S. C. Cronwright-Schreiner, of what is justly called "one of the most wonderful zoological phenomena in the world." The reader is asked to picture to himself the appearance of half a million migratory springbucks trekking in a solid mass. Another interesting chapter is contributed by the author's aunt, Olive Schreiner. This is called 'Waste Land in Mashonaland,' and advocates with force and spirit the establishment of some sort of a reserve in South Africa upon which the rifle should never be heard, and the man of science, rather than the hunter, should seek and find gratification; in short, a vast zoological garden and preserve, from which lesser zoological gardens could be stocked. The author backs this up in an "humble effort" of his own. He is almost painfully humble whenever he touches that point at which the tastes and interests of the disciples of sport and of humanity clash. The chapter on 'The Mauser Rifle as a Sporting Weapon' is useful, and a strong tribute to its virtues as a lethal instrument. The reviewer is inclined to think better of the Lee-Metford than the author is, yet would be very sorry to form a target for the author's Mauser at anything under a couple of miles or so.

Fishing Holidays, by Stephen Gwynn (Macmillan & Co.), is a collection of twelve short essays or articles, some of which have appeared in magazines. The scenes are chiefly confined to the small rivers and lakes in Donegal, Kerry, and Connaught, with which the author appears to have intimate acquaintance. Like many anglers, he has good powers of observation, and like a more select few he is able to record the results clearly in an interesting and agreeable style. He explains that as regards instruction in the mysteries of the craft no pretension is made, his object being the reader's entertainment; and it may at once be said that he has amply succeeded. Yet he touches in his own way on controversial matters, appearing to follow, though with saving misgivings, the theorists who maintain that salmon do not feed in fresh water, whilst on the matter of dry-fly or wet-fly for trout he thus moralizes:—

"It is a fine question, and one that goes deep into the metaphysics of angling, whether it is better to fish for the seen or the unseen. Your dry-fly expert, of course, has no doubts; for him, as I understand, fishing is a kind of stalk. He goes to the river, marks his fish rising, and then warily proceeds to angle for the creature. We, in the country where I learnt the business, walk more by faith; we fish where trout should be, with the flies that they are likely to fancy. And though the other procedure sounds (and is) more skilful and more delicate, yet half the charm of angling lies in its uncertainty, its wide field for expectation, and this to the dry-fly fisher must be narrowly limited."

But the author is rather a general angler than a trout fisherman pure and simple; he says, and with reason:—

"My holidays should be spent always, if I could compass it, near a stream where white trout abound. There is to my mind no fish so game to play, so pleasant to fish for, or so delicate to eat."

Nor is he blind to the charms of sea-fishing, as his excellent chapter 'With the Pilchard Fleet' testifies; in short, the volume may be commended as an agreeable companion in lodge or hotel by the waterside, to be afterwards relegated to an honourable position in the angler's library.

Mr. W. Earl Hodgson's attractive little book called *Trout Fishing* (A. & C. Black) is in more ways than one remarkable. In the first place it opens with 'The Book of Flies,' a page being devoted to each month from March to September inclusive, on which are exhibited the patterns deemed most suitable for stream and lake. In the choice of these the author was assisted by Mr. William Senior, who for many years was angling editor of the *Field*, and is now its editor in chief, and the list cannot be deemed scanty. But the feature of these pages is the fidelity with which the colours are reproduced. Concerning this Mr. Hodgson says:—

"Within recent months, happily, there has been much progress in the methods of reproducing coloured pictures; and I am confident that the effort in this volume will be found successful. Through the influence of the publishers, Messrs. A. & C. Black, who have taken a kindly and very gratifying interest in this book, sparing no expense of trouble or of money in its production, I have had high good fortune"

in surmounting the difficulties in respect to colour, the artist being Mr. Mortimer Menpes. It may be safely asserted that the standard reached in these illustrations of flies has never before been attained; for practical purposes it is sufficient, because any capable fly-tier could copy the fly from the pattern; artistically, the only general defect observed is a certain loss of daylight and occasionally of definition, which perhaps may be preserved as methods are improved. But present results will be hard to beat.

In the next place, the discourse on angling covers an unusually wide field; it is sometimes serious, at other times gay, and occasionally the reader may doubt which mood prevails. The author's sympathies are rather with the wet-fly than with the dry-fly fisherman, and he is so far right that there is time and place for both, just as fishing up stream or down stream may be preferred according to circumstances. The real artist is he who, being master of all methods, selects the best for the time being. Mr. Hodgson has his favourite fly, "Greenwell's Glory," whose name he considers aggressive, because there is no green in its composition. What would the worthy Canon say to such an explanation? The author further has much to propound concerning Sir Herbert Maxwell's ideas of trout being colour-blind, and salmon not feeding in fresh water; of the views of Lord Granby, Sir Edward Grey, Mr. Sydney Buxton, and other writers. Then suddenly, after discourse on the weather, the wind, and the light, we are launched into the 'Argument from Design,' and the important question whether "the First Cause intended trout to be caught by the methods of sport, so that men might find pleasure in the capture of them?" Soon we make the acquaintance of the anthropomorphist and the agnostic evolutionist, and are invited to reflect on some of their unconsidered trifles. All this may be recommended on the well-worn principle of combining amusement with instruction, and it is all readable; so, too, are the angling stories, which, as is reasonable and appropriate, verge occasionally on the poetical. The book is well printed, has handsome margins and an index, being altogether an attractive addition to the angler's library.

The volume of the "American Sportsman's Library" entitled *Musk-Ox, Bison, Sheep,*

and Goat, by Caspar Whitney, G. B. Grinnell, and Owen Wister (New York, Macmillan Company), consists chiefly of descriptions of the animals mentioned as they were in the days when they flourished and might readily be found. It strikes an ordinary sportsman as odd that any amusement could be got from hunting the musk-ox. It lives chiefly in the Barren Grounds, a dismal waste, in summer a mosquito-infested swamp, more or less navigable by canoes, in winter frozen and covered with snow. The explanation which alone seems reasonable is that love of exploration induced men to go there, and necessity demanded meat which the unfortunate animal supplied. It appears to be as stupid as it is ungainly, whilst of the sport Mr. Whitney says :—

"One day's hunting is about like another. There is nothing to kindle the eye of the nature lover..... We encountered about one hundred and twenty-five musk-oxen, killing forty-seven, and I did not see one that even suggested the charging proclivities for which it is given credit. They stand with lowered heads, making a hook at the dogs that are nearest, and on occasion making a movement forward, practically a bluff at charging, but I never saw one really charge a dog, much less a man."

They seem ordinarily to be brought to bay by dogs, which they face in a ring, tails inwards, and are shot down as they stand.

Even to a less degree was the destruction of the bison entitled to rank as sport; it was mainly butchery, often wanton and without excuse, unless that may lie in the fact that land is more profitably occupied by the settler and his cattle. Even then one cannot help regretting that the bison is all but extinct, specially as it seems to have bred a useful progeny with domestic cattle.

The mountain sheep, on the contrary, protected as it is by the difficult nature of the hills on which it is found, affords fair practice for shooting and stalking, here described as an

"elaborate 'sneak,' crouching and stopping, and generally manœuvring among stones, gravel, and harsh tufts of growth; so did we come with splendid caution upon where the sheep had been, and, lifting our heads, beheld the vacuum that they had left, and themselves contemplating us from the extreme top of the mountain. I am sure that you know how it feels to have your foot step into space at what you thought was the bottom of the staircase. There is a gasp of very particular sensation connected with this, and that is what I had now, followed at once by the no less distasteful retrospect of myself with my half-cocked rifle, crawling carefully for yards upon my belly, while the sheep watched me doing it."

Who that has followed such game can help sympathizing? It is part of a pathetic tale by Mr. Wister of failure, better told than many chronicles of success.

Finally, the white goat, said to be an antelope belonging to the same group as the serows known to Himalayan sportsmen, shares with the sheep the protection due to difficult ground, but is less wary and comparatively easily shot if approached from above. The volume is sufficiently illustrated, and there is an index.

ENGLISH CLASSICS AND CRITICS.

The Complete Works of Henry Fielding, with an Essay by W. E. Henley (Heinemann), is the first instalment of the "Pickering Club Classics," which, says the publisher's announcement, "will contain only complete unabridged works, edited by the foremost critics of the day, and illustrated with superb plates in photogravure." This present set is limited to 375 numbered copies for Great Britain, and contains sixteen volumes, of which the novels occupy seven, the plays and poems five, the legal writings one, and the miscellanies three. Bound in red and gold, it makes a handsome appearance, and the type chosen is clear and good. The illustrations are a very attractive feature, including a wealth of contemporary reproductions of persons, characters, and buildings. Thus, in 'Tom Jones' we are presented with the work of Hoppner, Borel (1788), Rowlandson (1798), Gravelot, Rooker, Moreau, and Downman (1789). The inscription at the bottom of these pictures "Croscup & Sterling" suggests a fact nowhere stated, that this edition is of American origin. This is further certain from such references as "New York" in brackets after Mr. Dobson's study of 'Fielding' in our own "English Men of Letters Series." The paper, too, has a smell which we associate with Transatlantic books, and produces blots when treated with the finest pen and ink. We hope that the mistake in vol. xvi. of the copy sent us is not general, for it is annoying to find p. 164 ('Examples of the Interposition of Providence') joining abruptly on to the 'Voyage to Lisbon,' p. 245, which continues till p. 260, when we get p. 181, the preface to the same. We could possibly, though as book-lovers we should regret it, do without some of the Providential instances; but to lose several pages of Fielding's admirable posthumous work is a serious matter. This same volume contains Henley's essay, a short genealogical study on the 'Descent of Fielding' by Mr. Fox-Davies, and 'A Bibliographical List of First Editions.' The essay is a vivid piece of writing, full of spirit and enthusiasm, but singularly wayward and marred by the constant depreciations of other authorities, and of modern men of letters too, which it includes. The critic agrees with Mr. Dobson and Prof. Saintsbury on most matters, but his point of view outsteps the limits of reasonable protest against conventional views and reticences. Here is a note: "That old affair of Mrs. Potiphar's goes on until this day." Again we read:—

"As a Person of Consequence in letters once said to me: 'In Joseph Andrews the old man (he talked of Fielding ætat. thirty-five as "the old man") got his hands right into the guts of Life.' That says anything there is left to say about this gamesome and delightful Epic of the Road. And it may stand here for all the critical rubbish which I might, but will not accumulate about it."

What are we to say of such a passage? It might be a piece of bluff by a writer who knew little of his subject, and so is hardly fair to one who undoubtedly knew a great deal. We prefer to say as little as possible: that the conversational style is, on Fielding's own showing, unsuited to literature and criticism, unless it is tempered with the rare and playful grace of a master; that it is possible without writing in a gross, animalistic vein to appreciate Mrs. Slipslop as highly as Mrs. Grundy; and that the style represents the author's latest and to us least fortunate manner. It has not had imitators, and may be now happily dismissed. Henley had merits on which it is more pleasant to reflect. The goddess of sentimentality who proffers such lavish rewards to modern purveyors of literary wares shrinks back for once affrighted and defeated. And if we get but little about Fielding's four great novels, the essay is full of sidelights of value. We find, for instance, a most discriminating eulogy of Colley Cibber, whose autobiography is justly acclaimed as remarkable, and will, we doubt not, when it is revived, receive something like due recognition. It is a pity that so little is said of Fielding's minor pieces. They may be minor, but they would shine in comparison with most of the journalism of to-day. The essay is hardly a critical survey of the *corpus* of Fielding's writings, and leaves us in the dark as to many debated questions, problems of imitation and influence.

Fielding was, of course, an excellent classical scholar. He devoted a whole chapter of 'Tom Jones' to a discussion of classical reminiscences; he was a prose Homer in similes of classical expanse and felicity; he had a hand in translating Demosthenes and Aristophanes, paraphrased Juvenal, and delighted in Latin quotation. This being so, we think it a distinct detriment to an edition which claims to be worthy of him that the printing of the Latin and Greek which occur should be so carelessly done. It constitutes an eyesore, if not a disgrace. The 'Vernoniad,' which has many classical references, simply swarms with errors, and other parts of the 'Works' are little better. Leaving mistakes in accents and punctuation unnoticed, and counting a word which is wrong three times over as only one mistake, we noted sixty errors in a short time, when we left off counting. It does not appear that these volumes have been properly supervised at all. There was a mistake in the first French quotation we looked up, too. What, we wonder, is Messrs. Croscup & Sterling's idea of accuracy? Is it not worth while to employ a competent editor, or at least a corrector of the press, for such books as this? There are some excellent notes by Mr. Dobson on the 'Voyage to Lisbon,' but we hardly think that he can have seen the volumes as a whole. It is a pity, for this set of Fielding is admirably illustrated, the most complete we know, more so than Stephen's, though by no means absolutely complete. It does not, we think, include all Fielding's journalism, while it perpetuates some wrong dates in Stephen's edition of the 'Covent Garden Journal.' Still, the whole question of the 'Miscellanies' is so tangled that we do not propose now to enter into it again, since no defence is advanced for the inclusion or exclusion of various pieces which have been ascribed to Fielding.

The book on *Matthew Arnold* by W. Harbutt Dawson (Putnam's Sons) is apparently designed to do in writing what a University Extension Lecturer attempts to accomplish orally. Mr. Dawson is clearly not writing for those who know Arnold at first hand, and to them his work will seem well-nigh superfluous. The appreciation is accurate, the criticism as a rule acute. Only it is all a little too obvious, and it inclines to be verbose. Still it suggests the right things; *e.g.*:—

"Arnold contends that the Bible should be criticised, as every other book is criticised, yet in fact he criticised it as he would have criticised no other historical book."

This is true not only of Arnold, but of other recognized experts in Biblical criticism. Mr. Dawson, who, we gather, has himself made "the exodus from Houndsditch," writes with sense and at the same time sympathy of Nonconformists and Arnold's attitude towards them. He might have pointed out that the true answer to Arnold's jibe at the provinciality of Dissent is to retort the like charge on Anglicanism. It may not be true in the same degree of external matters, like *camaraderie* and good manners; but surely an acquaintance with European ideals and culture as a whole hardly leads a man to regard the Anglican Church as of the centre. The self-complacent arrogance and parochialism of a ruridecanal conference is something to be known to be appreciated. As Mr. Dawson points out, Arnold never wholly lost such feelings himself. His attitude towards Dissent had always a little of that reluctant admission of Dissenters as good citizens which is the bane of the ordinary Anglican.

To turn to other matters, the chapters on politics are well done. The book fittingly concludes with an excellent summary of Arnold's views on a Roman Catholic University for Ireland:—

"The issue narrows itself down to this—shall Ireland be permitted to remain an indifferently educated country in order that a conventional theory of English politics, which has neither reason nor logic nor equity behind it, shall be perpetuated?"

On public education we think Mr. Dawson is unduly pessimistic. Whatever be the defects of the public schools, it can surely be no longer said that they do not appeal to the

commercial classes. The "private academy," if not dead, is dying, and has been on its last legs for twenty years. The larger business houses are nearly all now manned by public-school boys; and the spread of that system, with all its faults so admirable, is one of the most notable features of the last generation.

Mr. Dawson's book will do good if it be read by those for whom it is intended. Nothing can ever adequately express the debt which a materialistic age owes to the man who taught, or tried to teach, the lesson of detachment, who refused always to worship the idols of the marketplace, and whose conception of civilization was essentially a spiritual one.

The charming edition of Henry Vaughan's *Poems* published by Messrs. Methuen in their "Little Library" will, we hope, render the work of that much-praised but little-read poet more familiar to the general public than it has been in the past.

Messrs. Bell have published in their series of "Chiswick Quartos" *The Temple*, by George Herbert. Those will be fortunate who secure a copy of this limited issue, with its luxury of print and margin and its singularly effective binding in white and gold. Titles in red mingle effectively with the black type. The text has been carefully supervised, and the whole forms an admirable presentment of one whose fame is secure.

OUR LIBRARY TABLE.

Sir Henry Cotton publishes, through Messrs. Kegan Paul, Trench, Trübner & Co., a revised edition of his *New India*, which originally appeared in 1885. The author had already in former days drawn attention to the mischief done by what he now calls in his preface "the arrogance in thought and language of the ruling race." It is a matter of universal admission among all outside India, and a good many within it, that in old days, as Sir Henry Cotton puts it,

"the feeling of the ruling race towards the subject people was characterized by an absence of that bitterness which is now its most marked feature."

There is also a general agreement about the causes of a lessening sympathy between the rulers and the ruled. At the same time, we have always thought that Sir Henry Cotton treated India too much as a whole and its people too completely as "a race." We join with him in regretting the tone towards the natives of the majority of the British community in India, which has, indeed, led them into such absurdities as the anti-Ilbert Bill plot and the hissing of the present Viceroy at Delhi for an attempt to maintain even-handed justice. People at home hardly realize the extent of the well-founded grievance of natives. There was an extraordinary contrast between the treatment of the native princes at the Coronation, for example, by H.M. the Queen, and that which they too often receive when travelling by railway or mail steamer in forced company with Anglo-Indians. Inquiry shows that there is a boycott on this subject in India almost as severe as that of which Englishmen have often complained with regard to certain rival peoples. We believe that at the time of the Ilbert Bill—which, after all, was a moderate measure of a moderate man—Lord Ripon having to attend a public function, and a regiment of mounted Volunteers being paraded to form the escort, only two members appeared on parade, and those two were forced to leave the regiment. Anecdotes of this description can be multiplied, but it is easier to point out the evil, and the harm done to our rule, than to suggest a remedy.

Memoirs of Madame Vigée Lebrun. Translated by Lionel Strachey. (Grant Richards.)—In these days of incoherent education and widely diffused reading the work of the translator assumes an importance which cannot safely be ignored, and there is all the more ground for regret in the fact that it should so often, as in the present instance, be marred by defects which largely detract from its value—carelessness in rendering, slovenliness of diction, and occasionally an inadequate understanding of the original. To take but a few examples out of many: there is no reason why the convent where Madame Lebrun received her early education should be merged under the misleading appellation of a "boarding-school"; a visitor is scarcely "kept back" when asked to remain to supper; currants (*raisins de Corinthe*) are not easily recognizable as "Corinth raisins"; a "lady's companion" means a workbag, not a *dame de compagnie; un habit d'amazone* is by no means an "Amazonian dress," being in fact no more than a riding-habit; and when ladies in English talk of their "shirts," they do not thereby, as by the corresponding French word, designate articles of underclothing. The numerous omissions from the text are more easily justified, as we learn from the preface that they were necessary in order to bring this volume into line with others of the same edition, but, in some cases at least, they give the impression of having been prompted by an altogether exaggerated regard for propriety, and have the effect of seriously modifying the sense conveyed by the original.

If this publication, however, proves instrumental in reviving an interest in Madame Lebrun, and sending some readers back to her memoirs as she wrote them, it will not have entirely failed of its mission, for from many points of view she well deserves attention. The record of her long life (written when she was in her seventieth year) reveals a cheerfulness of spirit and a childlike power of enjoyment rarely discernible in autobiographies of this description. Her art, though always strictly subordinated to the necessities of bread-winning, was to her an unfailing source of happiness, which such trivial details as an unsatisfactory husband were powerless to disturb. Alienation from her daughter seems indeed to have been the only sorrow which she ever felt deeply. Even the horrors of the Revolution passed over her, on the whole, very lightly, and it is a question whether her grief for the fate of Marie Antoinette was not outweighed by pleasure in the general admiration bestowed upon her portraits of the unhappy queen. Though a hard worker, she loved society, and makes no lofty pretences of not having enjoyed the homage paid alike to her abilities and her good looks.

The circle of her acquaintance included many of the most distinguished people of that time, not only in France, but also in Russia, Germany, and England, in which countries she took refuge during the Terror, and her remarks upon the various celebrities whom she encountered are lively and often shrewd, though sometimes deficient in accuracy, as where she attributes to Catharine the Great the introduction of *vaccination* (meaning, of course, smallpox inoculation) into Russia. In spite of the depressing effects of climate and Sabbath observance, she retained a favourable recollection of her stay in England, and makes the encouraging remark that "the total absence of conversation in England is not due to lack of conversational ability."

The book contains over thirty meritorious reproductions of paintings (portraits with one exception) by Madame Lebrun, which retain the charming impression of grace and animation characteristic of the originals.

In *Palmerin of England: some Remarks on this Romance and on the Controversy concerning its Authorship*, by William Edward Purser (Nutt), the author's thesis is that 'Palmerin' was written in Portuguese by Francisco de Moraes, the greater part of it while living in France. A small edition (no copy of it is known) was printed in 1544. A poor Spanish translation was issued at Toledo, in two volumes, 1547-8, put forward by Miguel Ferrer, a journeyman printer, as his own composition. Luis Hurtado was then commencing his literary career, and supplied some laudatory verses to Ferrer, who published them as his own, not observing an acrostic with Hurtado's name. From this Spanish version are derived the French translation of Vincent (1552-3) and the Italian of Mambrino Roseo da Fabriano (1553-4). The English translation of Anthony Munday (re-edited from the Portuguese in 1807 by Southey) was made from the French, but much of it is the work of a writer "who neither understood French nor English, nor the story which he was translating." 'Palmerin' is one of the least uninteresting of the romances of the 'Amadis' class, and, but for the fact that Southey was too discreet in his omissions, might even bear reprinting to-day. Mr. Purser has collected every statement bearing on the authorship of the story, reprinting most of them in appendixes. Appendix III. dealing with the editions and continuations of 'Palmerin' is very useful. With regard to the note on p. 391, the Hurd and Heber copy of the 1596 edition is now at Britwell. The first and second parts are bound together in a seventeenth-century binding. Several of the earlier and later leaves of the volume have been destroyed, but the title-page of the second part, being in the middle of the book, has fortunately escaped. It is as follows:—

"The Seconde Part, of the no lesse rare, then excellent and stately Historie, of the famous and fortunate Princes Palmerin of England, and Florien du Desart his brother: Containing their Knightly deedes of Chiualrie, successe in their loues pursuite, and other admirable fortunes. Translated out of French, by A. M. One of the Messengers of her Maiesties Chamber. London, Printed by Thomas Creede, 1596." (Quarto, black-letter.)

Mr. Purser seems to have proved his case to the hilt, and to have settled a question which has been in dispute for 120 years. It is a very careful and satisfactory piece of work.

The Friars and How they Came to England: being a Translation of Thomas of Eccleston's 'De Adventu FF. Minorum in Angliam.' Done into English, with an Introductory Essay on the Spirit and Genius of the Franciscan Friars, by Father Cuthbert. (Sands.)—The chronicle of the coming of the friars into England preserves the Franciscan spirit in its earliest freshness, and Father Cuthbert's translation is not unworthy of its object—simple, clear, and accurate. The apologia for the development of the Order, which takes up so much of the introductory essay, states very fairly the case in favour of the inevitable changes in its methods, though its historical statements should be accepted under strict control, as, for example, "Under Elias and Gregory of Naples they had nearly wrecked the Order during the Saint's absence in Syria in 1220"—Elias having been in Acre since 1217, and returning with Francis. In matters of opinion the condemnation of Ockham, among others, we think too severe; nor should we emphasize English ignorance of mediæval literature more than that of continental scholars. The election of Elias took place indubitably in 1232, and not 1233 (pp. 133, 197); the Chapter of "Metz" (p. 166) is the Chapter of Mats; 1224 (p. 179) is 1244; 1244 (p. 201) is 1240; and "soldiers" (p. 225) should surely be *knights*.

The story of Thomas of Eccleston raises such important questions in the early history of the Franciscans that we think it an error in judgment to issue the work to the public unaccompanied by critical notes, pointing out at least known errors of fact. It is plain that

Eccleston is writing only from hearsay of what happened in 1230 and 1232, though he writes with authority of 1239. Parenti was dismissed at the Chapter of Rome, not Rieti; and it is not in the least likely that the embassy of 1230 (p. 196) was opposed to Elias at that date. Father Cuthbert points out in a note the error on p. 179 relative to the Chapter of Genoa. Nothing is more remarkable than the fulness of detail of these chronicles in some respects, and their deficiency in others. One of the treasures of St. Albans, preserved in the British Museum, is a beautiful drawing on vellum, with an inscription stating that it was made by a Brother William of the Order of Minors, "natione anglus, socius beati Francisci, secundus in ordine." Not a record exists of this Englishman. Was he William of Esseby, or William of Nottingham, or William de Colville? But the stories preserved for us in this little book are priceless. Witness that of Sir Alexander de Bissingbourne, who confessed his sins as if he were telling a story, till he was surprised to see his confessor burst into tears; or of Brother Walter and the sandals he found. It is a testimony to these early preachers that "Greyfriars Walk" is still one of the poorest streets of any town it is found in, and Eccleston, none better, helps us to realize their spirit.

Bath in the Eighteenth Century is the taking title of a book which ought to be interesting (G. & F. Pickering). Mr. William Tyte, the author, appears to be one of the many men of leisure who have had the good fortune to be natives of Bath and desire to spread abroad the attractions of the city. It is unfortunate, but true, that local antiquaries are seldom good writers. Jealousy too often hinders them from working in harmony. Perhaps this general failing may explain why no classical history of Bath has yet been written. The material is abundant, the labourers are many, yet the desired result has not been attained. There is no lack of knowledge and industry, and Mr. Tyte is as painstaking as any of his predecessors or contemporaries; but his writing is wanting in literary finish. In the closing sentence of his book he protests against the "scrappy paper" which is so much read, yet the principal contents of his own book appeared in the *Bath and County Graphic*. Contributions to a daily or weekly journal may be as good literature as anything to be found in a book, but it is the exception for such things to be as well worth reproduction as the 'Letters of Junius' or the articles which Albany Fonblanque wrote for the *Examiner*. Mere gossip has an interest for many, and Mr. Tyte's gossip about the eighteenth century in Bath may be found agreeable. The story of Beau Nash is retold in a genial fashion, and it is clearly shown that the rake and gamester rendered real service to Bath when Master of the Ceremonies. He was as serviceable in this capacity as the old poacher is when employed as a gamekeeper. Mr. Tyte does not appear to be acquainted with Field-Marshal Wade's life. He writes about Capt. Wade, who for five years was Master of the Ceremonies, as the nephew of the field-marshal. He was one of the two natural sons whom Wade left behind him. A long account is given of 'The Sheridan-Linley Episode,' but Mr. Tyte is only imperfectly versed in it; he does not seem to have read or used the latest biography of Sheridan, for which the late Lord Dufferin wrote an introduction. In that work the actual facts of Sheridan's journey to France as Miss Linley's escort are narrated. In it the name of Capt. Mathews is not only spelt correctly, but a photographic facsimile of his apology to Sheridan is given. Mr. Tyte always writes "Matthews." He might have given this man credit for being a good whist player and the author of a work on whist which ran through several editions. According to Mr. Tyte, Sheridan "removed to London" after his second duel with Mathews, the truth being that his father sent him to Waltham Abbey, in Essex, where he studied hard. Mr. Tyte states that Mary Linley, Mrs. Sheridan's second sister, "married Richard Tickell in 1789, and died seven years later." Mary Linley became Tickell's wife on July 25th, 1780, and died July 27th, 1787. Such slips suggest that Mr. Tyte has neither read the best authorities nor verified his references.

M. Henri Genevois publishes through Flammarion, of Paris, *Les Responsabilités de la Défense Nationale, 1870-71*, a work intended to defend the memory of Gambetta and to bring out the defective patriotism of a portion of the Bonapartists in the latter stages of the war with Germany. The book would be of more value if it had not been preceded by four, in all of which the author has dealt with portions of the same subject. The volume is also somewhat snippety, but it brings together in handy compass a good deal of the most important part of the evidence taken before the great "enquête" of the National Assembly. The Committees which sat during the predominance of the Conservatives after the war were very hostile to Gambetta, but all the facts necessary for his defence are in the evidence, and history has vindicated his magnificent spirit of resistance. All now admit that France has remained a self-respecting great power in a degree which could not have been the case had peace been made after Sedan or after the fall of Metz. There are a good many misprints, of which the most startling is "Cambden Palace" for Camden Place, this being followed by other allusions to "the Palace," meaning the Emperor's house at Chislehurst.

The Political Theories of the Ancient World, by W. W. Willoughby (Longmans), in spite of the somewhat naïve egoism of its "preface," in which the author assures the public of his competence to act as the historian of political philosophy because he possesses definite and correct ideas on the subject, is by no means a bad book. It brings together in a handy form a useful collection of modern conclusions regarding the development of political theory in Greece and Rome. Such authorities as Hegel, Zeller, Maine, Clark, Whibley, and Newman are followed and freely quoted in the account of the theories of Plato and Aristotle, and of early Roman law, with which the book is mostly occupied. Mr. Willoughby puts his point clearly, although his style is lacking in polish; and he evidently has a wide knowledge of the literature of his subject, although his translations from the Greek are not always borrowed from the best sources. There is something wrong with the extract from the 'Ethics' on p. 142. And the reference to the "rambling dialogues" of Plato, contrasted with "the sane mind of the Stagirite" (p. 137), can only be characterized as the cheapest "journalese."

Messrs. Methuen have sent us *Ask Mamma* in their now well-known series "The Illustrated Pocket Library of Plain and Coloured Books." Though one of the most casual of Surtees's performances as a story, this volume shows Leech at his best, and his illustrations, thirteen of which are in colour, are admirably reproduced, the detail being preserved clearly in spite of the reduction in size.

Mr. W. F. Trotter has translated for the "Temple Classics" (Dent) *The Thoughts of Blaise Pascal* from the text of Prof. Brunschvicg, an authority on whose work some brief and sensible notes are chiefly based. The translation is competent, and we are glad to find that the numerous Latin quotations have been generally printed with accuracy, though two slips on p. 137 might be added to the "Errata." Altogether it is an excellent addition to a favourite series.

Messrs. Hodges, Figgis & Co. in Dublin and Mr. Nutt in London publish *Dana*, "a magazine of independent thought," by the new Irish school. Mr. George Moore contributes to the first number studies of London and Paris; and M. Dujardin has an outspoken article on the Abbé Loisy.

We have on our table *Parsifal, Lohengrin, and the Legend of the Holy Grail*, by Alice L. Cleather and B. Crump (Methuen),—*Fads of an Old Physician*, by G. S. Keith (Black),—*The Case for Municipal Drink Trade*, by E. R. Pease (King),—*Notes on the Composition of Scientific Papers*, by T. C. Allbutt (Macmillan),—*Temperance Entertainer*, edited by E. Pertwee (Routledge),—*A Painter's Philosophy*, by Alfred Stevens (Elkin Mathews),—*The Philosophy of Education*, by H. H. Horne (Macmillan),—*Royal Commission International Exhibition, St. Louis, 1904: Official Catalogue of the British Section* (47, Victoria Street, S.W.),—*Across Siberia with a Baby, and a Visit to a Chinese Prison*, by the Rev. A. T. Polhill (Bell),—*Richard's Affair*, by M. B. Cross (Ward & Lock),—*St. Basil*, by B. C. Foster (Drane),—*The Lady and the Burglar*, by E. Turner (Ward & Lock),—*Dollars and Democracy*, by Sir Philip Burne-Jones, Bart. (Appleton),—*The Sweetness of Revenge*, by R. H. Williamson (Drane),—*The Poet's Child*, by C. Finlayson (Sonnenschein),—*Sweet Hours*, by Carmen Sylva (Everett),—*An Elegy*, by V. L. Ellis (Lane),—*John Wesley on Preaching*, by the Rev. J. Dawson (Grant Richards),—*Religion and Liberty*, by P. H. Hugenholtz, Jun. (British and Foreign Unitarian Association),—*The Post-Exilic Prophets*, by the Rev. J. W. Harper (Dent),—*The Psalms of Israel: St. Patrick's Lectures, 1903*, by the Bishop of Derry and others (Brown & Langham),—*The Book of Genesis*, by the Rev. G. Greenwood (The Church Printing Company),—*A Little Book of Heavenly Wisdom*, edited by E. C. Gregory (Methuen),—*The Trinity and the Incarnation*, by R. A. Armstrong (Green),—*Roads to Christ*, edited by Rev. C. S. Isaacson (R.T.S.),—*Les Idées Morales*, by P. Alphandéry (Paris, Leroux),—*Schiller und die Brüder Schlegel*, by Dr. Carl Alt (Weimar, Böhlaus),—and *Aristote et l'Université de Paris pendant le XIIIe Siècle*, by G. H. Luquet (Paris, Leroux). Among New Editions we have *Japan*, by D. Murray (Fisher Unwin),—*The Psalter as used in Lincoln Cathedral*, by J. M. W. Young, revised by H. W. Hutton (Lincoln, Morton),—*A Text-Book of Geology*, by W. J. Harrison (Blackie),—and *Russia*, by W. R. Morfill (Fisher Unwin).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Brown (H. D.), God's Witness to His Word, cr. 8vo, 6/
Hall (A. C. A.), The Christian Doctrine of Prayer, cr. 8vo, 3/6
Kennedy (H. A. A.), St. Paul's Conceptions of the Last Things, 8vo, 7/6 net.
Morse (H. G.), A Chart of Ceremonial for Solemn Celebrations of the Holy Eucharist, oblong 4to, 2/6
Religio Critici, by Ἄγνωστος, cr. 8vo, 2.6
St. Francis of Assisi, according to Thomas of Celano, Introduction by Rev. H. G. Rosedale, 8vo, 12/6 net.

Law.

Jones (G. E.) and Sykes (J. C. G.), The Law of Public Education in England and Wales, 8vo, 21/ net.

Fine Art and Archæology.

Archæological Survey of Ceylon: Epigraphia Zeylanica, edited by M. de Z. Wickremasinghe, Vol. 1, Part 1, 4to, sewed, 5/ net.
Beerbohm (M.), The Poets' Corner, folio, boards, 5/ net.
Briggs (R. A.), Homes for the Country, 4to, 10/6 net.
Emanuel (F. L.), The Illustrators of Montmartre, 1/6 net.
Hartmann (S.), Japanese Art, cr. 8vo, 6/ net.
Home (G.), Yorkshire Coast and Moorland Scenes, 7/6 net.
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Poetry and the Drama.

Beaumont (F.) and Fletcher (J.), Works, Vol. 1, 10/6 net.
Carman (B.), Songs of the Sea Children, cr. 8vo, 2.6 net.

Cleather (A. L.) and Crump (B.), Parsifal, Lohengrin, and the Legend of the Holy Grail, cr. 8vo, 2/6
Hueffer (F. M.), The Face of the Night, cr. 8vo, 3/6 net.
Scott (Lady J.), Songs and Verses, cr. 8vo, 5/
Watson (W.), The Tomb of Burns, 1/ net; leather, 1/6 net.

Philosophy.

Picton (J. A.), The Religion of the Universe, 8vo, 10/ net.

Political Economy.

Gilman (N. P.), Methods of Industrial Peace, cr. 8vo, 7/6 net.

History and Biography.

Brooke (A. St. C.), Slingsby and Slingsby Castle, cr. 8vo, 7/6
Fonseca (E. de), Castelli Romani, translated by W. G. Cook, 4to, vellum, 16/ net.
Lumleys of Lumley Castle (Records of the), by E. Milner, edited by E. Benham, imp. 8vo, 31/6 net.
Olcott (H. S.), Old Diary Leaves, Third Series, 1883-7, cr. 8vo, 6/ net.
Scott (S. P.), History of the Moorish Empire in Europe, 3 vols. 8vo, 45/ net.
Stevens (W.), The Slave in History: his Sorrows and his Emancipation, cr. 8vo, 6/
Stubbs (W.), Lectures on European History, edited by A. Hassall, roy. 8vo, 12/6 net.
Wandesforde of Kirklington and Castlecomer (Story of the Family of), by H. B. M'Call, 4to, 42/ net.

Geography and Travel.

Davenport (A.), China from Within, cr. 8vo, 6/
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Tayler (C. J. D.), Koreans at Home, 4to, 3/6

Sports and Pastimes.

Racing World and its Inhabitants, edited by A. E. T. Watson, 8vo, 12/6 net.
Shrubsole (E. S.), The Fisherman's Handbook, 12mo, 3/ net.

Philology.

Thimm (C. A.), Hindustani Self-Taught and Hindustani Grammar, 1 vol. cr. 8vo, 5/

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Archives of the Middlesex Hospital: Vol. 2. Second Report from the Cancer Research Laboratories, edited by A. G. R. Foulerton, roy. 8vo, sewed, 5/ net.
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FOREIGN.

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Bibliography.

Quentin-Bauchart (E.), Mélanges Bibliographiques, 1895-1903, 15fr.

History and Biography.

Faure (M.), Souvenirs du Général Championnet, 1792-1800, 7fr. 50.
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Henry (V.), Les Littératures de l'Inde, 3fr. 50.

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Remy (Prof.) et Peugniez (P.), Les Rayons X et l'Extraction des Projectiles, 3fr. 50.

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Guillon (E.), Du Caire à Moscou, Contes de la Grande Armée, 3fr. 50.
Maisonneuve (H.), L'Éternelle Revanche, 3fr. 50.

THE LATE SIR LESLIE STEPHEN.

May 3rd, 1904.

We believe that the friends of the late Sir Leslie Stephen would wish to give some outward expression of their affection and regard for him.

It has been suggested that in the first instance an engraving should be made of the portrait by Mr. G. F. Watts, R.A., and that copies should be presented to the London Library, to the Athenæum Club, to Harvard University, to Trinity Hall, Cambridge, and to other institutions with which Sir Leslie Stephen was closely associated. Mr. Sidney Colvin has kindly undertaken to superintend the execution of the work.

It would be convenient if subscriptions and communications be forwarded to Mr. Sidney Lee, 108, Lexham Gardens, Kensington, W.

George Meredith.
James Bryce.
Frederic Harrison.
Henry James.
A. C. Lyall.
John Morley.

"POPISH PLOT" TRIALS.

Students of the Popish Plot are aware that they cannot place implicit reliance on the printed reports of trials in connexion with the Plot. It is not that the stenographers were unequal to the task of reporting correctly. So far as external evidence goes, it seems to establish that the reporters of a great trial, like that, for example, of Lord Stafford, possessed all the requisite skill. But their reports were subjected to revision. From the Articles of High Misdeamours presented by Oates and Bedloe against Lord Chief Justice Scroggs, and from his answer thereto, it appears that Scroggs was in the habit of taking from a bookseller a fee, in return for which he would assign the sole right to print and publish the report of a trial. It may be supposed that reports so licensed were subject to revision. The Journal of the House of Lords for October 28th, 1678 (vol. xiii. p. 626), records applications for permission to print and publish trials. Leave was given to the bookseller

"so as he first attend the Judges before whom the said trials were respectively had, as also his Majesty's Attorney-General, and such others of counsel for the King as were employed respectively therein, to the end they may peruse and examine his copies, to correct them (if need be) before he print and publish the same."

The Earl of Castlemaine complains bitterly in his "Manifesto" of the "mangling and laming" of his own answers and of the evidence given by his witnesses. "But, truly," he concludes,

"I am not to wonder at the indirect way of publishing transactions of this nature, since every trial is complained of by those who were present" (pp. 39-40).

L'Estrange again, cites several instances in which, as he asserts, evidence was suppressed. With some of these I shall have to deal elsewhere later, but I may mention one important instance. "Did not," he says,

"Mr. Langhorn upon his trial move the Court that some of the jury might be sent to the Temple upon a view of his study and chamber? And offer to put his life upon that issue if they should find it but so much as possible for Bedloe's oath to be true, in swearing that out of the chamber he saw Langhorn taking duplicates of letters in his study? Now, there 's nothing of this neither in the printed trial." —'Brief History,' iii. 109.

There are in existence two versions of a trial which between them afford evidence of the extent and character of the revision exercised. In January, 1680, eight men were put on their trial for high treason as being Romish priests, under 27 Elizabeth, c. 2. Two of them had previously been tried for being in the Plot, and had been acquitted. One of the eight was withdrawn, being unable, on account of his weakness, to make his defence. The remaining seven were tried and found guilty, but judgment on one of them, Lumsden, was reserved, pending consideration of a point of law. On the remaining six — Anderson, Russell, Parry, Starkey, Corker, and Marshall—sentence of death was passed. It included, as part of the sentence usual in cases of high treason, unprintable horrors of mutilation. According to Dr. Challoner ('Memoirs of Missionary Priests'), the sentence does not appear to have been carried out in any one of these six cases. Doubtless owing to this, the trial has excited but little interest. The report of the trial is printed in Howell's 'State Trials' (vol. vii.), with the following note:—

"From a pamphlet entitled, The trials and condemnation of Lionel Anderson, *alias* Munson: William Russel, *alias* Napper: Charles Parris, *alias* Parry: Henry Starkey: James Corker: and William Marshal, for High Treason, as Romish Priests, upon the Statute of 27 Eliz. cap. 2. Together with the trial of Alexander Lumsden, a Scotchman, and the arraignment of David J. Kemish for the same offence. At the Sessions of Oyer and Terminer in the Old Bailey on Saturday, January 17, 1679 [1679/80]. Published by authority. London: Printed for Thomas Collins and John Starkey, booksellers in Fleet Street, near Temple Bar, 1680."

The statement that the trial in Howell's collection is printed from the pamphlet—a statement made, no doubt, in perfect sincerity—is not exact; the report contains many passages not to be found in the pamphlet. But it is only collation of the two which reveals differences; for many pages the two versions agree word for word, so that Howell may well have fallen into a mistake.

The witnesses against the accused—the "King's evidences," as they were styled—were Oates, Bedloe, Prance, and Dangerfield. The deletions and alterations in the evidence have obviously been made chiefly with the object of screening these "discoverers." I will give only two instances to show the character of the alterations. For convenience, I will indicate the pamphlet, a copy of which is in the British Museum, by the letters B.M., the 'State Trials' version by S.T.

"Anderson.—Col. Mansel, when this gentleman was the King's Evidence, as he is now, brought in the record of this gentleman's being pilloried, and the Council did not think fit to commit Col. Mansel, but committed him."—B.M., p. 9.

"Anderson.—My lord, I will produce that worthy gentleman, Col. Mansel, whose innocent blood was designed to be shed by that villain, who stood qualified then (as he doth now) with that magnificent title of the King's Evidence: but as soon as Col. Mansel urged that he was pilloried twice, &c., our worshipful King's Evidence was clapped up, and Col. Mansel left at liberty."—S.T., p. 837.

Another instance:—

Bedloe, according to the B.M. version, deposed that Anderson was

"Mr. Anderson's son of Oxfordshire, as I was told." —B.M., p. 11.

The version in S.T., p. 839, is very different:—

"Mr. Anderson's son of Oxfordshire, a gentleman of 2 or 300*l.* a year. I know him and his father very well.

"Anderson.—My Lord, could I but apprehend that I lay under so great a guilt as to have been acquainted with so great a rogue as this fellow is, I would have been my own executioner, and not have expected my sentence at this bar.

"L.C.J.—Do you know him well?

"Bedloe.—Very well: both him and his father: his father is an Oxfordshire gentleman.

"Anderson.—Now I think I shall prove the rogue perjured: is my Lord Chief Baron in Court?

"Court.—Yes, he is.

"Anderson.—Why then, my father has the honour to be well known to his lordship, who knows this to be false.

"Lord Chief Baron (William Montague, Esq.).—No, no, Mr. Bedloe, he is a gentleman's son of quality in Lincolnshire.

"L.C.J.—You are mistaken, you are mistaken: his father is a Lincolnshire gentleman.

"Anderson.—And yet this rogue is upon his oath: but indeed, his life is full of such mistakes.

"Bedloe.—I don't know: my Lord Privy Seal's nephew told me so."

I think it will be agreed that the reviser who would thus revise was capable of anything in the way of revision. The evidence given by Oates and Prance received the like benevolent revision, but the examples I have given are perhaps the most instructive.

Whence did Howell get his version? He printed, not from the pamphlet, but from the earlier edition of the State Trials edited by Hargrave, who included this trial in the second volume of his fine work. The British Museum does not possess the earlier editions of the State Trials preceding Hargrave's, but, by the courtesy of the librarian of the Incorporated Law Society, I have been able to trace the fuller version of this trial to its origin. Hargrave, in his turn, printed from the edition of 1742, the editor of which reprinted the version found in the first edition of 1719. How Salmon, the editor of this first edition, came by the full report of the trial is not beyond reasonable inference. He says in the preface:—

"The undertakers of the work, therefore, have spared no pains or expense to procure whatever is valuable of this kind: they have had recourse to every library, public and private, where they had intimation there was anything worth inserting: and they have for some time since offered large encouragement to those who should contribute either manuscripts or printed trials towards rendering the design complete.....Several valuable manuscripts that have been perfectly buried in private hands are here brought to light."

It is hardly to be supposed that there were two published versions of this trial. The date of publication of the first edition of the State Trials carries us to within forty years of the trial of Anderson and those arraigned with him. It is probable that the "large encouragement" offered brought out the original notes of the stenographer, or perhaps the printer's unrevised proof-sheets.

Alfred Marks.

SHELLEY'S "TOWER OF FAMINE."

I do not know whether it has been pointed out that Shelley's "Tower of Famine" is not Ugolino's, as we are told in a note probably written by Mrs. Shelley. This note says:—

"At Pisa there still exists the prison of Ugolino, which goes by the name of 'La Torre della Fame'; in the adjoining building the galley-slaves are confined. It is situated on the Ponte al Mare on the Arno."

The tower in which Ugolino was imprisoned disappeared more than two centuries ago, but on an old house, covered with half-ruined frescoes, in a corner of the Piazza dei Cavalieri, in the centre of Pisa, this inscription may be read:—

"Qui sorgeva la torre dei Gualandi. La tragica morte del Conte Ugolino della Gherardesca le diè il titolo della Fame e suscitò nel divino Alighieri lo sdegno ed il canto onde il ricordo del miserando caso si eterna."

The tower described by Shelley, which stands at the end of the Lung' Arno Regio, by the side of the artillery barracks at the Porta a Mare, is part of a building on which there is a long inscription, beginning: "Queste vetuste mura che si protendono verso ponente formarano parte dell' Arsenale Marittimo costruito dalla città nel secolo xiii." The one tower still remaining of what was once, according to the inscription, a "maestoso edificio ricinto di torri," is one of the most beautiful and conspicuous monuments in Pisa. It is everything that one imagines Ugolino's tower to have been, and I have no doubt that Shelley deliberately adopted it as a sufficient substitute.

Arthur Symons.

TENNYSON AND GEORGE DARLEY.

My attention has been called to a volume of 'Selections from the Poems of George Darley,' recently published by Messrs. Methuen & Co. in their "Little Library" series. My present purpose in writing is not so much to complain that the 'Introduction' to the little book is compiled, without any authority or acknowledgment, from the original copyright material of my 'Biographical Sketch' of Darley, prefixed to a reprint of his 'Sylvia; or, the May Queen,' as that it casts doubt upon my statement that Tennyson, when a young man, had volunteered to defray the cost of publishing Darley's verse. As Tennyson gave me the information himself, the accuracy of my statement is not open to doubt.

John H. Ingram.

SALES.

Messrs. Sotheby, Wilkinson & Hodge sold on the 2nd inst. the manuscripts and printed books of the late Alfred Higgins, C.B., F.S.A., amongst which were the following: Biblia Vulgata, MS. on vellum, Anglo-Norman, Sæc. XIV., with initials, 70*l.* Cicero de Officiis, &c., MS. on vellum, Italian, Sæc. XV., 31*l.* Claudianus, Opera, MS. on vellum, Italian, Sæc. XV., 45*l.* Evangelia secundum SS. Lucam et Johannem, MS. on vellum, Sæc. XIII., from William Morris's library, 29*l.* J. Philippus Bergomensis de Plurimis Claris Mulieribus, 1497, 46*l.* Horæ, MS. on vellum, Sæc. XVI., 23*l.* Japanese Prints (65), 43*l.* 10*s.* Kelmscott Press Publications (21, including Chaucer), 93*l.* 18*s.* J. de Ketham, Fasciculus Medicinæ, woodcuts, Venet., 1499, 16*l.* 15*s.* The Koran, Arabic MS., 1555, 30*l.* Officium B.V.M., MS. on vellum, Italian, Sæc. XV., 20*l.* Statuta Regni Angliæ, 1327-1445, English MS. on vellum in Norman French, *c.* 1450 (from Wm. Morris's library), 45*l.* Valturius, De Re Militari, Editio Princeps, woodcuts, Verona, 1472, 160*l.* Valla de Elegantia Latinæ Linguæ, illuminated initials, Venet., 1471, 30*l.* Vegetius, Mulo-Medicinæ Lib. III., &c., MS. on vellum, Sæc. XV., 116*l.*

The same auctioneers sold on the 3rd inst. the following valuable books and MSS. from the library of a gentleman: Gombertus, Musica Quatuor Vocum, 4 parts, Cardinal Pole's copy, Venet., 1541, 11*l.* 15*s.* Malton's Views of Dublin, coloured, 1794, 15*l.* Saxton's Maps, 1579, 23*l.* Decretales, &c., MS. on vellum, with an illuminated page, Sæc. XIV., 30*l.* Psalterium cum Canticis, illuminated Flemish MS. on vellum, Sæc. XV., 91*l.* Horæ B.V.M., MS. on vellum, richly illuminated, Anglo-French, Sæc. XIV., 250*l.* Aristoteles, De Regimine Dominiorum, MS. by Frater Adam de Montaldo, Sæc. XV., 27*l.* Horæ, MS. on vellum, illuminated, French and Latin, Sæc. XV., 180*l.* Original Dumfries Burgess Ticket to Robert Burns, 1787, 55*l.* Burns's Autograph MS. of The Whistle, a ballad, 1791, 155*l.* Horæ on vellum, richly decorated, Anglo-French, Sæc. XV., 127*l.* A Kempis, Imitatio Jesu Christi, first edition (*c.* 1471), 85*l.* Horæ on vellum, Dutch illuminated MS., Sæc. XV., 135*l.* Another, done in France, by Nicholas Rosex, called Nicholas of Modena, seventeen miniatures, early sixteenth century, 720*l.*

Literary Gossip.

Mr. Horace G. Hutchinson, who is well known both as golfer and author, has written a new book entitled 'Glencairly Castle,' which will be published by Messrs. Smith, Elder & Co. next week. The story recalls Whyte-Melville, but on a Scotch moor, and beside a Scotch river. There are two threads of love interest, and many incidents of a sporting character.

Madame Duclaux (Miss A. M. F. Robinson) is going to bring out before the end of this month a volume of 'Country Songs and Idylls' through Messrs. Chapman & Hall. Her pleasant book on 'The Fields of France' is in a third edition.

A volume of children's stories, entitled 'Barbarous Babes,' is shortly to be published by Mr. Brimley Johnson for Edith Ayrton (Mrs. Israel Zangwill).

The next volume in Dr. Horace Howard Furness's "Variorum Shakespeare" will be 'Love's Labour 's Lost.' It is nearing completion.

Mr. Fisher Unwin has in the press a volume entitled 'Gardening for the Million,' by Mr. Alfred Pink, author of 'Recipes for the Million.' In it are given directions for the cultivation of nearly a tho usand different plants, with particulars as to their time of flowering and general heights. As the title indicates, the book is written for the masses, so that the novice, on consulting its pages, may be enabled to grow any desired plant.

Messrs. Parker & Co. will publish in a few days another translation in the "Digit of the Moon" series, entitled 'A Heifer of the Dawn,' by Mr. F. W. Bain.

Messrs. Constable & Co. are about to publish a novel by Mr. Lionel Cust, the well-known Director of the National Portrait Gallery. 'Angelo Bastiani,' as it is called, is concerned with the realistic life-story of a Venetian wharfinger, and the normal sequence of grim facts that follow in the train of physical breakdown or disaster in the lives of the very poor.

Messrs. Hodgson's sale on Wednesday next will include a clean and perfect copy of the 'Seaven Bookes of the Iliades of Homere, Prince of Poets,' translated by Chapman and printed by John Windet at "the signe of the Crosse-keyes, near Paules wharffe," 1598. Bound up with it is 'Achilles Shield,' same translator, printer, and date. This is the first edition of Chapman's Homer, and one of the rarest books of the Elizabethan period. There is no record of a copy being sold in this country since 'Book-Prices Current' was begun in 1887, but an example changed hands some time since in America for about 200*l.* The Iliad contains seventy-three leaves quarto, and the 'Achilles Shield' sixteen. The copy in the British Museum has Ben Jonson's autograph; an example is in the Rylands Library at Manchester. The B. H. Bright copy (the only one recorded as sold by Lowndes) was lot 2980 in his sale on March 15th, 1845, and this realized 6 guineas. William Pickering's Catalogue of 1834 included a copy (No. 729) in green morocco, with the last leaf in manuscript, and this was priced at 4*l.* 14*s.* 6*d.*

Prof. and Madame Villari are likely to pay a visit to this country in June. Their son, Signor L. Villari, who acted a year or two ago as a correspondent of the *Westminster Gazette* in Dalmatia and Herzegovina, has just finished a monograph on 'The Republic of Ragusa: an Episode of the Turkish Conquest.' The book, as its title indicates, is largely occupied with the Mohammedan invasion of the eastern shores of the Adriatic, and the efforts of the decaying power of Venice to protect them against the Turk.

The *Boston Evening Transcript* announces that 135 copies of the first edition of Lamb's farce, 'Mr. H.,' have been discovered in Philadelphia. At a sale in New York in April of last year the record price of 335 dollars was paid for a copy, and only three or four copies were said to be in existence. The batch which has just come to light was found by an itinerant book-hunter in the cellar of an Italian junk-dealer, who accepted 2 dollars for the lot. They were all in the original sheets. Fifteen of them were apparently stage copies, and bore the names of the various actors. One is inscribed: "Presented to E. A. Poe by his friend Henry B. Hirst." The first appearance of this book in an American auction-room was in 1898, when Frank Lee Marshall's copy sold for 98 dollars. Inserted in this was a copy of Relf's *Philadelphia Gazette* of Friday, September 19th, 1811, containing an advertisement of the New Theatre, announcing the first American performance of 'Mr. H.' for the following Saturday. It had a long run in Philadelphia, with Wood as hero, Joseph Jefferson's mother playing the part of Melesinda.

The *New York Times* is responsible for the statement that the 'Paradise Lost' manuscript has passed into Mr. Pierpont Morgan's collection.

A preliminary committee has been formed to consider the suggestion made at the annual meeting of the Booksellers' Provident Institution that a club should be formed for the young men engaged in the book and stationery trades in or near Paternoster Row. The leading features are to be dining and tea rooms, a library, reading and recreation rooms, a lecture room, and an employment bureau adapted to booksellers' assistants and collectors. The following have promised their support: Mr. James Blackwood, Mr. J. W. Darton, Mr. W. E. Green, Mr. C. J. Longman, Mr. A. E. Miles, Mr. T. W. Stoughton, and Mr. John Walker; while the members of the committee include Mr. C. A. Ashley, Mr. J. Cooper, Mr. J. Ellis, Mr. A. W. Nott, Mr. J. Shaylor (chairman), Mr. C. A. Spon, with Mr. George Larner (secretary *pro tem.*). The movement is most interesting, and we cordially wish it the success it well deserves.

Under the auspices of the Bibliographical Society an influential committee has been formed to consider what steps should be taken to honour the memory of the late Robert Proctor, and more especially as to whether any part of his unfinished work can be completed. The General Committee will meet at 20, Hanover Square, on Tuesday, the 17th, to discuss suggestions and elect an executive. Any one interested in Mr. Proctor's work can obtain information as to the committee by communicating with the Hon. Secretary of the Bibliographical Society, Mr. Alfred Pollard, 10, Lauriston Road, Wimbledon.

Mr. B. H. Blackwell, of Oxford, is publishing for Mr. Cecil Headlam a six-penny pamphlet entitled 'An Argument against the Abolition of the Daily Press.' As the title suggests, this is an experiment in ironical satire after the manner of Swift, and should give the author a pretty opportunity of poking fun at some of the less desirable features of modern journalism.

The obituary notice of M. Octave Gréard, published in last week's *Athenæum*, may be supplemented in a few particulars. M. Gréard was to have visited London at Whitsuntide as one of the delegates of the Académie des Sciences Morales et Politiques to the forthcoming meeting of the General Assembly of the International Association of Academies, and had, in fact, received authorization to vote on behalf of his colleagues and the Academy during the discussions. He was, too, a member of the select committee charged by the Association with the onerous task of denoting and cataloguing the material requisite for the issue of a complete edition of the works of Leibnitz.

The "reception" of M. René Bazin at the French Academy was the literary event of last week in Paris, and all the leading papers of Friday devoted considerable space to the function. He secured the place of the late M. Legouvé, and his two *parrains* were M. Melchior de Vogüé and M. Vandal, while the official welcome was pronounced by M. Brunetière. So far as we remember, only one of M. Bazin's books has been rendered into English, and this, under the title of 'A Blot of Ink,' appeared in 1892. Those who are unfamiliar with his works may be glad to know of an admirable volume of selections lately published in the "Pages Choisies" of the house of Calmann-Lévy.

We hear that D'Annunzio intends to imitate Gibbon's example and settle in Lausanne.

Prof. Chmielowski, whose death in his fifty-sixth year is announced from Lemberg, to the University of which town he was attached, was the author of a 'History of Polish Literature.' As a critic he did excellent work, and was well known to all students of Polish literature.

A bureau has been established in Stockholm, entitled the Swedish Record Bureau, for assisting the literary world at home and abroad in procuring information from Swedish record offices, public libraries, &c., which otherwise is not obtained without considerable difficulty. Through its connexion with scientific institutions abroad, the Record Bureau is in a position to act as an intermediary for the interchange of reports and information between Sweden and other countries.

One of the few regrettable results of the fiscal retrenchment which is being carried out in the Australian Commonwealth will be seen in the approaching discontinuance of the great work upon which the New South Wales Government has been engaged for more than twenty years in the London archives. This was rendered necessary at the outset by the destruction of all the colonial archives. The results of these researches have appeared in a dozen closely printed volumes of the 'Official History of New South Wales,' which, however, scarcely cover more than the beginnings of the colony. Fortunately, the Canadian and Cape Governments are still able to continue work which in every modern state is associated with the highest development of civilization and self-government.

We note the publication of the following Parliamentary Papers: Education, Scotland, Minute providing for the Distribution of the General Aid Grant ($\frac{1}{2}d.$); Education Scotland, Return showing the proposed new School Board Districts, Area, Population, &c. ($4\frac{1}{2}d.$); and the Report of the Historical Manuscripts Commission on the MSS. of Mrs. Stopford-Sackville, of Drayton House, Northamptonshire, Vol. I. (1*s.* 10*d.*).

This last publication appears to be a new and largely revised edition of the exceedingly inadequate report issued in 1884, which may, therefore, be regarded as cancelled for purposes of reference, though no notice to this effect appears in the present edition. The Commission is certainly to be congratulated on its recent policy of revising some of the older reports by the light of new methods of historical research, and few essays for the purpose of historical introspection can be more instructive than a comparison of the old method with the new, as illustrated by the works issued by the modern authorities of the Rolls.

SCIENCE

Reports of the Cambridge Anthropological Expedition to Torres Straits. Vol. V. (Cambridge, University Press.)

Fifteen years ago Mr. A. C. Haddon passed several months in studying the marine zoology of the Torres Straits. He also investigated the manners and customs of the natives, whom he found intelligent and communicative. With Messrs. Seligmann, Rivers, Ray, and the late Mr. Wilkin he returned, in the interests of ethnology, to these friendly islanders, mainly Papuan, and in touch with the natives of New Guinea and of Queensland.

Mr. Haddon's area of research was by no means so fresh and primitive as the portion of Central Australia worked by Messrs. Spencer and Gillen. His islanders, as a rule, are relatively civilized: they practise agriculture, dwell in houses, reckon kinship in the male line, speak English, and, as a rule, profess the Christian religion. From the point of view of the student of things primitive, they seem painfully "contaminated." It is a pity that the explorers were not fluent in the native languages, for European ideas assuredly colour the reports of tribesmen who express themselves in English, and they cannot but be reticent as to the customs and notions from which they have been converted.

We should be glad to know whether the term for "totem," *augud*, originally meant "totem," and nothing else; for the word now covers other things—for example, a real or ideal hero named Kwoiam and two crescent-shaped sacred objects of turtle shell which he is said to have made. One suspects that *augud*, like the Arunta term *churinga*, may have originally meant "anything sacred," inclusive of totems, rather than that the term for totem has been extended later to whatever is part of the native cult. The hero Kwoiam is described as a black man from the Australian continent, remarkable for his courage and ferocity. If he was a real person, he has developed into "the big *augud*" of every one in a cer-

tain island. His two crescent-shaped objects, analogous in some ways, as in giving strength and luck, to *churinga*, appear to have lent their name to the two "phratries," or large exogamous divisions, of the people of the island of Mabuiag, with which Mr. Haddon is best acquainted, having spent about three months there.

From the facts collected, it appears that Mabuiag society is in a peculiar stage of transition. An Australian local tribe of primitive type has the two exogamous intermarrying phratries, usually, if not always, named after animals—say, Eagle-hawk and Crow—each phratry containing so many totem kins, which are not those of the opposite phratry. In Mabuiag, on the other hand, the phratries were named after Kwoiam's two sacred objects, clearly an innovation. Again, the natives—as they had male kinship—lived, like the Arunta, in *local* totem groups. Each greater totem in the islands appears to have "subsidiary totems," so that a person now has two totems, the greater and the less. All this is heterodox and unprimitive, while different guesses may be hazarded as to the processes of evolution from the primitive type. For example, in the isle of Yam there are two human heroes, Signi and Maian, who are called *augud*, and are addressed in prayer. The initiated men know that Signi is the hammer-headed shark, and that Maian is the crocodile. It is as if in Australian phratries named *Kilpara* (Crow) and *Mukwara* (Eagle-hawk) these two names had come to designate human heroes, for the uninitiated, while the initiated recognized the underlying phratry birds. The Australian has, as Mr. Howitt puts it, his phratry animal for "major totem," his totem animal for "minor totem." Thus he may be said to have two totems—for instance, Eagle-hawk and Opossum. Perhaps in some cases the great totem of the western islanders in the Torres Straits may be the old phratry animal, while the "subsidiary" is the real totem.

As to the heroes, known also to be animals, they remind us of the Thlinket Wolf and Raven, which are both heroes, and animal heads of phratries and of totem kins. As to Kwoiam and other Torres Island heroes, we suspect that they answer to the similar beings in Melanesian mythology, and are merely members of that imaginary prehuman race which, in savage legend, answers to the Greek Titans. The feats of some real masterful black fellow from Australia may have been mixed up with the myth of Kwoiam, but in origin we conceive him to be what the Melanesians call a *Tindalo*. The details may be studied in Codrington.

Mr. Haddon suggests that the doubling of totems arose when the change to male kinship was made, and when men kept, and handed down, both their paternal and maternal totems. Again, he thinks the doubling "may be indications of a process of absorption of one clan into another." In the same way we talk of "the Macdonalds of Glencoe," but the Macdonalds virtually absorbed the minor clans, the MacColls, MacInneses, MacHendrigs, and so on. In a totemic society, with male kin, when such a mastery and absorption by a great clan occurred, a MacColl would have a "subsidiary" totem, his own, and a greater totem, that of the Macdonalds. In short, the islanders, as regards totemism, are in a very confused state; a man's totem may be a human patronymic (legendary), as Kwoiam, while he may have as many as six "associated totems," almost quarterings, as in Haida totem-posts. All is in disarray, and no light whatever is thrown by the disorganized system on the origin of totemism, here connected with magic, as among the almost equally distracted Arunta. As a rule, totems may not be killed or eaten by their human kinsmen in the Torres Isles, and, as a rule, they are exogamous. We hear nothing about reincarnation of totemic souls, as in Central Australia. Mr. Howitt has often remarked that, wherever male reckoning of kin occurs, all manner of "abnormalities" are introduced into orthodox totemism, and the Torres Islanders offer many examples in proof of this rule.

The totems, as represented in native art, are not "schematized" into geometrical designs, as among the Arunta, where the same archaic designs are interpreted in half a dozen different ways by as many totem kins. In the island of Yam Mr. Haddon finds "the materialization of a totem," which has "a definite image" in a shrine, while a stone beneath each such effigy contains its "life." This development is

> "practically beyond the realm of pure totemism. The animal kindred are now replaced by a definite effigy, the soul of which is kept in an external receptacle, and the effigy is further associated with a hero."

The hero, Kwoiam, for example, is becoming a kind of war god, just like a Tindalo in Melanesia.

Mr. Haddon finds that the natives "certainly had no conception of a supreme God," nothing, we understand, like the Baiame of some tribes of New South Wales. On the theory of borrowing from missionaries, they ought to have borrowed this conception. As the missionaries have been at work for a generation, and know the languages, it would be interesting to learn whether they have any records of the beliefs which they found when they first arrived. In Australia beliefs like that in Baiame are associated with the most primitive type of totemism; in Melanesia, as in the Torres Islands, a decomposed state of totemism appears to accompany the absence, or latency, of any such faith. In its place we have the cult of extremely uncultivated "culture heroes," who may be compared, as we have said, with those of the Melanesians as reported by Codrington. The Australian Punjel is alternately the Eagle-hawk, the culture hero or Prometheus, and the god, with his dwelling in the sky, who observes human conduct. Of this last aspect Mr. Haddon has found no trace in the Torres Islands. It is the *maidelaig*, or sorcerer, who, as the old men tell the young, has an eye on their behaviour. The *madelaig* is a peculiarly loathsome creature, and, for moral purposes, is used merely as a bogey. The rules of conduct impressed on boys at initiation are excellent rules; honesty, obedience, respect of parents, and truth-speaking are inculcated. The bull-roarer is shown to the initiate, but most of the cruel Australian ceremonies are absent. As to courtship, the lady takes the initial steps, or did so before missionary influence arose; the man, however, uses magic to attract her.

Space does not permit us to discuss the folk-tales, which are mainly hero tales, or the genealogies and the remarkable essay on kinship and terms of relationship by Mr. W. H. R. Rivers. Where a people, as in Mabuiag, live mainly on flour and tinned provisions, they are apt to become careless about agriculture and land tenure. The paper on the old systems is by the late Mr. Wilkin. It is natural to regret that well-qualified observers, like Mr. Haddon and his friends, did not visit the islands before Christianity, tinned meats, and European education were introduced. But, with the time and means at their disposal, the Cambridge party have produced a volume of great value, full of excellent illustrations. We merely offer a few samples from a rich and elaborate collection of facts, arrayed with the minimum of theorizing, and we can wish the adventurers no better reward than the chance of studying some people "that never saw pen and ink," for the Torres Islanders can now read and write.

The Mystery of Sleep. By John Bigelow. (Fisher Unwin.)—The author asks whether it is

> "credible to suppose that one-third, or indeed any minutest portion, of our terrestrial lives would necessarily have to be spent in a state or under conditions in which no progress whatever can be made in spiritual growth."

He denies this, and, being impressed by the prominence given in Hebrew literature to dreams, and by other references in the Bible to sleep, he believes that the processes of spiritual growth are "more than ordinarily active during sleep," and that man "while in that state is withdrawn from his own purposes, for much higher purposes than animate him during his waking hours." It seems clear that the author does not connect this spiritual growth mainly, if at all, with the occurrence of dreams and some dream-given communion with God. He associates it with the complete unconsciousness of deep slumber, and argues that it is well that we should bring into our waking lives no knowledge of "the sacred mysteries to which it is the presumptive purpose of sleep to admit the soul," since knowledge so gained must be antagonistic to the exercise of free-will. These are opinions which it is easier to call pious than to confute, but if they are to gain ground we must modify our conception of the scale of spiritual development. Throughout his lifetime a man must be considered to decline in spiritual experience and power, from babyhood onwards. Buffon said that an oyster was "a creature formed to sleep always," and it must be supposed that Dr. Bigelow would find among the mollusca the acme of spiritual power.

ANTHROPOLOGICAL NOTES.

Mr. David Boyle's Archæological Report to the Minister of Education of Ontario for 1903 records 1,753 accessions to the Ethnographical Museum at Toronto, bringing up the total number of specimens to 26,753. On the text of these, Mr. Boyle and his collaborators discuss several interesting questions. In answer to the question, "Who made the effigy stone pipes?" Mr. Boyle suggests as a scheme of evolution that smoking originated before the discovery, no one knows how long, and was used ceremonially rather than for solace; that the convenience of a wooden tube, either for blowing or as a holder for the wrapped-up leaves, and the further convenience of a crook or bend in the tube, would be found; that where pottery was known similar pipes would be

made in that material, and where pottery was not known, in stone; that some of the best stone pipes yield no sign of marks of any but primitive tools; and that although after the discovery the Indians imitated white men's pipes and used white men's tools, their notions of shape and decorative device were formed by themselves long before. Mr. Boyle also argues that the knowledge of the working of native copper was acquired by the Indian independently of the white man. To this Mr. J. D. McGuire makes a spirited rejoinder. The working methods of the Indians are illustrated by a number of unfinished stone pipes, compared with finished specimens and other objects from recent acquisitions to the collection. "Who made the bone combs?" is the subject of another discussion between Mr. Boyle and the Rev. Dr. W. M. Beauchamp, turning on the same question of European influence. Of the new objects acquired during the year, 647 were from a burial-place in Onondaga township, of which a plan and description are given.

Attention is called to a stone pestle, of almost perfect workmanship, found in Comox, British Columbia, and to a number of mummies from the same district. The account by the Rev. A. E. Jones, S.J., of his discovery of the "rock that stands out" in last year's report (*Athen.* No. 3947) is questioned by Mr. F. Birch, who has found a site five miles distant which he believes to be the right one. Mr. A. F. Hunter contributes to the report a list, with plan, of sites of Indian villages in North and South Orilla. Most interesting of all the contents of the report to the folk-lorist will be the reprint of the evidence given on the trial of Payoo and Napaysoosee for the killing of Moostoos the Wehtigoo. The parties all belonged to a band of Cree trappers, several of whom became sick. One of these was Moostoos, who declared that he was about to become a Wehtigoo, or one possessed, and would kill his children and destroy everybody else, unless his friends would first put an end to him, which they did accordingly, with his own consent and with the approbation of the whole community. Payoo was acquitted, and Napaysoosee found guilty of manslaughter and sentenced to imprisonment for two months, the Hon. Mr. Justice Rouleau remarking that, notwithstanding the peculiar circumstances, some punishment was necessary.

M. Deniker has succeeded M. d'Ault du Mesnil as President of the Society of Anthropology of Paris. The interesting question raised by Prof. Arthur Thomson (*Athenæum*, No. 3955) as to the relation of the form of the skull to the muscles connected with the mandible has been brought before that society in a somewhat crude form by M. Sanielevici, of Bucharest, who argues that the work of mastication is the cause of brachycephaly, in opposition to the dynamic law of dolichocephaly formulated by Nyström. M. Manouvrier considered that neither the hypothesis of Nyström nor that of M. Sanielevici was supported by adequate evidence.

SOCIETIES.

Archæological Institute.—*May* 4.—Prof. W. Boyd Dawkins read a paper on 'The Roman and Pre-Roman Roads of Northern and Eastern Yorkshire.' The north-eastern district of Yorkshire—bounded to the south by the line of the Humber and to the north by the Tees, and including the area east of a line drawn between York and Darlington and the sea—presents a geography that has left its mark on the distribution of the ancient population. North of the Humber the bare and dry chalk wolds extend to the vale of Pickering, overlooking low-lying lands extending from Hull to Bridlington, the great plain of York, and the marshes of the Derwent. Westwards from Malton a series of lower Triassic and Jurassic hills overlook the lower grounds to the north and west, and have offered advantages which the ancient population utilized before they ventured to clear the lower marshlands and forests. On the north side of the vale of Pickering the Jurassic moorlands rise to a height of over 1,460 ft., and form the high north-eastern moors, mostly heather covered, tempting ancient settlement owing to dryness and absence of trees. All these three groups of higher lands are proved, by the abundance of habitations, tombs, and other relics, to have been the centres of population in the Neolithic, Bronze, and Prehistoric Iron Ages, while the lower districts present very few traces of prehistoric occupation, obviously because they were covered with dense forest and morass liable to floods. Roads began in the British Isles with the tracks uniting one Neolithic settlement with another, used by packhorses in the Bronze Age, and for wheeled vehicles possibly in the Bronze Age, and without doubt in that of Prehistoric Iron. These took the line of least resistance along the ridges, and avoided the valley bottoms. These ridgeways, winding according to the shape of the ground, are the oldest roads, and may be selected out of the existing network of roads on a large-scale map. When we find that the prehistoric remains cluster round them it is certain that they are of prehistoric age. Their winding and irregular course defines them from the later point-to-point Roman roads. It is unnecessary to deal with the latter in this district, because they have been already described by Mr. Codrington. The prehistoric roads in the Wolds consist of two series: those running from west to east, and mostly ridgeways, and those crossing them irregularly, but mainly in a north and south direction. In the ranges west of Malton there are two which unite near Hovingham, and pass on to join the Roman road to Thirsk at one of the many "Cold Harbours" of the district. The northern of the two, from its straightness, and the fact that it passes Barton-le-Street, is probably the newer of the two constructed by the Roman engineers. The ridgeways in the north-eastern moors run mainly to the north in the direction of the Tees, from the road on the north of the vale of Pickering, which sweeps eastwards and southwards to Filey, and there joins a similar road at the base of the wolds on the south of the vale. One of these northern roads starts from Pickering, and possibly Malton, traverses a British settlement and a Roman camp, and is known in its further course to the Esk as Wade's Road. It is undoubtedly an ancient track straightened by the Roman engineers. In all these three uplands these roads are proved by the burial mounds to belong mainly to the Age of Bronze and Prehistoric Iron. After the Roman conquest, and when York became the capital of Roman Britain, they were improved, and new point-to-point roads were added so as to connect the capital with the Humber and the harbours of Bridlington, Filey, and Whitby, and probably Scarborough. These roads opened out the lower lands to the farmers, and from that time to the present day the drift of the people has been from the uplands to the lowlands.

Entomological.—*April* 20.—Dr. F. A. Dixey, V.P., in the chair.—M. Jules Bourgeois, Mr. J. E. Black, Mr. Maurice F. Bliss, Mr. E. F. S. Tylecote, and Mr. Francis Gilliat were elected Fellows.—Mr. M. Jacoby exhibited a male specimen of the beetle *Sagra senegalensis* with female characters, received from Mr. Barker in Natal.—Dr. Norman Joy exhibited *Orochares angustata*, Ev., taken at Bradfield, Berks, in December, 1903—the second recorded British specimen; a species of Tychius, which he said might be a variety of *T. polylineatus*, Germ. (not now included in the British list), or, more probably, a new species closely allied to it, taken near Streatley, Berks, last year; and two specimens of *Pselaphus dresdensis*, Herbst., taken near Newbury this year.—Mr. C. O. Waterhouse exhibited an unnamed species of Nemoptera from Asia Minor, resembling *N. huttii* from Australia.—Mr. F. Enock read a paper on 'Nature's Protection of Insect Life illustrated by Colour Photography,' and exhibited a number of lantern-slides.—Mr. P. I. Lathy communicated a paper on 'New Species of South American Erycinidæ.'—A discussion followed on specimens of the dipterous families Stratiomyidæ to Cyrtidæ, exhibited by Mr. G. H. Verrall, Col. J. W. Yerbury, and other Fellows. Mr. Verrall said the object of the discussion was to determine the number and distribution of the British species comprised in these families. The total number of species was small, as there were only from 130 to 150 represented in Britain, but the extreme difficulty lay in finding out the correct names for these species.—Col. J. W. Yerbury said that his exhibit was of interest mainly on account of the specific names used, which names were useful as showing the nomenclature employed by a past school of dipterologists, and might give a clue to the manner in which some reputed species have found their way into the British list, such as *Ephippiomyia ephippium*, an insect reported to have been taken at Combe and Darenth Woods; *Isopogon brevirostris*, probably the identical specimen referred to in Curtis's 'British Entomology' as having been taken on the Devil's Ditch, Newmarket; and *Laphria marginata*, stated to have been bred from a hornet's nest.—Mr. Colbran J. Wainwright, exhibiting two specimens of Anthrax, said that hitherto Mr. Verrall had believed that we had lost two certain species of Anthrax in this country, *A. fenestratus* and *A. paniscus*. His two specimens, though allied to *A. paniscus*, were abundantly distinct. One had been taken by Mr. R. C. Bradley at Bournemouth, the other by Mr. W. G. Blatch at Poole, but at present the species was unnamed.

Microscopical.—*April* 20.—Dr. H. Woodward, V.P., in the chair.—A large tank microscope made by Thomas Ross, and presented to the Society by the Committee of the Quekett Microscopical Club, was exhibited. It was made not later than 1870, and was designed for the purpose of examining objects contained in aquaria. It was a highly finished instrument, having nearly every conceivable adjustment.—The annual exhibition of pond life was given by Fellows of the Society assisted by members of the Quekett Microscopical Club.

Society of Arts.—*May* 2.—Prof. R. Langton Douglas delivered the second of his course of Cantor Lectures on 'The Majolica and Glazed Earthenware of Tuscany.'

May 3.—Sir John Cockburn in the chair.—A paper on 'Canada and Great Britain' was read before the Colonial Section by Mr. W. L. Griffith.—A discussion followed, in which Mr. Joseph Walton, Lord Brassey, and others took part.

May 4.—Mr. Alexander Siemens in the chair.—A paper on 'Some Statistics of the World's Iron and Steel Industries' was read by Mr. W. Pollard Digby, and was followed by a discussion.

Anthropological Institute.—*April* 26.—Sir Thomas Holdich in the chair.—Prof. W. Ridgeway delivered a lecture on 'The Origin of Jewellery,' and illustrated it with an exhibit of specimens. The lecturer propounded the theory that jewellery did not have its origin in æsthetic, as commonly supposed, but in magic, and that ornaments were originally worn not as ornaments, but as amulets to ward off evil. The æsthetic consideration, however, of course entered in at an early stage. Primitive jewellery consisted of stones, seeds, shells, teeth, bones, &c., and later of crystals and metals. Of these, seeds and shells are worn all over the world, while bones are of so much value in Africa that the natives eagerly buy imitations if the real thing cannot be procured. The natives think that if they wear some part of a brave animal some of that animal's bravery will enter into them; for example, in India tigers' whiskers are eagerly sought after by the natives. In Africa and Australia the crystal is used as a rain-maker, not primarily as an ornament; and in Greece it was used to light the sacrificial fire. The Babylonian cylinders, Mycenæan gems, and Egyptian scarabs also had their origin in sympathetic magic, and their use as signets was purely secondary. They were originally worn as amulets, and were frequently engraved with a device to enhance their magical properties. Thus the Abraxas is found engraved on Gnostic gems; and on amethysts (a stone worn as a spell against drunkenness) a figure of the God of Wine—Dionysus—was frequently engraved. Of the metals, magnetic iron and hematite were especially valued, because their power of attraction led to the very natural belief that there was a spirit inside. Amber was originally valued for the same reason, not for its beauty. Gold, when first found, was used in the same way as stones, the nuggets alone being valued, as they could be strung together to form necklaces in the same way as stones were. Coral was, and is, a powerful amulet for travellers by sea, and when powdered was a potent spell against red rust on corn. Prof. Ridgeway therefore was convinced that jewellery was originally worn purely for magical purposes—as "medicine" to ward off the evil eye, for instance—and that the wearers were not influenced by æsthetic reasons till a later stage of culture.

Physical.—*April* 22.—Dr. R. T. Glazebrook President, in the chair.—A paper entitled 'Calculation of Colours for Colour Sensitometers and the Illumination of "Three-Colour" Photographic Transparencies by Spectrum Colours' was read by Sir W. de W. Abney.—A paper on 'Normal Piling as connected with Osborne Reynolds's Theory of the Universe' was read by Prof. J. D. Everett.—A 'Note on the Diffraction Theory of the Microscope as applied to the Case when the Object is in Motion,'

by Dr. R. T. Glazebrook, was taken as read.—An "Automatic Gas-pump" was exhibited by Mr. C. E. S. Phillips.—There was also an exhibition of spectroscopic and other scientific apparatus by Mr. Peter Heele.

CHALLENGER.—*April* 27.—Sir John Murray in the chair.—Prof. Minchin exhibited specimens of the new Sporozoan, *Lymphocystis johnstoni*.—Mr. E. T. Browne showed Medusæ from Valencia.—Dr. G. H. Fowler explained some graphic diagrams of the distribution of Biscayan Chætognatha, and announced that he had detected *Krohnia hamata* among specimens obtained at the Falkland Islands by Mr. Vallentin within six fathoms of the surface.—Mr. V. H. Blackman read a paper on 'The Metabolism of the Ocean,' dealing with the close analogy between the circulation of nitrogen on land and that in the sea. This was followed by an interesting discussion.—Mr. G. P. Farran described the Copepods of the North-East Atlantic slope. Of these rather less than half present a wide and often tropical distribution, occurring also in the Pacific or Indian Ocean. The remainder are only known as Atlantic or Atlanto-Mediterranean species, many being bottom-haunting forms, the recorded range of which is likely to be extended. About 12 per cent. of the total Copepod fauna extends north to the Arctic regions.

MEETINGS NEXT WEEK.

Mon.	Society of Arts, 4½.—'The Majolica and Glazed Earthenware of Tuscany,' Lecture III., Prof. R. Langton Douglas. (Cantor Lectures)
—	Royal Institution, 5.—General Monthly.
—	Surveyors' Institution, 7.—Junior Meeting.
Tues.	Asiatic, 4.—Annual Meeting.
—	Royal Institution, 5.—'Meteorites,' Lecture II., Mr. L. Fletcher.
—	Colonial Institute, 8.
—	Society of Arts, 8.—'Crystalline Glazes and their Application to the Decoration of Pottery,' Mr. W. Burton.
Wed.	British Numismatic, 8½.
—	Geological, 8.—'Some Quartzite Dykes in the Mountain Limestone near Snelston, Derbyshire,' Mr. H. H Arnold-Bemrose; 'Phenomena bearing upon the Age of the Lake of Geneva,' Dr. C. S. Dukiche Preller.
—	Society of Arts, 8.—'Early Painting in Miniature,' Mr. R. R. Holmes.
Thurs.	Society of Arts, 4½.—'British-grown Tea,' Mr. A. G. Stanton.
—	Royal Institution, 5.—'Great Britain and Europe, 1763-93,' Lecture II., Mr A. Hassall.
—	Institution of Electrical Engineers, 8.—'The Steam Turbine as applied to Electrical Engineering,' Messrs. Parsons, Stoney, and Martin
Fri.	Astronomical, 5.
—	Royal Institution, 9.—'The Queen Victoria Memorial,' Mr. M. H. Spielmann.
Sat.	Royal Institution, 3.—'Sonata Style and the Sonata Forms,' Lecture II., Mr. D. F. Tovey.

Science Gossip.

We regret to announce the death on Tuesday last of M. Pierre Émile Duclaux, Director of the Pasteur Institute. M. Duclaux was born at Aurillac (Cantal) on June 24th, 1840, and obtained his degree of Doctor of Science in 1865; in the following year he was appointed Professor of Chemistry and Physics at Clermont; in 1873 he removed to Lyons, and six years later was made Professor of Physics at the Institut Agronomique, Paris. In 1885 he became Professor of Biological Chemistry at the Faculté des Sciences, Paris. On November 26th, 1888, he was elected a member of the Académie des Sciences. He was the author of numerous scientific books, notably 'Études relatives à l'Absorption de l'Ammoniaque pendant la Fermentation Alcoolique,' 1865; 'Le Microbe et la Maladie,' 1886; 'Études Chimiques et Microbiologiques,' 1887; and 'Principes de Laiterie,' 1893. He contributed to the 'Encyclopédie Chimique,' and also largely to the *Receuil de l'Académie des Sciences*.

The loss of M. Duclaux is a serious matter for France, as he stood in the front rank of biologists. Patient, modest, and hardworking, he was a model of what a scientific man ought to be. A pupil of the École Normale when Pasteur was at the head of the scientific section of it, as head of the Pasteur Institute he rendered great services. But unfortunately he took a keen interest in politics as well as in teaching and research, and subjected himself to a strain that was too much for his strength. He had a very serious illness three years ago, from the effects of which, though there were occasional rallies and he resumed his work at the Institute, he never wholly recovered. The end came quite unexpectedly. His second wife was the well-known author and English poetess, the widow of M. James Darmesteter.

Dr. Sven Hedin has received the large gold medal of the Geographical Society in Paris for his work in Central Asia, 1894–1902.

Three new variable stars have been detected: Var. 15, 1904, Geminorum, by Herr Bohlin at Stockholm; Var. 16, 1904, Persei (situated in the cluster χ Persei), by Madame Ceraski at Moscow, examining M. Blajko's photographic plates; and Var. 17, Andromedæ, by Mr. Stanley Williams at Hove, Brighton. The last appears to change between the magnitudes $8\frac{1}{2}$ and $10\frac{1}{2}$, with a period of about 182 days; next minimum due on July 29th, and maximum about October 28th.

Four more small planets are announced from the Königstuhl Observatory, Heidelberg—two on the 19th ult. by Herr Dugan, and one on the 20th, and another on the 21st, by Prof. Max Wolf.

An observatory is being built on Mount Wilson, in California, as a branch of the Yerkes Observatory.

Dr. Doberck has returned to the Hongkong Observatory, after a stay in Europe on account of his health. His assistant, Mr. Figg, is now coming to England on leave of absence.

Herr Ebell publishes in No. 3944 of the *Astronomische Nachrichten* a set of elements of the orbit of Brooks's new comet (*a*, 1904) by which it appears that that orbit is parabolic, and that the perihelion passage took place on February 29th, at the distance from the sun of 2·69 in terms of the earth's mean distance from the sun. The comet's present distance from the earth is 2·33 on the same scale, and increasing, so that its brightness is diminishing. Traces of it have been found in photographic plates taken at Harvard College several days before its discovery by Mr. Brooks on the 16th ult. It is now situated in the tail of Draco, moving in a north-westerly direction towards Ursa Major.

Herr W. F. Wiscilenus has published, with his usual promptitude, a fifth volume of his useful 'Astronomischer Jahresbericht,' containing brief sketches of the contents of all astronomical publications, articles, and papers which appeared during the year 1903. The whole number to which reference is made amounts to 2,582, and the labour of abstracting them all must have been very great.

The third number of Vol. XXXIII. of the *Memorie della Società degli Spettroscopisti Italiani* has been received. It contains a note by Prof. Mascari on the gradual changes in the distances of the sunspots from the centre in both hemispheres, as shown by their distribution in different years from 1879 to 1900; a description of a spectro-helioscope by Signor A. Sauve; and a continuation (from $22^h\ 7^m$ to the end) of the places of reference stars for the photographic survey at Catania, by Signor Boccardi.

FINE ARTS

THE ROYAL ACADEMY.

(First Notice.)

Those who are by nature unsympathetic with the habits of their kind sometimes find it possible to obtain relief by watching their movements through the imagined grill of a menagerie. To one who comes from the exhibition of the Salon satiated with its terrible monotony, its unfailing efficiency and practical achievement in the business of picture-making, it is possible for a moment to indulge an agreeable illusion about the activities of some of our British artists, to watch with amused curiosity their odd, vivacious movements, their birdlike industry and eagerness, to admire the regularity and persistency of their efforts, and to note how isolated and peculiar are the habits of the different species. Here we see them putting together their gay, parti-coloured nests, from the most disparate and unlikely materials, bringing together into a single picture all the odds and ends that strike their fancy. One lines his nest with sea-thistles and sand; another gets shelter from storm and rain by carrying about a silver-birch tree and planting it unexpectedly in the centre of his canvas. Another will build with an impossible blue-green pine tree and a red sunset of fifty years ago. Some of these instinctive habits have descended from untold ages, and represent phases of feeling which have long passed out of the real world. Such, for example, are the Drury Lane properties of Mr. Briton Rivière's *Youth* (No. 17) and the innocent and unblushing artificiality of Mr. Sant's *Joan of Arc* (229).

How delightful, one imagines, it must be to a foreigner to come but a short day's journey and find all this going on as though nothing had occurred to disturb the ingenuous unreality of the oleographic epoch! But a sense of duty soon recalls one from the simple enjoyment of this indefinitely extended picture-book without any tiresome text. Yet, even so, even from the quite different point of view of art, there is more here to interest one—more individuality and more self-reliance—than at the Champ de Mars. In the first place, we have Mr. Watts. We do not propose to discuss his statue at present—it needs more consideration than a first view allowed; we will only warn visitors who enter on foot to keep the left-hand path of the courtyard if they do not wish for an unpleasant first impression of what—even if it be a failure—is a great failure; but his picture *Lilian* (179) is a triumphant assertion of his unfailing powers. Once before, in his 'Gill,' Mr. Watts has succeeded in placing a figure thus symmetrically and directly, *sans phrase*, before one. But in this case the effect is even more splendid and more original. After all these ages of sophisticated and contorted mannerisms, after every possible trick of presentment which might shock the spectator into attention or attract and allure him by an unexpected caprice, to present a personality as directly and as simply as in a chance meeting in life was surely the thought of a singular genius, and one peculiarly and delightfully out of touch with the movements of his time. It is intensely English, and though Mr. Watts is not, alas! representative of English art, his picture is exquisitely representative of an ideal of type and character peculiar to English life. It is in such a picture as this or in one of Mr. Meredith's novels that posterity may find the explanation of why the English aristocracy retained its power so long. Mr. Sargent paints his aristocrats, or his aspirants to aristocracy, on their guard, socially on the defensive—supercilious and self-conscious. Mr. Watts has given a type of distinction and breeding carried to the point of perfect simplicity and self-forgetfulness. It is a type that exists in numberless country families, but no one else has rendered it or guessed at its possibilities for poetically pictorial treatment. And no wonder, for it requires the highest gifts, the most perfect understanding of expressive design, thus to unite primeval simplicity with exquisite and fragile grace. Merely to place a figure thus symmetrically, and yet not produce an effect of bareness and emptiness, implies a rare mastery of design, both linear and plastic, and Mr. Watts has added to this an extraordinary charm of colour. He has here succeeded, even with the somewhat dry, crumbled method of his later works, in getting certain notes of the purest, most transparent colour. The rose and blue of the ribbons are unforgettable. They have all the sweetness, the evanescence, of the daintiest Bouchers or Fragonards, but with an austerity that the French eighteenth century knew not. Only in the face has the difficulty—but for this painting we might say the impossibility—of Mr. Watts's later technical methods proved insuperable. The delicacy he aimed at was unattainable by such means, and a slightly opaque yellowish stain mars the harmony.

Nothing else in the exhibition approaches this picture; nothing else can, beside it, be said to have real colour, or, in the same sense as this, expressive design. Beside it even Mr. Sargent's *Countess of Lathom* (175) looks sophisticated and factitious. It is, nevertheless, a very good picture, but not, we think, a very good portrait; that is to say, the rendering of character is not sufficiently intense to dominate the parade of the setting. What we carry away is the generally agreeable sensation of tone, the pleasant harmony of dull blue and dull plum colour, and the easy composition, though we wish Mr. Sargent would not always arrive at this by the same trick of movement. Here, as so often before, we have the lowered shoulder, the rigid elbow. It did for Miss Wertheimer, it does not do for the Countess of Lathom.

The *Mrs. Wertheimer* (301) is a more searching study of character, and is an admirably sober and discreet arrangement. Mr. Sargent is not by any means a great colourist, but he has of late shown a very wise preference for those low-toned and indefinite schemes in which at least an agreeable harmony is within his reach, and has avoided the brilliant and startling reflected lights with the unpleasant greenish half-tones in the flesh which he used to affect. In his *Duchess of Sutherland* (206), which is hung too high for a full judgment, he has attempted a more ambitious scheme. Something in the character of the sitter may have prompted the daring idea of the arsenical green dress and the mysterious woodland background, but the idea was beyond the powers of the artist's invention. The green remains isolated, the background adds no resonance to the note, and the lighting, precisely because of the attempt to give it a naturalistic explanation, strikes one as unconvincing. Nevertheless, there is in the contour of the shoulder and left arm a research for line, which is a welcome sign that he has not altogether forgotten the drawing of his 'Madame Gautreau.'

Of the other Sargents not much need be said. The *Marquess of Londonderry carrying the Great Sword of State at the Coronation, August, 1902, and Mr. W. C. Beaumont, his Page on that Occasion* (329), is, as its title implies, a parade portrait, and the artist has been as puzzled about what to do with the sword of state as the Marquess himself. Some day, perhaps, when Mr. Sargent's works are treated like certain Old Masters, the page will be cut out and will make a charming *morceau* by itself. Nor do we really admire the portrait of *Major-General Leonard Wood* (247). On this scale, and hung where the handling can be seen, it betrays that want of subtlety in drawing and imaginative grasp of significance, as opposed to verisimilitude, that we have so often objected to.—It is just in these two qualities that the superiority of Mr. Orchardson, when, as not too often happens, he succeeds, is apparent. In the *Sir Samuel Montagu* (253) he has undoubtedly succeeded. It is a vivid and clearly understood personality, rendered with a fine sensitiveness of hand and eye.

Mr. Furse is at his best in *Diana of the Uplands* (222), which is fortunately hung so high that only its general design is apparent; we know too well from his picture at the New English Art Club what the execution would be like if it were fully visible. But it is precisely in the general construction that Mr. Furse shows his talent. The two conflicting diagonals of the straining greyhounds and the figure leaning back against the wind make an admirably balanced group. As usual in his large compositions, the head wants its due predominance, but the movement of the figure and the portraits of the greyhounds are excellent. It is a pity that Mr. Furse was unable to place his group better in the landscape, the lines of which do not reinforce or harmonize with the main idea, while the design of the clouds, where his opportunity lay, is meaningless. In colour too it is nondescript and indefinite.

In the same painter's *Sir Francis Mowatt* (475) the attempt to give character by a snapshot notation of an accidental and casual pose has resulted inevitably in caricature. It is the same thing in painting as the novelist's trick of giving character by repeating some small idiosyncrasy of manner every time the person enters the scene.

Signor Mancini's *En Voyage* (424) is, we think, the best thing we have ever seen by him. His astonishing talent is always undeniable, his taste is usually of a kind to frustrate it; but in this rendering of a little, shrunken old man there is nothing to offend and much to admire. The astonishing relief of the modelling, the flesh-like quality of the hands and face, the luminosity and brilliance, show the specific talents of a painter in the highest degree. Signor Mancini is assuredly one of the many artists whom the conditions of modern life will despoil of his due fruition.

THE SALON OF THE SOCIÉTÉ NATIONALE DES BEAUX-ARTS.

It is still convenient to distinguish this Salon by its old title of the Champ de Mars, but year by year the distinction is ceasing to have any meaning. The dreary atmosphere of official French art has infected the younger body; there is no more sign of hope or promise for the future here than is usually to be found in the old Salon. What is evident everywhere is the complete bankruptcy of modern French painting—a bankruptcy more complete than we know of in England, where a few small and isolated groups keep up a certain standard of individual effort. It is, of course, rash to make generalizations about so vast an assemblage of exhibits, which range from the upholstery of motor-cars to ceiling decorations by Anquetin; but the general impression is one of absolute despair at the *impasse* into which modern art has got itself, in France at all events. The fact is that the education of painters has been elaborated too much. Ever since M. Carolus Duran first found the trick of teaching people how to paint effective pictures the schools have gone on improving upon his methods, until now almost any one—certainly any average Frenchman—can be trained, with mechanical precision, to paint a picture fit to exhibit in the Salons. The great change which we may trace to M. Duran consists in substituting correct placing for drawing. The student is compelled to get his proportions accurate, to place the features rightly in the mask, and to mark clearly the prominent accents. This is a comparatively easy art to acquire, and it has the great advantage of giving at once the utmost appearance of verisimilitude. The art of drawing is almost opposed to this. To follow with intense perception and appreciation the course of a contour, to mark at each point its changes of quality, and yet at the same time to give it a pervading rhythm, implies a far greater intimacy with the object than the art of correct placing demands; at the same time it tends actually to prevent verisimilitude, to interfere with correct proportions. By throwing over altogether the art of drawing as it was taught by Ingres and practised by Degas and Chasseriau, the modern instructor has found a short cut to proficiency, of which pupils have taken every advantage. Add to this the fact that a convenient system of tonality, which avoids cutting silhouettes and sharp uncompromising oppositions, has been invented, and we have at least a plausible explanation of the alarming output of pictures which each year's Salon discloses — pictures which show undeniable capacity, which are never wholly ridiculous or ineffective, and which, for all that, are further from real art than many a blundering amateur's endeavours to get something expressed. Almost all these pictures and sculptures are produced solely for exhibition. The artist of experience knows pretty well for certain what corner of the exhibition he is likely to have allotted to his work, and he seeks out something new and audacious, which will arrest attention at all costs. It is even said that the sculptors compose their designs for the particular place they have in view, and make them solely for that purpose, so that in another setting they would be ill-modelled distortions. It is absurd to blame the artist altogether for this. He lives in an age of exhibitions, and if he is to live he must adapt himself to these disastrous conditions. What is to be hoped is that some day there will come a revulsion of feeling against these monstrous markets, and that a more wholesome and more direct relation will spring up between the patron and the artist. If only the patron would commission the artist to paint a picture or model a relief for a particular place in his house, the artist might be able to work without having before him perpetually the vision of this vast pictorial Smithfield.

In any case, the only work that we succeeded in discovering which touched the higher ranges of feeling, which seemed entirely careless of what effect it might produce, was by one of the oldest members of the Society, whose work is seen for the last time on these walls. It is Whistler's full-length portrait (No. 1315) called *Rose et Violet* (*l'Iris*). We have often suggested that Whistler, towards the end of his life, showed signs of the unfortunate effects on him of indiscriminate flattery from his admirers, and unjustified abuse or neglect from his enemies; but this portrait, still unfinished at his death, and painted entirely in the last five years, shows that the right inspiration could rouse the real genius of the man to the very end. For this is, we think, the one picture of the latter part of his career which will count among his real masterpieces, which can be put beside the 'Miss Alexander,' 'The White Girl,' or 'The Piano.' We see, too, in this mysteriously beautiful figure a poetry, a tenderness of feeling, which can hardly be found elsewhere in the artist's work. It is, in fact, one of the few dramatic portraits Whistler has painted—one of the few in which a mood gives to every line and tone a peculiar significance. The tall figure, dressed in a long trailing gown of dim rose mauve, moves before a deep violet curtain; she holds in her right hand an iris which gives the key to the colour-scheme. The movement is not completely worked out; could even Whistler, at his age, ever quite have realized anything so subtle as he has here suggested? She seems to have come forward slowly with an almost queenly stateliness and distinction of bearing, but then to have hesitated, to have wondered whether she was understood, like some sleeping beauty who has woke in an age that has forgotten courtliness; and the hesitation of the movement is echoed in the proud pathos of the face. The colour is marvellous; it is very low in tone, and no words can be found to describe the elusive and inscrutable tints of deep violet and rose against which the flesh of dull golden hue is relieved. It is unfinished, it is true; the shadow tones of the dress are not quite in key, the position of the left arm is not perfectly ascertained; but enough is here to make this a great Whistler, and one of singular and pathetic interest. The other pieces by him only help to prove how rare and delightful an exception this portrait is among his later works.

It is difficult to turn with any satisfaction from this real creation to the rest of the exhibition; but what struck us most was that Paris is rather a centre of cosmopolitan art than of a great native school. Not that there are any great works by foreigners except the one we have named, but whenever one is struck by the serious intention, the sobriety and distinction, of a picture, one is almost certain to find that it is by an American, Australian, or Belgian artist. Among these we may mention

Mr. Maurer's *La Nuit* (849) and *Le Rendezvous* (850), effects of low neutral tones very harmoniously combined, and painted with real frankness and simplicity.—Better still is the work of Mr. Patterson (an Australian) *Fenêtre de mon Atelier* (981), a black silhouette relieved on the almost colourless daylight of the window. —Another foreigner, Mr. Morrice (a Canadian), sends some charmingly coloured marine pieces; and Mr. Walter Gay's interiors, treated rather too much as *natures mortes*, show taste and delicacy of feeling.—We cannot praise so much Mr. Bunny's sophisticated composition, *Après le Bain* (209), which has brought him the prize of a State purchase.—One other foreign artist, Baertsoen of Ghent, sends work which attracts by its vigorous rendering of atmospheric effects. These are, it is true, almost always melancholy and depressing, but his *Gand (dégel)* (64) shows a genuine, though minor poetical feeling.—Nor must we forget Mr. Sargent's *Lord Ribblesdale*, which even in London was an exceptionally good work, and here has an extraordinary air of sobriety and dignity.

Among the works of native French artists M. Cottet's *Jour de Fête* (299) is, perhaps, the most likely to attract attention, because, for once, the artist has tried a new effect, has replaced the greenish blacks and greys which he usually affects by positive, almost crude local colour, strongly illuminated. It is harshly and unpleasantly painted, and the design is only approximate; but the unity of effect is secured with striking assurance and *verve*.—By far the most talented painter in a strictly technical sense is M. Anquetin, who contributes an immense ceiling decoration in three parts, in which the story of Rinaldo and Armida is dimly discernible. It is rather a brilliant piece of art criticism and virtuosity combined than a great and agreeable decoration, for the artist has caricatured the typical forms of seventeenth-century art, of Rubens in particular, and by some exaggeration, and by transposing the colour into a hotter key with exasperating notes of bright green and crimson, has given his decoration a certain witty, ironical effect, which is amusing enough in an exhibition, but might become wearisome to live under. M. Anquetin possesses unique powers; he alone of modern French painters knows the full range, and appreciates the peculiar qualities, of the medium of oil paint, and he is almost alone in using it so as to give full expressiveness to the individual touches; he appreciates the calligraphy of good painting; but all these gifts seem to lack the purpose and inspiration which could employ them harmoniously. His spirit is negative and ironical; and who would take Rubens seriously if he had not done so himself?

M. Caro-Delvaille's *Ma Femme et ses Sœurs* (241), which has been bought by the State, is a charmingly arranged interior. There are many happily chosen local colours, and much tact is shown in displaying them, but it seemed to us to be wanting in any more important aim. Nor is the colour-scheme, entirely agreeable though it is, the result of any new or personal way of regarding local colour; one feels that if the artist had taken less care in the furnishing of his *ménage*, the colour-scheme would have been imperilled, whereas with a real colourist we are sure that whatever the local colour may be, he will manage to *see* it right.

M. Robert Besnard, the son of the well-known artist, exhibits for the first time. *La Dernière Coupe* (118) is a picture of a ball supper, and, as might be supposed, it resembles in general style the works of M. Besnard *père*. But it is not only a most astonishing performance for a young man; it is actually more simplified, more deliberately thought out, and reduced to fewer brush-strokes than the father's work, while the colour is vastly superior. It is carried out in a warm grey monotone, with almost white high lights, and here and there a few stains of maroon and citron. It certainly gives the highest possible promise of the artist's attainments, only we may hope that he will develope a severer and more significant style than that in which he has been educated.

Of such popular favourites as MM. Carolus Duran, Boldini, and Dagnan Bouveret, it is needless to say much; whatever they do is sure to please or astonish, and therein is no doubt their reward. M. Boldini exhibits two portraits in which depravity and vulgarity respectively predominate.—M. Carolus Duran's *Portrait des Enfants du Comte de C.* (243) shows how he has lost any serious artistic purpose, while M. Dagnan Bouveret's *Sur les Cimes* (323), a grotesque travesty of the 'Monna Lisa,' looks like a last desperate appeal to sensational sentimentalism. With such works in places of honour, it is not surprising to find that some of the more serious workers are pushed into dark and invisible places. We found hanging under a staircase a really interesting piece of painting, M. Laprade's *Nature Morte* (700), which showed a fresh and piquant feeling for strong colour and frank expression.

PRINTS.

Part XII. of the *Great Masters* series of reproductions (Heinemann) has appeared. It includes an excellent reproduction of Reynolds's 'Duchess of Devonshire and her Baby.' This is extremely rich and full in tone, and the contrasts, even in the dark parts of the picture, tell admirably. There follows Dürer's 'Hieronymus Holtzschuher' at Berlin, again an excellent reproduction, one of the best, we think, of primitive design which this series has contained. The handling of the hair is, if anything, flattered; it is only in rendering the *smalto* of the flesh that this process misses something of precision. The Ruysdael from Lord Northbrook's collection is not so successful; the handling has become a trifle woolly, and it seems to have missed both the full weight of tone and the certainty of design and modelling of Ruysdael's skies. The last reproduction is that of Francia's 'Deposition,' from the National Gallery. The effect here is to exaggerate the chiaroscuro by a slight blurring of the surface.

Part XIII. contains Cranach's masterpiece of the 'Rest in the Flight into Egypt,' recently acquired for the Berlin Museum. It is a magnificent composition; but here, as often in the case of the work of primitive artists, we lament the muzziness which seems inseparable from the process employed in this work. On the other hand, Leonardo's 'La Gioconda' is a wholly admirable reproduction, in which something of the actual quality and condition of the paint is discernible. It is followed by Van de Velde's masterpiece, the 'Farm' of the Berlin Museum, which, if we remember rightly, belonged to the Hope Collection, and ought to have remained in England. This is a good reproduction, as is also the Raeburn of Mrs. Hart, but here the original leaves much to be desired.

Nos. 4 and 5 of Hirth's *Formen-Schatz* are as interesting and well chosen as usual with this publication. Some excellent reproductions of parts of the Temple of Jupiter at Baalbeck, an admirable fourteenth-century reliquary of Rhenish workmanship (a recent acquisition of the National Museum at Munich), the so-called Filippino Lippi 'Madonna and Child' of the National Gallery (which is now generally recognized as by "Amico di Sandro"), Dürer's 'Study of a Hare' (the colour is not very satisfactorily reproduced), a Hobbema (this, too, is not a brilliant reproduction), a drawing by Bibbiena, and a Chinese cloisonné are the chief things in No. 4.

No. 5 contains a portion of the Temple of Isis at Philæ; the roof of the Baptistry at Florence, an important work which we do not remember to have seen reproduced before; the Berlin wings of the Ghent altarpiece; two French ivory diptychs in the Louvre, ascribed here to the second half of the fourteenth century, but, we should say, of a decidedly earlier style; two admirable reproductions of the Guidarello Guidarelli tomb at Ravenna; Altdorfer's 'Riposo,' and, finally, a tolerably good rendering of Turner's 'Burial of Wilkie.' In view of the price at which they are issued, these collections are excellent, while the choice of examples shows a wide range of knowledge and considerable taste.

A CHURCH DESTROYED BY IVY.

A striking lesson as to the destructive effects of the unchecked growth of ivy can now be seen a few miles to the north of London. A fine and somewhat exceptionally interesting and well-placed old parish church has been wrecked by this green parasite, which has been too long encouraged from a false idea of picturesque beauty.

The old Essex church of All Saints, Chingford, stands—we now ought to say stood—on the brow of a hill overlooking the valley of the Lea, and commanding a striking view over considerable parts of Hertfordshire and Middlesex. The fabric did not possess any extraordinary architectural merit, but was a building of a decided degree of beauty and variety, and distinctly beyond the average of old parish churches in general interest. That distinguished Essex ecclesiologist the late Mr. H. W. King went so far as to write of this church in 1866 as "exquisitely beautiful." By a most unhappy decision the old church was to a great extent abandoned in 1845, when a new church, hardly satisfactory in design and equipment, was built about a mile to the north at Chingford Green. The fine late Norman font of Purbeck marble was removed to the new church, but occasional services (we believe once a month) continued to be held in the walled-off old chancel until the last ten or twelve years. The windows of the unused nave and aisle of the old church were barred, but left unglazed, and it was not difficult to force an entrance. At the east end of the south aisle stood a handsome table-tomb with the brass effigies of a celebrated Essex benefactor, Robert Rampton (Yeoman of the Guard to Edward VI., Mary, and Elizabeth), who died in 1585, and his wife Margaret. A brass mural plate also recorded his benefactions to Chingford and the neighbouring parishes. A thief obtained access to the church in 1857 and stole the benefaction plate. Encouraged by his success, he paid another visit and cleared away the two effigies, which were excellent examples of the armour and dress of the period, and the epitaph plate. The east end of the south aisle and the south entrance doorway give evidence of good work, *circa* 1300, but the greater part of the west tower, and the windows of both nave and aisle, as well as the chancel, show that the church was considerably rebuilt in the fifteenth century. There is documentary evidence proving that a new chancel was being built in 1460.

Meanwhile, even before its partial abandonment, the grievous mistake was made of encouraging ivy, and after 1845 it was suffered to wanton after an unrestrained fashion, wherever it listed, over roofs as well as walls. Yet the foolish custodians had no intention of giving up the fabric to decay; a certain pride was taken in the old building, and the churchyard was still used; it stood close to an important highway, and a mere ruin was by no means desired. From time to time money was spent on propping up the roof and windows and doorways with deals. The size of the ivy stems and the luxuriance of its growth were considered to be subjects of congratulation. The old church was constantly being

photographed. A minority of intelligent folk prophesied for several years that the ivy would soon master the fabric; but the ivy trunks were held to be sacred, and the more rank the roof vegetation the "prettier" was the building considered.

Last February, in the midst of bleak, windy weather, the crash came; the whole roof of the nave and south aisle collapsed in a complete wreck, shaking and imperilling the walls, which are bound speedily to follow. The present aspect of this ancient church is most pitiful. The great limbs of the cruelly rending ivy hang about the church in huge snake-like coils and folds in various directions. The widespread ivy trunk against a buttress on the north side of the nave clings too close to admit of a tape or rule passing behind it, but it measures 33 in. from one side to the other.

On the south side is a remarkably fine red-brick porch of exceptional interest; it is probably of *circa* 1500. It is rent in all directions; and no wonder. A single ivy stem on its east side has a girth of 27 inches, and another of 24 inches, whilst on the west side a great rank elder bush of coarse growth cuts into the building.

Save for a comparatively modern east window of feeble design, the chancel (as well as the west tower) still stands in tolerable condition. It surely might be spared, particularly as we have so few bits of pre-Reformation parish-church work left of which the date is known with precision. If it is to be spared the vast ivy limbs around it must be severed without delay, and the rank grass and weeds that luxuriate on the north side of the chancel roof at once dug off.

Surely the wreck of Chingford Church ought to dispel any further ideas of the "protecting" power of ivy. Even Mr. Edward North Buxton, who has done so much good conservative work in other directions as verderer of the adjacent Epping Forest, in his guide to the district speaks of "the extraordinary trees of ivy, of great age and girth, which hide and *protect* the mouldering walls and roof" of this church.

The sorry spectacle that this church now presents checks all inclination to smile over the recent catastrophe, which is a discredit to all concerned—rector, wardens, and other ecclesiastical authorities in particular; but it is somewhat absurd to see big boards in one or two places, breathing out prosecution, in the name of the churchwardens, against all and sundry who do damage to the old church, when all the time these officials were in truth responsible for the plainly coming doom of the ancient building by neglect in using axe and saw.

The cynical question as to archidiaconal functions is still occasionally propounded, and it is not one that is easy for the lay mind to answer. It is, however, usually assumed that archdeacons from time to time visit the parish churches, and see to their repair. It would be well if they took up the question of the serious damage done to fabrics by ivy and other forms of out-of-place vegetation, with something of the same zeal shown by an Archdeacon of Colchester (John Warly) in the time of Queen Anne. That more Essex churches have not fallen victims to the fatal entanglements of this insidious destroyer is probably due to his timely energy. In 1705–7 Archdeacon Warly, when visiting the churches of his archdeaconry, not only condemned the trees, bushes, brambles, and elders growing close to the fabrics in various churchyards, but required certificates, within a limited time, from the churchwardens as to their removal. In various instances he noted small trees growing on steeples, and ordered the roots to be destroyed; and in many cases, as at Walden and Hatfield Peverel, he directed not only that the ivy should be taken down from the walls, but also that the roots should be "stubbed up." It would tend to the enlightenment of modern archdeacons and others if the mass of Essex archidiaconal records, from Elizabethan times onward, now decaying in the attics of an office in Chelmsford, could be judiciously edited by the Essex Archæological Society or some kindred body.

ARCHÆOLOGICAL NOTES.

The appearance of a new edition of M. Maspero's 'Histoire Ancienne des Peuples de l'Orient' is always an event on which archæologists are to be congratulated, and the sixth edition (Hachette) is quite up to the level of its predecessors. The differences between this and the fourth, published in 1886—the fifth was little more than a reprint—are chiefly to be seen in the early history of Egypt with which the volume begins, and which has been entirely recast in view of the discoveries of the last decade. Here M. Maspero shows his ready adaptation of new ideas by such substitutions as that of Geb—or, as he prefers to write it, Gabou—for Sib as the name of the earth-god, and by a sober and cautious history of early dynastic times, in which he takes occasion to remark that Prof. Petrie has attempted to classify the kings of the first two dynasties lately discovered, "mais sans grand succès." In the early history of Chaldæa there is less alteration to be made, though it should be noted that, in his remarks upon the Sumerian question, for the statement that the Pan-Semitic theory of Mesopotamian civilization had gained only one adherent in France, he now substitutes the words, "Ce système a rallié de nombreux adhérents en France et à l'étranger." He remains, however, constant in the faith that the earliest civilization in the world was not Semitic, and it is, perhaps, a pity that he should not have stated how great has been the part of America, under the leading of German Semitic scholars, in the spread of the heresy in question. Another innovation is the plentiful appearance of illustrations, taken for the most part from the larger work of similar name translated into English by the S.P.C.K. Handier for reference than the last-named book, and with the additional advantage of an index, the present edition forms perhaps the best introduction to the general history of the ancient world that can be recommended to the scholar.

The name "Jerahmeel" seems destined to bring discord into learned circles, and it is somewhat surprising to see in this connexion a furious attack upon Dr. Wallis Budge in a quarterly journal due to the enthusiasm of a pious testator for the welfare of Unitarianism. As readers of the *Athenæum* are aware, Canon Cheyne's Jerahmeel theory is partly founded on the notion evolved by Dr. Hugo Winckler that the Musri or Mizraim of the cuneiform inscriptions and the Old Testament often means not Egypt, but a supposed kingdom otherwise undiscovered in North Arabia. Dr. Budge, in the preface to the sixth volume of his 'History of Egypt' (see the *Athenæum* for August 16th, 1902), took this theory to pieces, and showed that the inscriptions give no support to the belief in the existence of a powerful empire in North Arabia, which is, to any one acquainted with the country, an absurdity. Dr. Winckler's somewhat belated answer does not seem to meet Dr. Budge's arguments with any direct refutation, but indulges in much abuse of those rash persons who, not being "experts," venture to criticize the work of those who are, and thus to drag them from the historical investigations on which they are supposed to be engaged. The article is worth reading in view of the remarks of Mr. Cloudesley Brereton in the *Monthly Review* on the increasing militarism of German scholarship, and upon the unwisdom of English schools and universities in relying upon its methods so exclusively and in preference to the more rational culture of the French. To speak, as Dr. Winckler does, of the unacquaintance with cuneiform monuments of the head of the Assyrian Department in the British Museum would be, even with a good case, to court disaster.

A curious story that reaches us from Anatolia throws further light upon the excessively military spirit that now animates a good many North German scholars. Prof. Delitzsch, in the spring of 1902, made a visit to Baghdad by way of Aleppo, Urfu, Diarbekr, and Mosul, taking with him a camera, with which he proposed to obtain records of his journey. Unfortunately the plates that he used did not develope on his return, and it is now said that, to replace them, he "commandeered" the photographs sent to the Orient Gesellschaft by the architects in charge of the Babylon excavations, together with others borrowed from Dr. Christ of Urfu and Dr. Naab of Diarbekr. All these appeared later in the third edition of 'Babel und Bibel' as photographs taken by Prof. Delitzsch himself, and up to the present Dr. Christ and Dr. Naab, at any rate, have received no acknowledgment of, or thanks for, this high-handed appropriation of the results of their work. The matter would, perhaps, hardly be worth mentioning were it not for the policy resolutely, and, as it appears, of design, pursued by a certain class of German scholars of ignoring all the courteous traditions of scholarship, and of giving no credit to any one outside the circle of their own friends or pupils for any labours in the same field.

The *Acta* of the Thirteenth (Hamburg) Oriental Congress are at last out, being as nearly as possible a year and three months overdue. They form one reasonably slender volume instead of the three, four, or five of the twelve earlier congresses, the reform of Dr. Naville having had the effect of reducing the bulk, although it has not been effective in ensuring the punctual appearance, of the *Proceedings*. The papers, of which summaries only are here given, form a fairly representative collection, in which the predominance of studies in Indianism is well marked, among them being a curious parallel drawn by a Parsee scholar between the Christian worship of St. Michael and the cult of the Zoroastrian Mithra. A report on the Linguistic Survey of India, by Sir Charles Lyall, has all the weight and appearance of a State Paper. Chinese and Japanese studies are less to the fore than one would have expected, although an account of the Historiographical Department in Tokyo University, written by a Japanese in English, shows once again how intelligently our ally has adopted European ideas. Semitic studies occupy a large space in the volume. Prof. Halévy's theory of the origin of the Phœnician alphabet, which is said to have nearly caused a riot in the section where it was produced, is here to the fore, as is Ahmed Zeki Bey's communication upon the Egyptian Government's projected reform of Arabic typography. There is not much to be noted in the Egyptian Section beyond some grammatical work by Prof. Erman, and Dr. Naville's careful explanation of the Palermo stele, which has suddenly leapt into importance from the light it throws on the earliest history of Egypt. Some very valuable papers have slipped out, no doubt in consequence of the leave given for the first time, to publish them elsewhere. Altogether it may be doubted whether the system of condensation has proved a success, the advantage of speedy publication which formed its chief recommendation having disappeared for unexplained causes. In any event, there can hardly be any useful purpose served in reprinting, after such a lapse of time, the after-dinner eloquence of learned Europe, and we think this might be abridged in future. The appearance of these *Acta* corresponds in time with the invitations to the Fourteenth Congress, to be held at Algiers during Easter, 1905. Adhesions are to be sent

to M. David, Chef du Secrétariat de M. le Gouverneur-Général de l'Algérie, Palais d'Hiver, Alger; or to M. Leroux, 28, Rue Bonaparte, Paris.

The last volume of the late Sir Peter Renouf's translation of the 'Book of the Dead' has at length been posted to the subscribers, and the May number of the *Proceedings of the Society of Biblical Archæology*, in which it has been appearing, will contain a lengthy paper on the order of the kings in the first three Egyptian dynasties.

The chief treasure-trove that Prof. Petrie has brought back with him from Ahnas is a pretty little gold statuette of the god Her-shef. It is odd that it was not claimed by the Khasr-el Nil Museum.

THE MAME SALE.

The Mame sale, which was held at the Galerie Georges Petit, Paris, on April 26th and three following days, was from several points of view of a very interesting character. For over a century and a half the firm of Mame of Tours has been one of the leading publishing houses of France. The four or five generations of the Mame family have all had their various hobbies; one of them, Charles, was a politician, and was not only Mayor of Tours and a Deputy for Indre-et-Loire, but also a distinguished political economist. The best known was Alfred, who directed the business from 1833 to 1893.

The great fine-art collection dispersed last week was begun in the latter half of the eighteenth century, and was very largely added to during the last century; and the recent death of M. Paul Mame has been followed by the public sale of the collections of this art-loving family. The many fine books which bear the imprint of Mame will always remain splendid memorials of their enterprise as publishers. 'La Touraine Illustrée,' the 'Sainte Bible' of Doré, the 'Chefs-d'œuvre de la Langue Française,' the 'Châteaux Historiques de la France,' the 'Chanson de Roland,' the 'Sainte Louis' of Valton, the 'Sainte Élisabeth de Hongrie' of Montalembert, the Missal offered to Pius IX. in 1870, and the recent 'Vie de Jésus' by Tissot are only a few of their great books.

The four days' sale produced a total of 1,576,521 francs, and the prices throughout appear to have been far in excess of any reasonable anticipation. Very many of the pictures show enormous advances, as will be seen in the following report, so that the commercial depression which has remained stationary in Europe for the last two or three years does not seem to affect in the least the prices of fine works of art.

The principal pictures were: Antonello da Messina, Portrait of a Man, 50,000fr., from the Beurnonville sale, 1881, 33,000fr., and Signol sale, 1878, 10,000fr. François Clouet, Portrait of a Woman, 30,100fr., from the Pourtales sale, 1865, 4,030fr. F. H. Drouais, Portrait of the Duc de Choiseul, 51,000fr., from the Sabatier sale in May, 1883, 13,100fr. G. Flinck, Portrait of a Young Man, 7,200fr., from the Pereire sale, 1872, 1,100fr. Fragonard, Cache-cache, 12,500fr., from the Wilson sale, 1881, 8,100fr. Greuze, Young Girl with a Rose, 32,000fr., purchased privately from the late M. Charles Pillet for 35 000fr.; La Prière, 25,500fr., from the Beurnonville sale, 1881, 19,000fr. Holbein, Portrait of Calvin's Mother, 30,000fr., from the Pourtales sale, 1865, 1,720fr. Hondekoeter, La Poule Blanche, 13,100fr., from the Sabatier sale, 1883, 6,500fr. T. de Keyser, Portrait of a Lady, 16,500fr., from the Wilson sale, 1881, 8,100fr. N. Maes, L'Enfant à la Gaufre, 16,000fr., also from the Wilson sale, 10,500fr. Mantegna, Portrait of a Man, 34,000fr., from the Pourtales sale, 1865, 900fr. P. Mignard, Portrait of Marie Victoire de la Trémoïlle, 17,500fr. Nattier, Portrait of the Duchesse de Châteauroux, 51,000fr. David Teniers the Younger, Les Joueurs de Boules, 19,500fr. from the Pereire sale, 1872, 6,900fr.; Le Festin des Singes, 9,000fr., from the Wilson sale, 1881, 6,200fr. Jean Weenix, The White Dog, 20,000fr., from the Baron d'Ivry sale, 1884, 26,500fr. Two pastels by Perronneau, Portrait of a Young Woman in Blue Dress, 70,000fr., and Portrait of a Sleeping Woman, 30,000fr.

Some very remarkable advances were also obtained for pictures by modern artists, of which the more important were the following: Corot, Souvenir de Marissel, 103,100fr., from the Laurent-Richard sale in 1873, 15,100fr., and again in 1878, 16,850fr. Daubigny, Bords de l'Oise, 31,000fr., from the Aquila sale, 1868, 550fr. Delacroix, Chevaux sortant de l'Eau, 30,000fr., from the second Laurent-Richard sale, 1878, 16,100fr., and from the Faure sale, 25,600fr. Diaz de la Peña, La Femme au Chien, 12,200fr. Jules Dupré, La Rivière, 18,600fr. Eugène Fromentin, Arabes en Voyage, 6,100fr. Isabey, Scène au Cour, 12,200fr. T. Rousseau, Forest of Fontainebleau, 10,000fr., from the Aquila sale, 1868, 3,600fr. The water-colour drawings, sketches, &c., included Jules Dupré, Intérieur d'une Ferme, water-colour, 5,000fr.; and J. F. Millet, La Fermière, 34,700fr., and Le Vol d'Oies Sauvages, 34,300fr., both pastels. M. Mame purchased these two pastels from the artist for two or three thousand francs.

W. R.

SALES.

Engravings after Meissonier formed the principal feature of the sale at Christie's on the 27th ult.: Les Renseignements, by A. Jacquet, lot 52, 28*l.*; lot 106, 36*l.*; Generals in the Snow, by E. Boilvin, lot 53, 27*l.*; lot 109, 34*l.*; Partie Perdue, by F. Bracquemond, lot 54, 51*l.*; lot 110, 48*l.*; The Sign-Painter, by A. Jacquet, lot 55, 31*l.*; lot 101, 35*l.*; Piquet, by A. Boulard, 39*l.*; Le Guide, by A. Jacquet, 26*l.*; 1806, by J. Jacquet, 31*l.*; 1807, by the same, 94*l.*; 1814, by the same, lot 60, 147*l.*; lot 103, 28*l.*; La Rixe, by F. Bracquemond, 147*l.*; The Sergeant's Portrait, by J. Jacquet, 47*l.*; Partie de Piquet, by Boulard *fils*, 47*l.* After Lawrence: Countess Gower and Children, by S. Cousins, 39*l.* After Landseer: Hunters at Grass, by C. G. Lewis, 68*l.* By A. H. Haig: Interior of Burgos Cathedral, 37*l.*

The collection of the late Mr. Joseph Gillott, of Berry Hall, Solihull, Warwickshire, was sold on the 30th ult. Drawings: D. Cox, The Raincloud, 152*l.*; A Cornfield, Penmaen Mawr in the distance, 94*l.* W. Hunt, Primroses and Bird's-Nest, 54*l.*; Apple-Blossom and Bird's-Nest, 54*l.*; Black Grapes, Apple, and Berries, 52*l.* Turner, Powis Castle, 199*l.*; A River Scene, with church, figures, and cattle, 147*l.* E. M. Wimperis, A Common, with windmill, peasant, and sheep, 73*l.* Pictures: D. Cox, Crossing the Moor, 304*l.*; Crossroads, 241*l.*; Bettws Church, 126*l.*; A Passing Storm, 110*l.* Morland, A Woody Road, with gipsies, 131*l.* W. Müller, Dolgarroc Mill, near Conway, 504*l.* P. Nasmyth, View over a Bay, 378*l.*; A Woody River Scene, 325*l.* Turner, A Sea Piece, with an Indiaman and fishing-boats, 304*l.*

The other works sold on the same day were from various properties. Drawings: Turner, Lake Nemi, 131*l.* J. Israëls, A Child with a Toy Boat, 96*l.* Birket Foster, Flying the Kite, 99*l.* W. Hunt, A Bird's-Nest, 50*l.*; The Sum, 157*l.* G. Mason, Driving Geese, 58*l.* Prout, View in a Town, 71*l.* Turner, Geneva, 325*l.* F. Ziem, The Riva dei Schiavoni, Venice, 52*l.* Pictures: D. Cox, The Old Turnpike, Bettws-y-Coed, 136*l.* L. Deutsch, Meditation, 168*l.* J. Maris, View in a Dutch Town, 252*l.* P. Graham, The Fowler's Crag, 1,102*l.* Constable, The Mill Stream, Flatford, 152*l.*; The West-End Fields, 598*l.* Erskine Nicol, "Who 'll trid on the tail o' me coat?" 136*l.* E. Crofts, Napoleon's Return from Moscow, 126*l.* B. W. Leader, The Vale of Llangollen, 144*l.* H. Macallum, "The wind that blows and the ship that goes," 136*l.* E. W. Cooke, Venetian Fishing Craft on the Adriatic Shore of the Lido, 126*l.* Birket Foster, On the River Mole, 252*l.*

Fine-Art Gossip.

To-day is the private view of pictures and drawings by Mr. Arthur Hughes at Mr. Dunthorne's Rembrandt Gallery in Vigo Street.

The private view of the ninth annual exhibition of the Society of Miniature Painters also takes place to-day at the Modern Gallery, Bond Street. Mrs. Gertrude Massey, Miss Florence White, and Mr. C. P. Sainton have been elected Members of the Society.

Messrs. Dowdeswell have on view pictures by Jan van Beers and landscapes at their galleries in New Bond Street.

Messrs. Carfax & Co. invite us to the private view next Wednesday of a new series of caricatures entitled 'Scenes from the Lives of the Poets,' and other works by Mr. Max Beerbohm.

The May number of the *Burlington Magazine* contains some interesting articles. There is an admirable series of reproductions of Millet drawings in the collection of the late J. Staats Forbes. Dr. Bode contributes the result of his researches on boxwood carvings of Italian origin, of which the Hercules in the Wallace Collection, by Francesco di Sant' Agata, is the most remarkable. Mr. Weale discovers the identity of the two portraits by Jan van Eyck in the Vienna Gallery; and Mr. Herbert Cook, in concluding his work on Zenale, gives ingenious reasons for supposing that the profile of a lady which was lately exhibited at the Burlington Fine-Arts Club represents Lucrezia Crivelli, Ludovico il Moro's mistress, and is identical with the subject of the 'Belle Ferronnière' in the Louvre. We are glad to see that, retracting his former opinion that this is by Boltraffio, he now admits the authorship of Leonardo.

In retiring from his post of Director of the Louvre, M. Kaempfen has presented to that institution an important picture by Rembrandt. It is on an oak panel, the subject being an old man sitting in front of a thatched hut reading. It is signed with the artist's monogram and dated 1630. M. Kaempfen has been Director of the Louvre for about sixteen years, and is succeeded by M. Homolle.

The death is reported from Berlin of the well-known landscape painter Hugo Richter-Lefensdorf. He is said to have killed himself because the jury of the great Berlin Art Exhibition refused his pictures. We hope that a similar mortality will not result from disappointments at Burlington House, which are the subject of discussion in the press.

The Annual Report as to the National Gallery, Scotland, has just been issued as a Parliamentary Paper, price 2*d.*

The Lord Provost's Committee of the Edinburgh Town Council and the Governors of George Heriot's Trust agree in recommending for art and art education that the Board of Manufacturers should be replaced by a new and small board of a more representative character; that the sum of 2,000*l.* a year, payable to Scotland under Article 15 of the Treaty of Union, should be paid to the Board, apart from any provision or vote by Parliament; that a new building should be erected or acquired for the National Gallery on a different site from the present; and that the present buildings should be appropriated to the use of the Royal Scottish Academy. It is also recommended that a new building should be acquired for the School of Art.

We regret to notice the death of one of the older classical archæologists, the Rev. Robert Burn, who had been a familiar figure in Trinity College, Cambridge, for many years. He is best known for his standard work 'Rome and the Campagna' (1871). He also published 'Old Rome, a Handbook to the Ruins' (1879), 'Roman Art and Literature' (1888), and 'Ancient Rome and its Neighbourhood' (1895).

In continuation of an anticipatory note in last week's issue, we have to record a remarkable antiquarian discovery in the Roman Forum,

this being no less than the actual lake or gulf of Curtius, symbolical to the Romans of supreme sacrifice for the good of the country. The present discovery consists of a trapezoidal platform, composed of blocks of tufa, in the centre of which is the mouth of a large round well. It lies between the recently discovered massive concrete foundation of the equestrian statue of Domitian and the so-called Column of Phocas (now supposed to have been that of Diocletian). The great tufa stones sealed up the legendary gulf, and it was here that were offered the sacrifices to the manes of Curtius, from the year 362 B.C. till the time of Augustus.

MUSIC

THE WEEK.

Covent Garden.—'Don Giovanni.' 'Tristan und Isolde.' 'Philémon et Baucis.' 'Pagliacci.'
St. James's Hall.—Franz von Vecsey's Violin Recital.

Mozart's 'Don Giovanni' was the opera selected for last Monday, the opening night of the season at Covent Garden, and it formed the first of the first series of special performances of works to be given under the direction of Dr. Richter, and "without cuts." This announcement naturally excited interest. As a matter of fact, however, as regards 'Don Juan,' neither the Prague nor the Vienna version was followed. This is not the time, neither is there space, to discuss the matter fully; but in support of our statement we may just say that "Dalla sua pace" was not given at Prague in 1787, and when written for and sung at the first performance of the opera at Vienna, it was in place of "Il mio tesore," to which the tenor Signor Morella did not feel himself equal. "Mi tradi" was sung at Covent Garden, but not in the right place; and the sestet at the end of the opera was omitted. There were, then, cuts; also, whichever version be considered, an addition. Probably neither the Prague nor the Vienna version answered to the composer's ideal: in the one he was hampered by the means at his disposal, in the other by the complaints and requests of vocalists. But, in view of the "without cuts," surely one or the other ought to have been taken as model. The performance was in many ways excellent, especially the orchestral playing under Dr. Richter; yet it cannot be said that any one of the principal parts gave full satisfaction. Fräulein Destinn, from Dresden, showed dramatic instinct as Donna Anna, Madame Suzanne Adams vocal ability as Donna Elvira; while Miss Alice Nielsen, as Zerlina, played the part well, but her singing lacked the necessary charm and *finesse*. M. Renaud, the Don, might have been more dignified, and M. Journet, as Leporello, more lively. MM. Salignac and Gilibert, who impersonated Don Ottavio and Masetto, deserve praise.

'Tristan' was given on the following evening. Frau Reinl was the Isolde. In the duet of the second act she was heard to best advantage, but her voice did not appear quite equal to the exacting part—there was a certain shrillness in the high notes, and lack of body of tone in the lower ones. Moreover, her impersonation of Isolde was somewhat formal; the conception was good, but in the carrying out of it the art was not sufficiently concealed. Herr Burrian, the Tristan, is an excellent actor, but though he sings well, his voice is not sympathetic, nor the production smooth. Madame Kirkby Lunn was scarcely at her best in the first act; in the second, however, she improved. The fine orchestral playing was really the special feature of the evening.

Space will allow of only brief mention of Wednesday. In Gounod's pleasing 'Philémon et Baucis' Mlle. Sylva, from the Brussels Monnaie, acted the part of Baucis with much charm; her voice is light and flexible, though not strong enough for Covent Garden. MM. Journet, Fassin, and Cotreuil were excellent in their respective parts, Jupiter, Philémon, and Vulcain. This opera was followed by the popular 'Pagliacci,' which proved one of the best performances of that work we have ever heard. Fräulein Destinn as Nedda achieved a brilliant success; the part suits her, and she made the most of it. The other *dramatis personæ* were MM. Salignac (Canio), Scotti (Tonio), Reiss (Beppe), and Seveilhac (Silvio). The chorus was very good. Both operas were admirably conducted by Signor Mancinelli.

For some time past wonderful reports have reached us from the Continent respecting Franz von Vecsey, the boy violinist, who gave his first concert here on Tuesday at St. James's Hall. There have been times when report has proved herself "a very liar"; not so, however, in the present instance. Dr. Joachim, than whom no better authority could be quoted, has declared him to be the most wonderful musical genius he has ever known; also, that for the youngster technical difficulties have ceased to exist; yet, until we heard him, we felt that possibly Dr. Joachim's words might, passing from mouth to mouth, have become magnified. The performances on Tuesday at once made evident that it would be impossible to overpraise the full tone, extraordinary technique, intelligence, and feeling displayed by young Vecsey. His rendering of Wieniawski's Concerto in D minor was wonderful, while the well-known Bach Aria was interpreted with remarkable breadth and dignity. After these came show pieces, the 'Carmen' Fantasia by Hubay, the master under whom the boy has been studying for about three years, and the Paganini 'Hexentanz.' Mr. A. Schmidt-Badekow, who accompanied ably on the pianoforte, was also heard in three Beethoven German Dances arranged by Seiss, which he played with skill and vigour. For command of his instrument and temperament Vecsey, who only entered on his eleventh year last March, reminds one of Gérardy when he first made his *début*. A second concert will be given on Tuesday afternoon, when the programme will include the Mendelssohn Concerto.

THE PAPAL INSTRUCTIONS CONCERNING CHURCH MUSIC.

The new regulations issued by Pius X. concern the service of song in the Roman Church, but they open up questions which have interest and importance for Christian Churches generally. The proper aim of sacred music, says the first 'Instructio,' is "to give greater efficacy to the text, so that the faithful may the more readily be moved to devotion"; and again it is stated that it should possess the qualities which belong to the Liturgy: "holiness, true art, and universality." The aim of the Council of Trent in the sixteenth century lay in the same direction. "The Church," says Ranke in his 'Popes of Rome,' "required distinctness of words and adaptation of the musical expression to them," a reform similar to that advocated three centuries later by Gluck and Wagner. Again, sacred music must not, says the 'Instructio,' "be after the manner of profane pieces"; many masses of that period, *i.e.*, of the Council of Trent, were "little else than variations on themes of some well-known profane airs." Many striking instances of operatic music fitted to sacred words and performed in Italian churches could be named. Bad, however, as these examples may be, it must not for a moment be supposed that Italian churches were sinners above those of all other countries, whether Catholic or Protestant. Otto Jahn in his 'Life of Mozart' speaks of masses known to church choirs as "Missa di Figaro" or "di Don Giovanni," owing to one or more melodies or movements taken from those operas; also of a Mozart Mass at Mayence consisting, with exception of the Credo, entirely of music from the same master's "Cosi fan tutte." Such music may often be appropriate; it is its association with secular words that renders it unsuitable, and in many cases there is good reason for believing that secular melodies have been thus appropriated just because they were popular favourites. The ancient Gregorian or Plain Song, of which more abundant use is to be made, the Pope regards as "the model" for sacred music. The Roman Church has an old liturgy, and it is natural that it should cling to a form of song which is also ancient and free from all associations with secular music. That alone speaks trumpet-tongued in its favour, but it cannot be used exclusively.

A new art has sprung up in Western Europe since the establishment of Plain Song. The introduction of the organ into the church service was an early innovation, which at first was not accepted without protest. Then came polyphonic music, which gradually was recognized; only when it had become thoroughly artificial and so extravagant that the meaning of the solemn words was lost—to say nothing of the secular music which had crept in, and which was accentuated by choristers actually singing during service the original secular, and at times indecent, words to themes borrowed from folk-music—was the necessity for reform strongly felt. At the famous Council of Trent there was even a talk of banishing music entirely from the Church, but better counsels prevailed; and to name two of the most illustrious composers, Palestrina and Orlando di Lasso proved by their church compositions that the latest developments of the art could be used without abuse. The present Pope finds in the "polyphonic classics"—especially in those of the Roman school—the qualities which he considers essential to sacred music. Now, since the reform brought about by the Masses of Palestrina, there came what is styled the Renaissance; yet it might almost be styled a Revolution. Monody for a time supplanted polyphony, but gradually the two coalesced, and new forms of art arose. As once polyphonic complexity became "a menace," to quote Wagner's words, "to the inwardness of religious expression," so the rise of instrumental music and the birth of opera introduced new elements which prove no less disturbing. Palestrina created, one might say, a spiritual atmosphere; the sensuous element in modern music, which, from Monteverde down to the present day, has ever been on the increase, has, however, tended to obliterate the distinction between secular and sacred music.

In time a new style of sacred art will probably

be evolved, in which the forces which have made for progress in secular art will exert due influence. Though Plain Song is to be largely restored, modern music under certain conditions, says the Pope, will be admitted; but it must not be of a theatrical kind, whether as to form or contents. Such restrictions apply not only to music which is openly written in a secular style, or taken from secular works and adapted to the words of the Mass; but they also evidently aim at the abolishing of many modern works, from the time of Haydn and Mozart onward. It is easy enough to condemn some of the music performed in Italian and other churches, on account of its ultra-secular character, or, if borrowed, on account of its associations; but how difficult to draw the line actually dividing the sacred from the secular! Not only is it difficult, but impossible. The Pope exhorts bishops to seek the advice of persons "really competent" to judge what is sacred and what is not. But tastes and opinions must differ; the severe school of the North, as represented by Bach, would appear cold and formal to dwellers in the sunny South, while the florid Masses of Haydn and Mozart and some Italian music of a still lighter kind would appear to staid North German or British folk frivolous, not an aid to devotion. Even the impression which music makes upon persons of the same race and country differs considerably. No hard-and-fast rule can be laid down. The Salvation Army hymn, with its tambourine and drum accompaniment, may rouse devotional feelings in some minds, yet it would be regarded with disdain by those who are able to feel the grandeur and solemnity of such a work as Bach's mighty Mass in B minor. The carrying out of the 'Instructions' will, no doubt, cause friction in some cases; also in trying to gather up the tares the Pope may root up some of the wheat with them. His intentions are, however, of the best, and deserve the serious consideration of all who wish, as he does, for the purest and best music in religious services.

ANTONIN DVORÁK.

Only a few days ago the Bohemian composer was the centre of attraction at the national festival at Prague, at which his oratorio 'St. Ludmilla' and other works were performed; and even since that festival a new opera of his, entitled 'Armide,' was produced in that city. On Monday came the news that he was no more. Dvorák was born at Nehalozeves, near Kralup, in 1841; but while in his teens he left his home and settled in Prague, where he supported himself by playing in a small band, and afterwards at the national theatre. Success came slowly to him. His 'Klänge aus Mähren' gained for him popularity, and, what was more important, the notice and favour of Brahms. Dvorák composed operas, sacred works, symphonies, chamber music, and songs, and in these are revealed his melodic invention and skilled workmanship, also piquant rhythms, and other romantic features which display his nationality. The two works by which Dvorák will be held in special remembrance are, however, the noble setting of the 'Stabat Mater' and 'The Spectre's Bride,' each in its own and very different way a masterpiece. With the exception, perhaps, of Beethoven and Brahms, all the great composers, from the days of Handel, have visited this country, and been held in honour. The first music by Dvorák performed here was apparently at the Crystal Palace, when Sir August Manns produced the 'Slavische Tänze.' The production of the 'Stabat Mater,' under Sir Joseph Barnby, at the London Musical Society on March 10th, 1883, at once excited attention; the freshness, originality, and, in spite of certain national characteristics of secular association, solemnity, proclaimed a composer of high ability. Wagner died in February of that year, and already a new genius had appeared in the musical firmament. The composer visited London and conducted his 'Stabat Mater' at the Albert Hall. The success of 'The Spectre's Bride,' produced under his direction at the Birmingham Festival of 1885, was enormous; the romantic music and the vivid orchestral colouring render the work worthy of comparison with Berlioz's 'Faust.' For the Leeds Festival of 1886 he composed the 'St. Ludmilla,' the music of which, written more or less after the oratorio style prevalent in this country, was, however, made, not inspired. And the fine 'Requiem Mass,' produced at the Birmingham Festival of 1891, was also given under his direction; but his later works scarcely fulfilled his early promise.

Of Dvorák's five symphonies, the last, in E minor, 'From the New World,' is the one most frequently performed. From 1892 to 1895 the composer was artistic director of the National Conservatoire, New York. At the expiration of that period he returned to Prague, where he remained until his death.

Musical Gossip.

The programme of the third Philharmonic Concert included a Concertstück in A flat, Op. 11, by Signor Franco da Venezia, a bright, showy composition, though not striking either as regards its thematic material or the treatment thereof. It was well played by Signor Ernesto Consolo. The composer's opera 'Domino Azzurro' is one of the three selected by the jury for the Sonzogno Prize of 200*l.* to be performed this month at Milan previous to the final decision.

'The King's Prize,' an opera in three acts, founded on Walter Scott's 'Quentin Durward,' was produced at the Royalty Theatre last Friday week by the students of the London Organ School. The music is by Mr. Alick Maclean, and the libretto by his sister. The book is fairly good, and the music, although not throughout homogeneous in style, shows skill and dramatic feeling, and there is nothing extravagant in it. The work is promising, and the composer is not inclined to diffuseness. The performance, conducted by Mr. Henry Beauchamp, was rough, yet creditable. The stage production, under the direction of Mr. Charles Fry, deserves praise.

An illuminated address and a silver laurel wreath were recently presented to Dr. Joachim in the North British Hotel, Edinburgh, by Prof. Niecks, on behalf of the friends and admirers of the eminent artist, such presentation being made in connexion with the diamond jubilee of his connexion with Great Britain. Dr. Joachim, in his reply, said that he owed the charming surprise "more to the kindness of devoted friends for 'auld lang syne' than to his own poor merits."

Among the seven subscribers to Beethoven's 'Missa Solemnis' in 1823 was the Darmstadt Court, and three interesting letters from the composer have been found in the Court Library of that city by Dr. Schmidt, the librarian. How they came there he cannot say, but presumes that Baur, late Director of the Archives, handed them to Dr. Walther, former Director of the Library. They evidently belonged to Ludwig I., and are to be placed among the domestic and State archives of the present Grand Duke. In the first letter, dated February 5th, 1823, Beethoven expresses the hope that the Grand Duke will become a subscriber to the 'Mass,' for which "he is asking the modest sum of fifty ducats"; and, as in the published letter to Zelter, dated three days later, Beethoven mentions that the work can also be performed as an oratorio. The second letter is addressed to the Private Secretary Schleiermacher, expressing his pleasure at finding that his request was not considered "importunate." The third letter (August 2nd, 1823) is also addressed to Schleiermacher, thanking the Grand Duke for the honour shown him. In it there are interesting references to the Archduke Rudolf, and to L. Schlösser and André, both of whom were Capellmeisters at the Darmstadt Court. Beethoven, evidently fearing lest a bad report should be given of him, mentions that André had behaved so roughly to him that he had declined to see him. "I should not have acted thus," he says, "had I known at the time that he was in His Royal Highness's service."

Messrs. Chappell & Co. offer a prize of 100*l.* for the libretto of a two or three act comic opera. Particulars respecting the competition can be obtained from the firm, New Bond Street.

Messrs. Sotheby, Wilkinson, & Hodge will sell by auction, on the 13th inst., the long and interesting autograph letter written by Beethoven to Ferdinand Ries respecting the Sonata in B flat, Op. 106. Only a portion of it was published by Nohl in his 'Briefe Beethovens,' with the date April 19th, 1819; the London postmark on the letter, however, is April 6th. This letter was formerly the property of the late Mr. A. J. Hipkins.

PERFORMANCES NEXT WEEK.

Sun.	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League, 7, Queen's Hall
Mon.	Miss Gertrude Clutterbuck's Concert, 3, Æolian Hall.
—	Joachim Quartet, 8, St. James's Hall.
—	Royal Opera, Covent Garden.
Tues.	Wagner Concert, 3, Queen's Hall.
—	Master Franz von Vecsey's Violin Recital, 3.30, St. James's Hall.
—	Handel Society's Concert, 8.30, St James's Hall
—	Miss Patti Hornsby's Recital, 8.30, Steinway Hall.
—	Royal Opera, Covent Garden.
Wed.	Miss Paula Szalit's Pianoforte Recital, 3, Bechstein Hall.
—	Mr Wilhelm Sachse's Orchestral Concert, 8.30, St. James's Hall.
—	Royal Opera, Covent Garden.
Thurs.	Joachim Quartet Concert, 3, St. James's Hall
—	Miss Violet Defries's Vocal Recital, 8, Steinway Hall.
—	Magpie Madrigal Society, 8.30, St. James's Hall.
—	Royal Opera Covent Garden.
Fri.	Miss Jolivet and Mr. Vernon's Concert, 3 15, Bechstein Hall.
—	Miss Fanny Davies's Pianoforte Recital, 8, St. James's Hall.
—	Royal Opera, Covent Garden.
Sat.	Mr. Otto Voss's Pianoforte Recital, 3, Queen's Hall.
—	Miss Evangeline Florence and Mr. G. Hast's Vocal Recital, 3, St James's Hall
—	M. Pachmann's Pianoforte Recital, 3.30, Bechstein Hall.
—	Royal Opera, Covent Garden.

DRAMA

THE WEEK.

Terry's.—'The House of Burnside,' in Three Acts. Adapted from 'La Maison' of Georges Mitchell by Louis N. Parker.

Garrick.—'Harlequin and the Fairy's Dilemma,' a Domestic Pantomime in Two Acts. By W. S. Gilbert.

Mr. Parker's rendering of 'La Maison,' the Odéon success of M. Mitchell, is, on the whole, a creditable piece of work. The ordinary difficulties of the adapter are faced and conquered. English names and occupations are substituted for French, the scene is transferred from Le Havre to Hull, and the action fits decently enough into its new environment. Some allowance has naturally to be made. In France domestic and business premises are constantly under the same roof, and it is possible for the housekeeper or the cook to step for a moment into her master's office and consult him as to the evening's menu. Such a thing is scarcely conceivable in England. There are other matters, moreover, in which the sense of probability is violated, and the relations and intimacies between the various characters remain French rather than English. These things affect only the atmosphere of the play, the story itself being equally fitted to both countries. Anything rather than a great play is 'La Maison.' It is a product of manufacture rather than of inspiration, its characters are shaped arbitrarily to fit the burdens they have to bear, and the *dénoûment* involves an abandonment

of the problem it is sought to illustrate. The original idea is ingenious and moving. Of two children brought up in the charge of their grandsire, one is illegitimate. The grandfather, himself a man of uncompromising rectitude, whose son is dead, seeks to ascertain which of the two is entitled to inherit the fortune he has earned and the proud name he has to bequeath. On this point the mother alone can enlighten him. Loving both her children equally well, she declines to speak the word that shall send one of them forth from home an outcast and a wanderer. We have here a strongly conceived and essentially human problem. What does the author do with it? He simply shuffles out of it. Having sworn that she would never tell, the mother tells. "Varium et mutabile semper," says Virgil. What, however, becomes of the plot? It simply falls to pieces. The pother has been all about nothing, and the play is superfluous. As the grandfather, Mr. Terry displays a kind of acting he has never exhibited. It may not be great, but it is adequate. The actor moreover gets rid at once of the mannerism which seemed inherent in his style. It is to be hoped that, like modesty when "it flies," "this is fled for ever." Miss Kate Rorke played well as the heroine, and the general caste was acceptable.

If, as we are assured is the case, 'The Fairy's Dilemma' is not an old piece furbished to meet modern requirements, but a spick-and-span novelty, it is clear that Mr. Gilbert's conceptions and methods have not changed during a quarter of a century. The new piece belongs to the same class as 'Engaged,' and has, in the boldness with which it attacks actualities, some suggestions of 'The Wicked World.' If it is to be judged by its influence upon the majority of the public, it is a conspicuous triumph, and may rank with the best work of Capt. Marshall and Mr. Barrie. There is, clearly, a not inconsiderable world to which it does not appeal, and its reception was "touch and go." Amidst the screams of laughter and shouts of delight with which it was received there was a susurrus of derision, which at the close broke into something like mutiny. Quite the last are we to accept the opinion of the dull and unenlightened crowd which considers itself the arbiter of the fate of the drama. What is true, however, of Mr. Gilbert, as of some of his rivals, is that his work hovers on the borderland of sense and silliness, and that while to some the world of topsyturvydom is a land of enchantment, to others it appears to approach the confines of that of depression. Had the piece been taken with less spirit it would probably have failed. There are times when the keenest admirers of the 'Bab Ballads' are, like Mark Antony, laughed out of patience. A brilliant interpretation by Mr. Bourchier, Miss Violet Vanbrugh, Mr. Valentine, and Mr. O. B. Clarence commended the whole, and 'The Fairy's Dilemma' may be counted already as one of the most popular of London successes. It contains some admirable fooling, and many of its touches have a perversity that is enchanting. But it displays comparatively little invention, and has, though we do not advance this as a defect, none of the poetic and humanizing suggestion with which Mr. Gilbert informs his best work. It is the product of the satirist, not of the poet.

Dramatic Gossip.

Since the benefit at Drury Lane Theatre in March, 1898, to Miss "Nellie" Farren, the stage career of that actress has not been resumed. Three months ago her malady took a turn for the worse, and on April 28th she died of cardiac gout at the age of fifty-six. Miss Farren enjoyed a popularity the like of which has never been recorded. The daughter of Henry Farren, who, after playing Charles Surface at the Haymarket, died in 1860, manager of the theatre at St. Louis, U.S.A., and granddaughter of William Farren, the famous exponent of Sir Peter Teazle, "Nellie" Farren came on the stage in 1863 at the Victoria Theatre in pantomime. The following year she was playing a small part at the Olympic, and in 1868 she appeared at the Gaiety. A few characters in comedy were assigned her. It is, however, from her assumption at the Gaiety of boys' parts in burlesque that her marvellous popularity dates. With Mr. Toole and Mr. E. Terry she won high recognition, which ran to fever heat during her subsequent performances with Fred Leslie. She played an immense variety of parts. Some of these were in Restoration comedy, in which her vivacity and animal spirits were of service. It is, however, in characters such as Ganem in 'Ali Baba,' Aladdin, and Little Jack Sheppard, which had all a strong measure of resemblance, that she is best remembered. Essentially a representative of cockney vulgarity and "cheek," she took a hold on the public such as has rarely been equalled and never surpassed.

On April 28th Mr. Tree appeared, by royal command, at the Theatre Royal, Dublin, in portions of 'Richard II.,' 'Trilby,' and 'The Last of the Dandies.' Miss Viola Tree played Trilby to her father's Svengali, other actors taking part in the proceedings including Miss Constance Collier, Mr. Lionel Brough, Mr. Oscar Asche, Mr. H. B. Warner, and Mr. Edmund Maurice.

The Royalty Theatre will shortly reopen with 'The Money Makers,' a farcical comedy by Mr. George Rollit, in which Miss Lettice Fairfax, Mr. Sydney Brough, Mr. Mark Kinghorne, Mr. Clarence Blakiston, and other actors will take part.

Among the swift succeeding experiments at the Court Theatre, which this year seems a home for lost or unpopular causes, is to be the performance by a Greek company, headed by Kyria Ekaterini Smilto, of the 'Electra' of Sophocles in the original Greek.

During the approaching summer Mr. Charles Hawtrey will reappear at the Prince of Wales's in 'A Message from Mars.'

It is becoming the custom to close theatres in order that an actor-manager may take part in some social function. Mr. Cyril Maude thus shut the Haymarket that he might attend the Academy banquet; Sir Charles Wyndham is about, for a similar reason, to suspend performances on Tuesday at the New; and Mr. Kendal on Thursday closed the Brixton Theatre in order to preside at a charity dinner. A few years ago an interruption of the kind to a performance would have been held to cast the gage down to fortune.

To Correspondents.—J. A. J.—W. V. C.—W. H. B.—T. B. S.—A. H.—received.

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OCTOBER 5, 6, 7, and 8, 1904

The PRELIMINARY PROGRAMME, with Prices of Tickets, Railway Arrangements, &c., can now be had on application to Music Sellers and to the Hon. Sec., Festival Office, Great George Street, Leeds.

FRED. R. SPARK, Hon. Sec.

BOOKSELLERS' PROVIDENT INSTITUTION.

The PRESIDENT, DIRECTORS, and their FRIENDS propose to attend a GARDEN PARTY, to be held in the GROUNDS of the RETREAT at ABBOTTS LANGLEY on SATURDAY, June 25.

The well-known Silver Band of Messrs. John Dickinson & Co. is expected to perform.

Tickets, to admit a Lady or Gentleman (to include Railway Fare and Refreshments), 4*s.* each; Children, 2*s.* Cyclists joining at the Grounds will be charged 2*s.* for Refreshments.

Further particulars may be had from G. LARNER, Secretary, 28, Paternoster Row.

WESTMINSTER SCHOOL.—An EXAMINATION will be held on JUNE 29, 30, and JULY 1 to fill not less than NINE RESIDENTIAL SCHOLARSHIPS, THREE NON-RESIDENTIAL SCHOLARSHIPS, and some EXHIBITIONS.—For particulars apply, by letter, to the HEAD MASTER, 19, Dean's Yard, Westminster.

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DR. WILLIAMS'S TRUSTEES offer, for open competition, UNDERGRADUATE SCHOLARSHIPS, tenable in the University of Glasgow only; and DIVINITY SCHOLARSHIPS for GRADUATES, tenable in any approved School of Theology or University. The Scholarships are open to Students of all Denominations preparing for the Nonconformist Ministry.—For particulars apply to the SECRETARY, Dr. Williams's Library, Gordon Square, London, W.C.

THE HIGH SCHOOL of GLASGOW.
RECTOR.

The SCHOOL BOARD of GLASGOW invite applications for the position of RECTOR, vacant by the appointment of Dr. Spencer to an Inspectorship under the Board of Education. Applicants must be Graduates of a University in the United Kingdom.

The Board are prepared to offer a salary of 750*l.* to a specially qualified applicant.

Applications, with twenty copies of Testimonials, must be lodged with the undersigned on or before MAY 31. Canvassing, direct or indirect, will be prohibited.

G. W. ALEXANDER, Clerk.
School Board Offices, 129, Bath Street, Glasgow.

COUNTY of LONDON.

EDUCATION ACTS, 1870 to 1903.

The LONDON COUNCIL invites applications for the post of EXECUTIVE OFFICER for the performance of duties in connexion with the administration of the Education Acts, 1870 to 1903.

The duties of Executive Officer are as follows:—

To see that all decisions of the Council relating to educational matters are duly carried into effect.

In consultation with the Educational Adviser to exercise a general supervision over the Council's Schools and Colleges.

To see that the by-laws and regulations are duly promulgated and enforced.

To superintend the administrative work of the Council's Inspectors and Officers engaged in Educational Work.

To be responsible to the Education Committee for the management and discipline of the Staff engaged in the executive work of the Education Department

To lay the administrative reports of the Inspectors and Local Correspondents before the Sub-Committees and advise the Sub-Committees thereon; to see that effect is given to the resolutions of the Council in regard to the general management, repair, or letting of the Council's educational buildings; and to advise the Committee in regard to sites, new buildings, alterations of existing buildings, and transfer of school buildings.

The salary attached to the position is 1,000*l.* per annum.

The Officer appointed will be required to give his whole time to the duties of the office, and will in other respects be subject to the usual conditions attaching to the Council's service, particulars of which are contained in the form of application

Applications should be made on the official form, to be obtained from the Clerk of the London County Council, The County Hall, Spring Gardens, S.W., to whom they must be returned not later than 10 A.M. on SATURDAY, the 28th day of May, 1904, accompanied by copies of not more than three recent Testimonials.

Canvassing, either directly or indirectly, will be held to be a disqualification for appointment

G. L. GOMME, Clerk of the London County Council.
The County Hall, Spring Gardens, S.W.
April, 1904.

PARMITER'S FOUNDATION SCHOOL.

The HEAD-MASTERSHIP of the PARMITER SCHOOL, VICTORIA PARK, LONDON, E., is NOW VACANT by the appointment of Dr. R. P. Scott to a Staff Inspectorship under the Board of Education. The Governors are prepared to receive applications for the vacant Head-Mastership

The School is regulated by the provisions of a Scheme of the Charity Commissioners under the powers of the Endowed Schools Act, 1869, and approved by Her late Majesty in Council May 19, 1884.

The Head Master is required to be a Graduate of some University in the United Kingdom. A fixed salary of 120*l.* a year will be paid to him, commencing the beginning of the September Term after his election. A Capitation Fee at the rate of 25*s.* per annum will be paid on the number of Boys in the School. The School accommodation is reckoned for 300, and the number of Boys at present is 292.

There are 40 Scholarships and 6 Exhibitions attached to the School.

Particulars can be obtained on application to the Clerk, WILLIAM VOSS, Post Office Chambers, 173, Bethnal Green Road, E.

Applications, with not more than three original Testimonials (enclosed in a sealed cover, marked "Head-Mastership") must reach the CLERK not later than JUNE 6 NEXT.

The Governors will attach especial importance to evidence of administrative ability and scholastic experience in preference to academic distinction.

Personal canvassing of the Governors will disqualify.

ILKLEY GRAMMAR SCHOOL, YORKSHIRE.

APPOINTMENT OF HEAD MASTER.

The GOVERNORS invite applications for the post of HEAD MASTER, which will shortly be vacant. The School, originally founded in 1607, has been re-organized under a Scheme as a Secondary School, Division B, under the Board of Education.

There is a Head Master's House, with accommodation for 18 Boarders, for whom a fee of 45*l.* each per annum may be charged, and provision for 100 Pupils.

The stipend is made up of 150*l.* Endowment and a Capitation Fee of 3*l.* per annum

The Applicant, who must not be over 45 years of age, must be a Graduate of some University of the United Kingdom. No Applicant will be disqualified by reason of his being or not being in Holy Orders.

The Head Master will be expected to enter upon his duties at the September Term, 1904.

Applications, with not more than three Testimonials, should be sent to the Clerk not later than MAY 31, 1904.

JOHN W. DIXON, A.S.A.A., Clerk to the Governors.
2, Ashburn Place, Ilkley.

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(A Constituent College of the University of Wales.)

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Forty copies of each application and set of Testimonials to be in the hands of the undersigned (from whom further particulars may be obtained) not later than MONDAY, May 30.

JOHN EDWARD LLOYD, M.A., Secretary and Registrar.
Bangor, April 25, 1904.

UNIVERSITY of BIRMINGHAM.

LECTURESHIP IN SPANISH AND ITALIAN.

Applications are invited for the post of LECTURER in SPANISH and ITALIAN. Stipend 150*l.* per annum. The successful Candidate will be required to enter upon his duties on October 3 next. Applications, with Testimonials and references (of which three copies should be forwarded), must be sent to the undersigned on or before SATURDAY, June 11th, 1904.

Further particulars may be obtained from

GEO. H. MORLEY, Secretary.

UNIVERSITY of BIRMINGHAM.

LECTURESHIP IN COMMERCIAL LAW.

Applications are invited for the post of LECTURER in COMMERCIAL LAW. The successful Candidate will be required to enter upon his duties on October 3 next. Applications, with Testimonials and references (of which three copies should be forwarded), must be sent to the undersigned on or before SATURDAY, June 11, 1904.

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GEO. H. MORLEY, Secretary.

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COLLEGE of PRECEPTORS.
BLOOMSBURY SQUARE, W.C.

The COUNCIL of the COLLEGE of PRECEPTORS will shortly proceed to the appointment of ADDITIONAL EXAMINERS in MATHEMATICS, PHYSICS, ZOOLOGY and PHYSIOLOGY, and GEOLOGY. Candidates must be Graduates, and should have had experience in Teaching.

Applications (twenty copies), stating age, degree, experience in Teaching and Examining, &c., should be addressed to the DEAN OF THE COLLEGE not later than MAY 31. If Testimonials are sent they should be not more than three in number, and twenty copies of each should be forwarded.

C. R. HODGSON, B.A., Secretary.

CITY and COUNTY of NEWCASTLE-UPON-TYNE.
LAING ART GALLERY.

The LAING ART GALLERY COMMITTEE are prepared to receive applications for the position of CURATOR of the ART GALLERY. Salary not exceeding 300*l.* a year. Applicants must have had experience of Pictures—artistically and otherwise—and must state where they have been employed and gained their knowledge. Persons without such experience need not apply.—Applications (enclosing copies of not more than three recent Testimonials), addressed to the "CHAIRMAN OF THE LAING ART GALLERY COMMITTEE, Committee Clerk's Office, Town Hall, Newcastle-upon-Tyne," must be delivered not later than 5 P.M. on WEDNESDAY, May 18, 1904.

By Order,
HILL MOTUM, Town Clerk.
Town Hall, Newcastle-upon-Tyne, May 9, 1904

PLYMOUTH EDUCATION AUTHORITY.

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LITERATURE

The Correspondence of William Cowper. Arranged by Thomas Wright. 4 vols. (Hodder & Stoughton.)

In the two all-important respects of comprehensiveness and textual accuracy this is a creditable performance. As against eight hundred and eighty-three letters printed in full (753) or in part (130) by Southey, Mr. Wright gives us one thousand and forty-one, and of this big total—which places Cowper next in point of voluminousness to Byron with his eleven hundred and ninety-eight—at least one hundred letters are now published for the first time. Now, too, the material which in 1836 Southey was constrained to print piecemeal—interweaving some of it with the 'Life,' and presenting the remainder in two instalments (vols. iii.–vii.; vol. xv.)—has for the first time been thrown (along with the new letters) into a single chronological series, and the passages suppressed in the earlier editions, wherever recoverable, have been restored. On the whole, it may fairly be claimed that in its present shape the correspondence is as complete as editorial diligence could at this time of day make it. Many useful tables are added, and at the end of vol. iv. there is an elaborate table of contents, in which, together with the usual reference to volume and page, the reader finds entered against each letter of the series (1) the date, (2) the name of the addressee, (3) the first words of the letter, and (4) the work, volume, and page in which it has already appeared. Where the letter is given both by Grimshawe and by Southey, the reference is invariably to Southey; and in every case where Mr. Wright has failed to obtain access to the original, Southey's text is followed in preference to Grimshawe's. Where a letter is now printed for the first time this fact is indicated by the word "unpublished" in the fourth column of the table. Beyond this, the character of the source—whether, that is to say, a letter is an autograph or a copy merely—is not specified.

Unluckily it is just here that the editor betrays his weakness. He tells us (iv. 531) that about four hundred letters have been compared with the originals, but *which* of the letters have been compared he forgets, or at all events omits, to say. That Mr. Wright has expended both time and labour on the ascertainment of the text we willingly believe; but in the few places where the text is doubtful or corrupt, his inexplicitness leaves us in no little perplexity. For instance, in a letter to Newton dated March 5th, 1781, Cowper writes of myrtle culture as follows:—

"Our own English Trots, the natives of the country, are for the most part too delicate to thrive there, much more the nice Italian."—'Private Correspondence,' ed. Johnson, 1824, i. 94.

This reads like a libellous reflection on the physique of a certain robust and respectable breed of English yeomanry. The passage, save for the omission of the word "own," is reprinted verbatim by Southey, who, however, adds the following note on "Trots":—

"What word has been thus misprinted I am unable to guess, and the original letter is one of those which have not been preserved in Mr. Newton's collection."

Mr. Wright, who gives this letter in its entirety, restoring two passages excised by Johnson, and consequently wanting in Southey's text, prints as follows: "Our English [sorts], the natives of the country," &c.—a reading which, whatever its authority, yields the sense required by the context. But where did Mr. Wright find the word "sorts," and why does he print it in brackets? Is it his own conjecture, or that of the scribe on whose copy of the original letter he depends? or, finally, has Mr. Wright himself seen the original, and found the word "sorts" legibly written there? We are unable, and apparently Mr. Wright does not deem it necessary, to say.

While we are about it, one or two other examples may be noted—happily they are not many—of Mr. Wright's weakness in handling textual difficulties. A passage in a letter to Newton dated February 19th, 1785, is printed by Mr. Wright thus: "I make little doubt that, by the half it [*sic*], he will in time be able to perform many feats," &c. Here, plainly, is something wrong. Southey's text (xv. 158) gives "by the half of it," but this, too, fails to yield a satisfactory sense. On turning to the 'Private Correspondence,' i. 343, we find what no doubt Cowper actually wrote—"by the help of it." Again, a postscript (omitted by Southey) to a letter in which Cowper thanks Unwin for some fish is now first printed (Wright, iii. 78), and serves to introduce us to an uncouth monster, which looks as though it might have escaped from the fish-basket into the postscript: "Thanks for the good fish: *tui memores comedienses.*" We really should like to have the views of the head form of Cowper School (of which Mr. Wright is the "Principal") on the nature of this extraordinary *hapax legomenon*. We will stake our existence that it is not to be found in Forcellini. Indeed, we have been at the pains of inspecting the original letter, and have found there what we expected to find, namely, *comedimus;* though we admit that the word is carelessly written, and might be mistaken for *comedienses* by a reader with more skill in deciphering than in the tongues. Other misprints will be found on p. 45, vol. iv., where "his" has dropped out of the text before "distinguished characteristics"; and on p. 197 of the same volume, where "or" has disappeared between "would" and "no" (l. 14). There is certainly something amiss in the last sentence on p. 184, vol. iv.; possibly "Better" is an error of the copyist for "Bitter." And fifteen pages further on "communication" (l. 7) appears where the sense requires "communicated," though here Southey's text supports Mr. Wright. Lastly, in a postscript to the letter of June 12th, 1786, Cowper warns Lady Hesketh that

"we will not surfeit you with delicacies.....I undertake for lettuce and cucumber, and Mrs. U[nwin] for all the rest. If she feeds you too well, you must humble her."

There can be little doubt here that "humble," which appears in Southey (v. 338) as well as in Wright (iii. 60), is an error of the copyist or the printer for "bumble," a curious word affected by Cowper elsewhere, as in the letter to Newton dated December 31st, 1781: "I shall not bumble Johnson for finding fault with 'Friendship'"; and in a letter to Hill (April 11th, 1778): "I shall bumble my landlady at Newport." To "bumble" is to take to task. Elsewhere Cowper uses "mumble" in the same sense:—

"I would mumble her well if I could get at her, for allowing herself to suppose for a moment that I praised the Chancellor with a view to emolument."

"...a passage which was itself printed five years ago, and which the critics have already mumbled."—Wright, iii. 30; iv. 13.

Before we pass to the letters themselves a word must be said touching certain faults of another class. We have first to point out sundry errors in the table of contents. A letter to Hayley, dated November 25th, 1792, is entered as "unpublished"; it should appear as in "Southey, xv. 169 (partially)." A letter to Lady Hesketh is dated in the list "March 22, 1793"; in point of fact this date is purely conjectural. A letter to Unwin dated June 18th, 1778, is described as "unpublished," whereas Southey prints it all but the last two lines in i. 274. We may also notice that there is a letter to Hill of January 29th, 1769, which, notwithstanding that the table of contents implies its omission by Southey, is yet printed in full towards the close of the seventh chapter of the 'Life' (i. 212).

Again, the advertisement to these volumes promised, amongst other good things, that "every allusion" in the letters would be found to have "received careful annotation." Now trade announcements are like epitaphs—they must not be interpreted too strictly. Still praise, like abuse, to be effective should be kept within reasonable distance of reality. To say that the editor has annotated every allusion in these four volumes is gross exaggeration. In all that concerns Olney, Weston, and their inhabitants Mr. Wright's notes leave nothing to be desired;

of Cowper's country neighbours we hear enough, of some of them, perhaps, more than enough. But of the wider and remoter (more especially of the literary) allusions we too often hear absolutely nothing. For example, Cowper is never done alluding to passages in Shakspeare, yet—save in a few cases where the reference is so clear and familiar as to make annotation superfluous—Mr. Wright invariably maintains a discreet silence.

On August 2nd, 1791, Cowper, writing to Walter Bagot, quotes "Ranger's observation in 'The Suspicious Husband': 'There's a degree of assurance in you modest men, that we impudent fellows can never arrive at!'" Here a note informs us of what we can gather from the text for ourselves, namely, that Ranger is one of the "characters" of 'The Suspicious Husband.' Mr. Wright adds that the play so entitled is "a comedy by Benjamin Hoadly (1706-1757), produced in 1747." But when, in the letter just preceding, Cowper says to Bull: "Pardon me, as *Vellum* says in the Comedy, for being jocular," Mr. Wright does not tell us, as in consistency he surely ought, that the "Comedy" in question is Addison's play of 'The Drummer,' produced in 1715. In a letter to Hayley, again, Cowper, speaking of his editorial labours on Milton, adds: "I abominate Nat. Lee for his unjust compliment to Dryden so much at the expense of a much greater poet." The editor's comment on this runs: "Nathaniel Lee, dramatist (1655–1692). He assisted Dryden in the composition of 'The Duke of Guise.'" Could anything be more exasperating than to be cumbered thus with useless details, while the information really needed is denied? Cowper is probably thinking of Lee's metrical epistle to Dryden, prefixed to the first edition of 'The State of Innocence' (1674):—

To the dead bard your fame a little owes,
For Milton did the wealthy mine disclose,
And rudely cast what you could well dispose.
He roughly drew on an old-fashioned ground
A chaos; for no perfect world was found
Till through the heap your mighty genius shined—
He was the golden ore which you refined.

Cowper's many allusions to his favourite Greek and Latin authors fare no better. For instance, he tells Mrs. King:—

"There is an old piece of advice given by an ancient poet and satirist, which it behoves every man who stands well in the opinion of others to lay up in his bosom: *Take care to be what you are reported to be.*"

Mr. Wright makes no attempt to explain this. Cowper, of course, is thinking of Horace's line—

Tu recte vivis si curas esse quod audis.

Again, he writes to Unwin, June 24th, 1781:—

"I remember a line in the Odyssey which, literally translated, imports that there is nothing in the world more impudent than the belly."

Here, too, we are left to trace the allusion. Cowper refers to Odyssey, vii. 216:—

οὐ γάρ τι στυγερῇ ἐπὶ γαστέρι κύντερον ἄλλο
ἔπλετο.

Occasionally, indeed, when Mr. Wright vouchsafes a note, the result is but to mislead. Thus Cowper, when he informs Hayley of the coach and four he has ordered for the journey to Eartham, playfully cites the lines

hollow, pamper'd jades of Asia,
That cannot go but forty miles a day.

Here Mr. Wright refers us to Marlowe's 'Tamburlaine,' Part II., Act IV. sc. iv.:—

Holla! ye pampered jades of Asia,
What! can ye draw but twenty miles a day?

But Cowper was thinking, not of 'Tamburlaine,' which most probably he had never read, but of Pistol's fustian rant, '2 Henry IV.,' Act II. sc. iv.:—

shall packhorses,
And hollow pamper'd jades of Asia,
Which cannot go but thirty miles a day,
Compare with Cæsars and with Cannibals
And Trojan Greeks?

We have taken these examples at random, and some of them may be trivial enough; but they certainly seem to show that as an annotator Mr. Wright is anything but workmanlike.

Despite all such flaws in the editing, however, these volumes form a welcome addition to our national store of epistolary literature. In them we have, at least, a full collection of the poet's letters, carefully set in chronological order, and, on the whole, accurately, as well as sumptuously, printed.

Wherein lies the attractiveness of this correspondence? Why literary egotism should please, while egotism in conversation mostly disgusts, we must not stay to inquire. But the fact is beyond dispute. "I could inform the dullest author," says Coleridge,

"how he might write an interesting book. Let him relate the events of his own life with honesty, not disguising the feelings that accompanied them."

And that is just what Cowper does in these two thousand pages of "divine chit-chat." The letters are, one and all, absolutely artless and natural—not composed with an eye to publication, as were those of Pope, Walpole, Gray, Byron, and even Coleridge himself. They were, in fact, written primarily for the writer's own pleasure; and because he was fastidious in his pleasures, and, above all things, detested fine writing and cleverness prepense, he sedulously resisted all temptation to premeditate. More than once he remarks on the impromptu character of his own letters, nor does any false delicacy hinder him from prattling freely about his own concerns. "I have said a great deal about this subject," he writes to Unwin at the close of an animated tirade on the happiness of "the sagacious investigator of nature," though

"I did not intend a syllable of it when I began. But *currente calamo* I stumbled upon it. My end is to amuse myself and you. The former of these two points is secured. I shall be happy if I do not miss the latter."

And again to Hill:—

"In writing to you I never want a subject. Self is always at hand, and self with its concerns is always interesting to a friend."

So, too, he tells Unwin that,

"so far from thinking egotisms tedious, I think a letter good for nothing without them. To hear *from* a friend is little, unless I hear *of* him at the same time. His sentiments may be just, but his feelings and his welfare are most to the purpose."

But perhaps the happiest description of his letters is that which he gives to Newton (Wright, i. 341):—

"When I write.....I do not write without thinking, but always without premeditation: the consequence is, that such thoughts as pass through my head when I am not writing, make the subject of my letters."

The man who talked in this modest strain of his "helter-skelter manner" possessed an epistolary style which is the delight and the despair of every discerning reader. In simplicity and graceful ease, in precision and transparency—above all, in a pervading gaiety that, without flashing into separate sparklets of wit or epigram, yet diffuses a certain equable, silvery brightness over the whole—Cowper's familiar prose is unmatched in English literature. We may say of it what Matthew Arnold says of Dryden's prose, that here, indeed, we have a style such as all would gladly use, if only they knew how. This unique faculty seems to have been natural rather than acquired—more of a gift than of an accomplishment; but the native aptitude must undoubtedly have been educated and developed by the composition of Latin verse—a practice in which, the poet tells us, he had always indulged whenever his passions were moved by passing events, whether pleasantly or otherwise.

We had a hundred things to say about Cowper—concerning his inevitable eye for nature, his staunch Whiggism, his exquisite literary judgment, and so forth; but they must be left unsaid. One trait in his character we may briefly indicate—a peculiar intensity of feeling, which betrays itself even in his playful moments. "Is it possible to love *much* without loving *too much?*" he abruptly asks in one of these. "I never could. My experience has always answered—No." And again: "I never received a *little* pleasure from anything in my life; if I am delighted, it is in the extreme."

Before we close it may be well to mention one or two matters with respect to which the times have changed. We no longer attempt to cure a squint by means of "a walnut-shell skilfully perforated and bound over the eyes" (ii. 55), nor is it now customary to treat a sufferer from toothache by "snipping the ears" (iii. 193). "Scratching," writes Cowper in all seriousness to his friend Bull, "is good exercise, promotes the circulation and elicits the humours"—which reminds us that in the eighteenth century a "scratch-back," in the shape of an ivory hand with the fingers incurved, attached to a slender handle, was recognized as part of the equipage of "a person of quality," much as the fan, the snuff-box, or the etwee.

Cowper's diction is wonderfully modern; still there are a few words which he employs in a sense now obsolete or obsolescent. "Thanks to your choice, I wear the most elegant buttons in all this country.....When my waistcoat is made, I shall be quite *accomplished*" — this recalls Vanbrugh's phrase "as accomplished a suit of clothes as ever Peer of England trod the stage in," and Keats's unpleasant "accomplished waist." "The coach *inns* at the *Red Lion*" is handy, but (we suspect) out of date. "Acuminate," "vulnerary," "erysipelatous"—this last the only word Cowper could never spell: "eresypylatose" is his nearest shot—are hardly endenizened, nor do we speak nowadays of "*enterprising* a cake." "Extraforaneous" seems to have been coined by Cowper, and may perhaps be

said to pass current, though it is a rare tender. The saying "as great as inkle-weavers," though less brief than its equivalent, "as thick as thieves," serves to perpetuate a Shakspearean word recently discussed in *Notes and Queries*. Cowper's description of his stanzas to Miss Creuzé is witty enough to have passed into a proverb: "Serious yet epigrammatic, like a bishop at a ball."

Greater America. By Archibald R. Colquhoun. (Harper & Brothers.)

MR. COLQUHOUN'S book is calculated to make men think, and its publication will do good, in spite of its spirit being a little less that of "Anglo-Saxon unity" than is at the moment fashionable.

The author deals fully with the expansion of the United States in her protectorate of Cuba and of the Philippines, and patriotic citizens of the United States will read with as much interest as Britons his sympathetic observations upon their difficulties.

Where we differ from our author is in his general comments on the exclusion of the best people in the United States from politics, true rather of a few years ago than of the present moment, in which we see many symptoms of improvement. Mr. Colquhoun follows other writers in recalling the patriotic devotion to the public service displayed by colonial Americans of the old days, and complains in the usual fashion that

"while it is generally admitted by all the best Americans that their government leaves much to be desired, very few will sacrifice time and inclination in order to put things right."

After describing jobbery and unscrupulous party tactics, he declares "that a low moral standard has been allowed to establish itself," and goes on, "This is not the standard of the countrymen of Washington and Lincoln." Such passages can be found almost verbatim in writings of the time of the Civil War and during the Presidency of Lincoln. We should be inclined, on the other hand, to argue that President Roosevelt is as American and as excellent from the practical point of view as was Lincoln, and that he receives more general support in his struggle against corruption than was accorded to pure Presidents in earlier days. Neither can we go with Mr. Colquhoun in his evident belief that the American type is being rapidly modified by the intrusion of fresh elements. On the contrary, the state of things which prevailed after the great Irish-American rush of the famine times jeopardized the national character of the institutions of the United States far more than they are threatened at the present time by the infusion on the one hand of the Scandinavian and on the other of the Neapolitan immigrants. The republic is digesting its immigration in 1904 more easily than it was digesting it in the fifties.

To turn to the opinions of our author on points with which he is specially concerned, Cuba, he thinks, will be drawn by economic circumstances into union with the United States, and should in her own interest hasten to "secure the benefits of incorporation while there is still an opportunity to secure the privileges." Mexico, Mr. Colquhoun thinks, will ultimately fall to the United States, but not till after preliminary increase of territory has taken place in the West Indies and, beyond Mexico, in Central America. He doubts whether any part of Latin America will become Americanized, and evidently believes that incorporation will not be complete and that the annexed countries are likely to remain to some extent dependencies or anomalies in the American system. British Guiana Mr. Colquhoun, though somewhat of an expansionist for ourselves and by no means a Little Englander, gives away: "It should be advantageously disposed of to the United States." As to the British West India islands he is less sure. He points out that the white population is declining, that the blacks prefer our rule to that of the United States, that the Americans themselves are not anxious to have the islands, except indeed Jamaica. In one passage Mr. Colquhoun seems to think that we must lose them and that they will "gravitate, slowly but surely, into the American orbit"; but later he shows that he is a strong advocate of what Mr. Chamberlain calls fiscal reform, and holds that it is possible that Canada under such a system may be induced to save our West Indies. The opinion is rather expressed than developed. As regards America south of Guiana and the republic of Colombia, Mr. Colquhoun does not believe in gravitation towards the United States. He points out how small is American trade with Latin America, and how large and increasing is the trade of Europe:—

"It is significant that the United States trade with Canada's population of six millions is greater than with the fifty-four millions in Mexico and Central and South America."

In reviewing a life of President Roosevelt two weeks ago we pointed out that the United States was certain to maintain an extended Monroe doctrine for the two Americas, and at the same time to take her part equally with other Powers in the world's system. In perusing, since the expression of that opinion, the work of Mr. Colquhoun, we find that he exactly shares our view. But he has one passage, in which he points out its logical absurdity, which appears to conflict with the whole doctrine of the book:—

"Europe may accept at present a Monroe Doctrine which cripples her energies in the New World, but the attitude of 'Hands off, Europe! is only possible if America herself is prepared to abstain scrupulously from any interference, intervention, or even expression of interest in cis-Atlantic affairs. This she has never yet done."

It is clear, however, from most of Mr. Colquhoun's pages that he knows that the United States will continue increasingly to concern herself with the whole world, and that her fleet will be made strong enough to prevent any chance of Europe doing anything but continue to "accept" the extended Monroe doctrine.

Points on which we have our doubts we may briefly mention to the reader. Two passages show that Mr. Colquhoun's book must have been written for some time, as he alludes to the possibility of the Venezuela claims being treated at the Hague in exactly the opposite way to that which we understand has been adopted. He also thinks that Canadians

"have so far been spared many of the undesirable sides of American political life—the recklessness in expenditure, the terrible corruption."

He forgets the scandal which caused the break in the long Conservative Macdonald administration. The same passage deals with interference in labour conditions, where a distinction is drawn between Canada and the United States. It is not intelligible, both Canada and parts of the United States being deplorably behind Europe in the completeness and enforcement of their labour laws. But the States of the Union vary so much the one from the other in this respect that no sweeping general statement can possibly be true. The definition given of Protected States is one which would include Afghanistan, which, however, is not in the ordinary sense, nor, indeed, in Mr. Colquhoun's sense, "protected." The statement that we are attempting to solve our military problems "without creating a general staff" is hardly accurate, but may have been written before the first report of the Esher Committee. We should have been glad to learn more from Mr. Colquhoun as to the creation in the Philippines of "an independent Catholic Church, which renounces its allegiance to the Pope." We doubt whether he is right in thinking that an immediate result of a modification in our Free Trade policy would be to reduce the American tariff wall. This, too, he says would have great results—apparently for British trade in Latin America. It would seem, from the gigantic figures of that trade, that it would be best to leave well alone in regard to it.

Mr. Colquhoun's style is generally excellent, but in one passage he unfortunately uses "idiomatic" for *axiomatic*, and in another has a succession of "linked-up by" and "linked-up with" till we are maddened by the recurrence.

The Sons of the Clergy, 1655–1904. By E. H. Pearce. (Murray.)

THE fact that the corporation known as "The Sons of the Clergy" was about to celebrate its two hundred and fiftieth anniversary festival seemed to call for some special recognition, and the Rev. E. H. Pearce, who is one of the Court of Assistants, therefore set himself the "holiday task" of writing a history of the organization; and certainly no one could have done the work better than the author of the 'Annals of Christ's Hospital,' which was favourably reviewed in these columns a couple of years ago. From seemingly unpromising material in the shape of dry-as-dust documents Mr. Pearce has compiled an interesting and even amusing volume, *obiter dicta*, for which he half apologizes in his preface, proving not only that the vicar of Christ Church, Newgate Street, is no bigoted partisan, but also that he possesses the saving grace of humour. Thus, in describing the first known annual service of the Sons of the Clergy, that of 1655, when the Rev. George Hall, minister of St. Botolph's, Bishopsgate, was the preacher, Mr. Pearce says:—

"It throws a flood of light on the tolerance of the Cromwellian administration that it should be possible for an orthodox minister, himself deprived of several preferments, and the son of a deprived bishop, to plead in the chief church

of the capital before the sons of orthodox ministers the cause of the widow and the fatherless among their order.....These are not the words of a man who was afraid to speak, and the fact that they were then and there uttered is creditable alike to preacher and Protector."

That the preacher was not afraid to speak out his opinions is evident from the extracts Mr. Pearce gives from his sermon, such as:—

"And here to all Antiministeriall Spirits (perhaps some may be within hearing) unto whom we are such eye-sores, and who would insinuate us to be such Cyphers, I offer this to be chew'd upon."

"Our Brother Anabaptist (St. Francis was so mannerly that he used to call every Beast Brother, as our Quakers now are pleased to call us Fellow-Creatures)."

Pluralism Mr. Pearce cannot away with; and nepotism he treats after the following fashion:—

"In 1704 the list [of stewards] was headed by 'Thomas Sprat, Esqre,' and there is a manuscript note that 'he entered soon after into Holy Orders and preached the next Sermon.' If any one is rude enough to remark that the lay Steward of 1704 was in 1705 'Arch Deacon of Rochester,' of which diocese his father was Bishop, it is not easy to deny that young Sprat's circumstances were favourable to fairly rapid promotion."

The incumbents of City churches (of whom Mr. Pearce himself is one!) also come in for a sly hit in the remark, "To-day one hardly thinks of the widows of City clergy as proper objects of charity."

Though no record is forthcoming of the existence of the "Sons of the Clergy" before 1655, the year of the first known annual service, Mr. Pearce argues, and with some reason, that the very fact of the holding of this service proves the pre-existence of the charity. "This at least may be taken as certain," he says,

"that a name and a cause do not spring complete into public notice on the day that a well-known divine pleads the cause and makes familiar use of the name in the mother church of the capital."

It was not until 1678, however, that the corporate life of the charity began, when Charles II., who in 1655 was an exile, granted to the Sons of the Clergy a charter, under which they obtained various privileges. Among the recipients of the Corporation's charity "sequestered widows" (that is, the widows of clergymen ejected under the Commonwealth) form a considerable proportion for some years, and then rapidly dwindle, while "other widows" increase enormously, the number of "children" aided varying little for many years, and then gradually decreasing. (The figures given are for the years 1684 to 1721.) From the date of its incorporation the charity has never lacked influential support, the first vice-president being Sir Christopher Wren, who, however, seems to have been lax in paying his annual subscriptions, and left the Corporation nothing when he died, to the grievous disappointment of the court. Other noted names appear among the officials of the Corporation, such as Joseph Addison, Sir Joshua Reynolds, and David Garrick. But these are only, Mr. Pearce says, "conclusive examples of the men who can give money, but cannot afford time." Of the real workers in the cause of this charity we are given interesting details, especially of John Bacon, who was secretary from 1769 to 1799, remaining treasurer till his death in 1816. The chapter devoted to 'John Bacon and his Friends' is one of the most entertaining in the volume, and we are grateful to Mr. Pearce for the extracts he supplies from Bacon's "elaborate and often humorous minute book." These afford a very lifelike picture of the manner in which preparations were made for the rehearsal and the festival, in connexion with which dinners took place, Bacon evidently thoroughly enjoying himself at these functions. After the rehearsal the stewards entertained the musicians at the Queen's Arms tavern, and we read that

"after Dinner several excellent pieces of Musick were vocally performed by the Minor Canons .....and in particular the Catch of 'Bonny Christ Church Bells,' the words in Greek by Dr. Morell, as likewise 'Jack, thou art a Toper.'"

This was in 1777, and in 1782 there was "never a more convivial or jovial eve," except for

"a small degree of Disturbance which took its rise from the imprudence of one of the Gentlemen of the Choir."

The convivialities were carried on till close on midnight, but the chairman sometimes left much earlier. Thus, in 1781, the Marquis of Carmarthen left at 10 o'clock,

"to the great mortification of those that remained, who could only drown their regret in a Bumper to the health of their convivial President."

Then "the Secretary and a few select Friends stayed the evening."

The festival dinner was a much bigger affair, being held in the Merchant Taylors' Hall. To this dinner the officials and guests marched in procession from St. Paul's Cathedral, preceded by "whifflers" (fife-players), while "Bow and St. Michael's Bells rang merrily." The details Mr. Pearce gives of the service at St. Paul's and the music which formed a special feature thereat are of much interest. At the festival in 1781

"the two Chiefs from the East Indies were introduced, and sat in the Bishop of London's throne. They expressed much Reverence and Awe at the Performance, and seem'd beyond measure pleased."

The texts chosen for the sermon varied, though there were a few favourite ones. "No text," says Mr. Pearce,

"verges on the extravagant, except perhaps Lamentations iv. 5: 'They that were brought up in scarlet embrace dunghills.'"

The Corporation has naturally had to rely for its funds chiefly on annual subscriptions and donations, but occasionally it has had a windfall in the shape of a fat legacy. The first of these was 18,000*l.*, left to the Sons of the Clergy in 1714 by Dr. Turner, President of Corpus Christi College, Oxford, by means of which the Corporation were enabled to become landed proprietors. Other gifts were of dubious benefit, such as lottery tickets. "In 1719," we read,

"Mr. Treasurer Westley gave three tickets 'in the present Lottery now drawing for the benefit of the Corporation, and offered to give them others instead of either of them which shall appear to be already drawn Blank.' They were deposited in the chest, and in due course were 'delivered him to examine if any Prize hapned upon the same.' To modern ears it sounds strange that the same benevolent Treasurer should at the same time inform the Court 'that Bank Stock was sinking,' and should propose 'to Transfer 2,000*l.* Capitall Stock into the South Sea Company in lieu of Bank Stock.' This happened just a year before the famous bubble burst, but South Sea Bonds were still being put into the chest along with East India Bonds in 1727."

The Court had trouble sometimes in getting payment of money owing to it. Such an instance occurred in 1688, when Treasurer Sir Matthias Vincent died, and over 300*l.* of the Corporation's money which had been in his keeping could not be recovered from his widow and son. However, in February, 1689, Treasurer Sedgwick reported that Vincent was

"at his death possessed of a Two and thirtieth parte of the Ship ye Modena, now in service of the East India Company."

Accordingly Sedgwick bought the share, and paid the debt to the Corporation. The Modena, we may point out, had formed one of the fleet dispatched by the East India Company in 1686 to punish the Great Mogul, and had only recently returned from that ridiculous enterprise.

The disbursing of the funds to widows and orphans was no light task; and in 1722 alone Mr. Fulks, the Newgate Street chemist (whom Mr. Pearce dubs "my parishioner"!), was responsible for paying out some 2,400*l.* to over 660 persons. An almshouse for widows began its career disastrously, the inmates apparently indulging in free fights, and having to be ejected, while the house had to undergo repairs. Mr. Pearce quotes a number of letters from applicants for charity, quaint in their language, but of pathetic interest. In 1705 there was readmitted to a pension "George ffoxcroft a Minister's son," then seventy years old. Can this be the erstwhile City merchant, who in 1665 went out to Madras as agent, but on arrival was clapped into prison by the man he was sent to succeed, Sir Edward Winter, and kept in durance for three years? We cannot say; and Mr. Pearce throws no light on the question. Among the accounts of expenses incurred by officials of the Corporation are many curious items, one of the most remarkable returns being that of Thomas Tylott, the "Register," in 1698, for "expences at ye 3 Tunns receiving Mr Burroughs legacy." It runs as follows:

	£	s.	d.
Bread and Beer . . .	00	00	06
Wine	00	09	00
Lobsturs	00	03	06
Buttur	00	00	08
Pepper and vynegar . .	00	00	06
	00	14	02
ye Drawer . .	00	00	04
	00	14	06

We can only once more congratulate Mr. Pearce on the manner in which he has fulfilled his self-imposed task. The get-up of the book leaves nothing to be desired.

The English People: a Study of their Political Psychology. By Émile Boutmy. Translated from the French by E. English. With an Introduction by John Edward Courtenay Bodley. (Fisher Unwin.)

Mr. Bodley's preface is as good a piece of work as he has done, and lifts the transla-

tion of M. Boutmy's volume from the list of second-rate books, or of translations, into the front rank.

The author of 'France' is known to have been working upon the creeds and churches of that country, and he gives an interesting foretaste of his future volumes in his remarks on French Protestantism. M. Boutmy, according to Mr. Bodley, shows that detachment from national prejudice which enables French Protestants to appreciate certain sides of English life better than can other Frenchmen:—

"This detached attitude has enabled them to perform signal services to France, even in the direction of defending their hereditary adversaries—witness the courageous opposition to intolerant anti-clericalism displayed by certain Protestant politicians at a crisis when Catholic voices have been dumb or incoherent in defence of their Church.....For a Frenchman who is a devout Catholic or a sceptical freethinker—unless he have the genius of a Voltaire or of a Taine—it is almost impossible to make a just appreciation of the influence which religion has had on our national character."

Mr. Bodley is more friendly to his own countrymen than is his author. The former claims that

"the religious instincts and practises of the nation are not the outcome of calculating insincerity, but form part of its historical character."

M. Boutmy once says much the same thing; but in other passages he also asserts the contrary.

The preface then passes away to the views of Taine on history, from which, with all respect for M. Boutmy's teacher, who was in some degree his own, Mr. Bodley differs. Taine thought our views on Greece and Rome "correct." Mr. Bodley writes:—

"It is probable that Becker's 'Gallus,' or Bulwer's 'Last Days of Pompeii' (to mention two very dissimilar efforts to make antiquity live again) call forth genial mirth in the Elysian Fields, if the Immortals are permitted to take an interest in modern literature."

He then gives illustrations which, we think, prove his case, and of a kind in which he excels.

In some excellent anticipations of his treatment of the religious side of French national life Mr. Bodley discusses the position taken up by the advanced school of French Catholic theologians, and gives incidentally a pleasant picture of a French clerical interior at Albi:—

"There in the mediæval fortress, which is the archiepiscopal palace, I found the learned and liberal pastor of the diocese, Mgr. Mignot. In the Archbishop's library the ancient walls were lined not only with the French and Latin books which form the usual literary armoury of the Gallican Church, but with every theological work of note produced in Great Britain by Anglican and Presbyterian divines since the Oxford Movement. There I listened to the wise words with which the prudent yet courageous prelate summed up the controversy aroused by the advanced theories of the Abbé Loisy and his school. The hours which passed in such discourse were marked by the booming of the great bell of the rose-tinted cathedral reared superb on the banks of the Tarn. Across the river stretched the undulating lands towards the quiet village, where two generations ago Eugénie de Guérin wrote the journal and the letters which have perpetuated the tradition of Catholic piety as it was practised in the land of the Revolution, before the railway and the cheap press had produced effects more disturbing than those of 1789. In the other direction lay the modernised provincial capital. In the main boulevard stood the prefecture, where the agent of the centralised Government issued his orders for the closing of a chapel or the expulsion of a sisterhood, and where the next week a Minister was to expound the anti-clerical policy of his Government, supported by the Socialist deputies of the region. The other side of the street was lined by a row of cafés thronged with chattering sons of the South, who, to judge from their clamorous conversation, were as indifferent to the politics of the Republic as they were to the perils which beset the Church from without and within. Swinging down the middle of the road, a regiment of the line tramped in from the manœuvres, weary and dusty but buoyant; and the crowds which rushed to salute the colours, when they heard the strains of the march named after the revolutionary army of the Sambre and Meuse, denoted the only institution in the country capable of rousing the population of France from the indifference into which it has fallen with regard to all public matters under the Third Republic."

Here, indeed, we venture to criticize, being unable to discern more indifference to public matters in the France of the present day than that displayed, outside of Paris, between 1852 and 1870.

The translation which Mr. Bodley has honoured by so considerable a preface begins better than it ends. The style is mostly excellent for that of a translation; but in the latter part of the volume we find such phrases (unintelligible to those who are not French scholars) as "the rise of the land census"; and also misprints like "Bagshott" for Bagehot, and "Challemer-Lacour" for Challemel-Lacour. The index is imperfect, and neither of the important names, for example, of which we have just noted the misspelling, is to be found in it. As we mention the misprint in the name of the former ambassador and President of the Senate, we may add that it occurs in a passage in which, as we pointed out in our review of the original, M. Boutmy displays prejudice, in the form of unhesitating belief of the "telegram" by which, when Gambetta's Préfet, the philosopher was supposed to have betrayed the bloodthirstiness of his disposition.

We noticed the original work by M. Boutmy unfavourably (No. 3825, Feb. 16th, 1901) at the time of its appearance, and in the translation no attempt is made to cope, even by foot-notes, with the inaccuracies and misrepresentations which we pointed out—such, for example, as that Mr. Chamberlain "continued the preparations for war" after France had "given in" at the time of Fashoda. In addition to the many faults which we named at the time, we note many others on our second perusal. It is absurd, for instance, to generalize so completely as to declare of "the Englishman" that "he has no pity." We doubt whether there is any country, except Russia, where the emotion of pity has had such creative force as in England. To allude only to two out of hundreds of possible examples, the advance taken by Great Britain over all other powers in the matters of the slave trade and of factory legislation is strong proof upon our side. But even if we suppose that M. Boutmy is right about national characteristics, he can hardly deny the existence in this country of at least a large and powerful minority to whom sentimentalism in politics, based on pity, is the dominant idea of life.

If we turn to the field of national history M. Boutmy does not inspire us with confidence. He thinks, for example, the imperial and colonial movement in England far more modern than it is. The Elizabethan heroes are to him mere pirates, and he believes that the seventeenth century had

"gone before England was installed.....in her position of aspirant to the dominion of the seas. As we have said, in 1600 she had no possessions outside Europe. During the first half of the century, the occupation of New England and the growth of Virginia were chiefly owing to the persecutions which, in turns, rendered England uninhabitable for the Puritans and the Cavaliers."

M. Boutmy can never have heard of the repeated declarations by king and parliament that the Crown of England is an Imperial Crown, of the recognition of Elizabeth as "Empress," with the kingdom, among others, of Virginia, as Royal Kingdoms subject to that Imperial Crown.

When it comes to minor mistakes, the book is full of them. M. Boutmy is evidently unaware of the existence of a different liquor law and of a different law of higher education in Wales from those which exist in England, as he explains at length that Scotland and Ireland, as well as England, "can.....exhibit statutes which simply concern themselves"; and with some repetition makes "the exception of Wales." He then goes on to relate "the enmity of Ireland, Scotland, and Wales towards their conquerors." It will be news indeed to our friends across the Tweed to learn that the kingdom of Scotland was extinguished by conquest. We might even assure M. Boutmy, were we inclined to chaff him, that the prevalent opinion here is to the opposite effect.

NEW NOVELS.

The Orangery: a Comedy of Tears. By Mabel Dearmer. (Smith, Elder & Co.)

Mrs. Dearmer has been sometimes highly successful in catching the mental attitude and the phraseology of a hundred years ago. As an excellent example, we may cite those passages which refer to 'The Ladies' Monthly Museum, or Polite Repository of Amusement and Instruction,' and its discouraging attitude towards aspiring female authors. This high level is not, however, maintained throughout, and the "modish" conversations of the characters are occasionally sprinkled with phrases more appropriate to the smart society of our own day. The story, as a story, is scarcely calculated to arouse an enthusiastic interest in the jaded novel-reader, being the history of a wilful young lady determined, in the language of the nursery, upon cutting off her nose to spite her face, after a fashion more usual, it is to be hoped, in romance than in real life.

Souls in Bondage. By Perceval Gibbon. (Blackwood & Sons.)

This is a clever piece of work. Indeed, one almost regrets its marked cleverness, so dangerous and suspicious a quality has this become in fiction of late years. If the book

had been a little less clever, it might have been a little more human. It is a study of life in the "off-colour" location of a country township in South Africa; the yellow quarter, that is, or place where the half-breeds live—"those unfortunate monuments to white men's incontinence and the creedlessness of Kaffirs." As a picture it lacks contrast, it is without relief; as a study it is minute, pitiless, and somewhat brutal. We assume the author to be a young man, for only youth can be pitiless in print. There is abundant evidence of a talent for observation, and of first-hand experience in the veldt of South Africa. The sort of sombre intensity that one remembers in 'The Story of an African Farm' is here; but this book is masculine in every line and free from hysteria, though wanting in mellowness and entirely without suavity. Mr. Gibbon's is a talent which should be worth schooling. He has ability and sincerity. The concluding five-and-twenty pages of his book might have been the better for severe handling with the blue pencil. There is a kind of decency to be observed in the depicting of physical horrors.

Love's Proxy. By Richard Bagot. (Arnold.)

Mr. Bagot may be relied on for a certain kind of book, and this is exactly of that kind. It is what is called a society novel, largely concerned with dukes, duchesses, and noble lords, their smart houses, their smart guests, their smart conversation, and the suggestion of a not too serious analysis of their emotions and love affairs, which are also, naturally, of the smart sort.

"But Augustus [the duke of the story] had no sense of humour at all, and even Mr. Westbury Jones, who pointed the finger of scorn at the aristocracy in print, and in practice spent his life in pursuing smart people up and down Europe, did not provoke any other feeling in her husband [*sic*] than a mild wonder that modern society needed advertising agents."

It mostly reads like that, and Mr. Bagot is not over-particular about such details as grammar. But doubtless there is a considerable public for this class of story, and of its class it is a bright example.

Celibate Sarah. By James Blyth. (Grant Richards.)

This is another novel of life in the Norfolk marsh-lands by the author of 'Juicy Joe.' It is dedicated to Mr. Thomas Hardy. We have no wish to compare Mr. Blyth's work with Mr. Hardy's; but we may point out, with as much emphasis as may be, that two leading features which distinguish such work as 'Tess of the D'Urbervilles' are dignity and restraint. 'Celibate Sarah' is altogether lacking in these things, whilst its only philosophy is a sort of pseudo-religious sentimentality. 'Juicy Joe' was also lacking in these larger qualities, but it was a far more genuine book. This second book must be called something of a disappointment, for, whilst it shows no advance in workmanship, it seems to be written with less sincerity, certainly carries less conviction, and has nothing inevitable about it.

The Borderlanders. By Janet Laing. (Dent.)

The Borderlanders are a party of people who are looked after by a doctor and are partially insane. They are the cause of some lively humour; but the story in the main is serious. It is poignant, too, and written in a natural, spirited style, which is the author's happy gift. It is, in fact, effective, yet somewhat irritating. Claiming the alertness born of long and constant practice in novel-reading, we still find much here which is unduly obscure. Inference and allusion are carried too far; we want more of the actual incident and fact which they imply. But this is an artist's fault. The book is well above the average, and represents a distinct advance on the author's part. Mrs. Laing can deal with emotions, and her heroine is delightfully impulsive.

Love among the Ruins. By Warwick Deeping. (Grant Richards.)

Mr. Deeping's story of love and war, revenge and revolt, is in some ways more ambitiously written than its predecessor without being quite so successful. The construction of his story is good, and his invention and gift of seeing warrant him in expending sufficient labour to present these qualities in an adequate form. If he desires to be judged by any but the most ephemeral criteria, he must remember that in English literature he is touching the strings of an instrument whose fibres have stored in them the vibrations of centuries. Mordred, Flavian, Yeoland, Sforza, and Gilderoy jar together. Defective sentences and confused ornament are not components of a good style—meaningless adjectives and constant alliteration weary a reader and do not help the story along. Now Mr. Deeping has a story to tell, and his fighting is good. Let him try Dumas as a model for his next book instead of Mr. Maurice Hewlett.

Bats at Twilight. By Helen M. Boulton. (Heinemann.)

The blind and the lame have figured ere now in the noble army of novel heroines, but the author of this story has had a more original inspiration in selecting for her protagonist a lady afflicted with deafness—and deafness of that painfully commonplace order which involves not the finger alphabet, but perpetual shouting. Despite her infirmity, she is a charming girl, and something of an heiress besides, and we are equally at a loss to understand why her neighbours should have made her the victim of cruel and unfounded suspicions, and why she should have allowed herself to be persuaded into a marriage which, from every point of view, was as undesirable as it could possibly be. Yet, in spite of these improbabilities, the novel is well above the average, and contains some excellent characterization. The heroine's maiden aunts, and the light, but not wholly abandoned, woman with whom her unspeakable husband is entangled, especially appeal to us as lifelike and powerful creations.

CLASSICAL BOOKS AND TRANSLATIONS.

Mr. B. B. Rogers has added the *Thesmophoriazusæ* (Bell & Sons) to the list of his wonderful Aristophanic translations, or rather to that of the complete editions of the plays, annotated and translated, which he began more than a quarter of a century ago, but had to abandon for the time under the pressure of active legal work. Two years ago, to the joy of those who remembered the welcome which, in the days when Aristophanes had but lately passed from being the struggle of the moment into the category of possessions for ever, they extended to his first essays in this line, Mr. Rogers was set free to arrange the materials which he had long compiled, and to complete (let us hope) what must long be the standard edition of Aristophanes for English readers who, while not professional scholars, have retained affectionate memories of their youthful exercises in ancient literature. All that we said long ago remains true, whether of the wonderful ingenuity and accuracy (so far as modern manners will allow) of the rendering, or of the command of language and rhythm displayed in the versification. The notes show extensive acquaintance with other commentaries, ancient and modern, as well as with Greek literature generally, more particularly with the tragedians; and the appendix of various readings is sufficient to show that in the more highly specialized line of critical scholarship Mr. Rogers, as befits the possessor of twenty-seven editions, old and new, of the play, can hold his own with the professors. Readers who overlook this portion of the volume will miss some of the best fun that it contains. A few fragments of miscellaneous translation, which Mr. Rogers, in his lavish way, scatters about his notes, almost make one regret that he has not devoted his life to the task of rendering the ancient classics into English verse. We may call special attention to his renderings of a few lines from Alcman, quoted in the note to l. 39.

The Poems of Gaius Valerius Catullus, with an English translation by F. W. Cornish (Cambridge, University Press), is beautifully printed and bound in white and gold. On one page we find the Latin, and on that opposite to it a prose translation. Classical scholars will be pleased with the main effect of Mr. Cornish's labours: he knows his author well; has weighed the commentators judiciously; and his version is above all things lucid, covering carefully the full sense of the Latin, and reproducing what may seem to a modern the somewhat bare simplicity of the poet. But this zeal for accuracy has resulted in many phrases and turns which seem to us foreign to the genius of our language. Every translator should put away his original, and try to read his version as an original piece. We do not say that Mr. Cornish has not done this, but such a process would in our case have resulted in several alterations of his rendering, greater freedom and greater brevity.

Scholars will have a more serious quarrel with Mr. Cornish in the omissions he has made. They are entitled to have all that Catullus wrote in the Latin text, though it may be advisable to paraphrase it or leave it out in the English version. In lviii., which has been quoted as one of the most pathetic passages in literature, the English paraphrases a verb which is cut out of the Latin opposite, surely a rather inconsistent proceeding. The considerable Fescennine portion of the beautiful marriage poem (lxi.) is entirely omitted, a wrong sign, implying "Lacunæ in cod.," being the only indication of the fact. Now we are not babes; we prefer to have these things before us, look at them fairly, and try to explain them as students of poetry, taste, and the human faculties. These things—whether you like them or not—are part of the poetry of Catullus, and their absence should have been distinctly stated in the introduction. This book is pretty enough to adorn a drawing-room table. Perhaps Mr. Cornish has wavered between that use and a place in the

scholar's library; but he would, we think, prefer to be seen in the more austere place—a place where a bowdlerized Catullus is no more agreeable than a Shakspeare or a Bible treated in the same fashion.

Le Poème d'Orientius. Édition Critique, avec un Fac-simile, Étude Philologique et Littéraire, Traduction, par L. Bellanger. (Paris, Fontemoing.)—This work is fittingly dedicated to Prof. Robinson Ellis, the editor of the so-called 'Commonitorium' in the Vienna Corpus volume of lesser Latin poets. The first part consists of the text, which is separately paged, and can be obtained by itself for two francs. An apparatus is printed below containing the variations in the MS. (Paris B.N., Lat. Nouv. Acq. 457). This text differs but little, and not always for the better (*e.g.*, i. 456), from that supplied by Mr. Ellis, which first made the scientific study of Orientius possible; but the apparatus contains the emendations called forth from various scholars by the appearance of that edition. We miss an explanation of the signs *A* and *B* employed in the apparatus, which itself is not always so clear as might be. For example, at i. 45, *est pondere*, it was surely unnecessary to say that this was the reading of B; we could assume that, if nothing were said about B's reading. At i. 424, *collatas*, the apparatus gives "*collatas*, *B*," but says nothing about A's reading: was it intended to put *conlatas* into the text? At ii. 332 it might have been explained that there is no lacuna in the MS. Some points in orthography, &c., might be improved: i. 37, consistency requires *bene dicere* (two words); i. 115, *atques*, misprint (for *atque*); i. 354, *obprobrio* should have been kept, as it is the regular spelling in good MSS. of Latin authors; i. 366, Munro would have kept *exstincxit*, a type of spelling common on stones, but rather less so in MSS.; read, too, *Sychem*, *Sichem* being wrong; i. 520, *Annanias* should have been kept; the spelling is in good MSS. of prose authors also, where there is no metre to necessitate it as here; p. xxxvii, the first seventeen lines have slipped some distance to the right, as have the last twelve on p. xl; ii. 37, Prof. Bellanger is surely wrong in following Havet's impossible (as it seems to us) conjecture; we much prefer *describere*, in the Horatian sense ('Sat.,' i. 4, 3); ii. 123, read *fasti:* it is an imitation of Lucan ii. 645, and the argument of p. 81 is therefore weakened; ii. 160, *repperiare*, which is regular in good MSS. of Augustine and others, should have been printed. These matters do not impair the pleasure of reading M. Bellanger's text. Orientius was, as Prof. Ellis says, "trained in the rhetorical and poetical graces of style and metre," and is much less lax in his metrical rules than Cyprian, the author of the 'Heptateuch,' for example. There are many pleasant reminiscences of the classical poets. Thanks to Mr. Ellis's recent lecture on Orientius (Parker, 1903) and his study, there is no other Christian poet who can be read with such satisfaction.

The text of the poem is, however, the least important part of these pages; there remain 351 of them, in which the writer goes into every possible question suggested by the author with a fulness that could not be surpassed. After a short introduction, followed by a full bibliography, we come to the first part, dealing with preliminary questions concerning Orientius and his poem. This is followed by the second part, which treats of the technique in the poem. The third part is devoted to the author's ideas; there remain the conclusion, an appendix containing a translation of the Latin into French, and a very full index of eleven pages. In the first part there is a complete account of the manuscript sources, existing and lost, for the poet's text, with the printed editions and other works connected with it. The only existing MS. is one of those which Libri stole from Tours and afterwards sold to the Earl of Ashburnham. In 1888 it became the property of the Bibliothèque Nationale in Paris. An excellent facsimile of one page of the MS., which is of the early eleventh century, is provided as a frontispiece to the present work. The account of published papers on Orientius is supplemented by a number of textual notes, some of them from the well-known pen of M. Louis Havet. A chapter is devoted to the date of the poem and the signs of the times. The poem is, for good reasons, assigned to the fifth century and to Gaul. In a long and most able discussion on the personality of the poet the conclusion is reached that he was identical with the Bishop of Auch who is worshipped as a saint in the south-west of France and in North Spain. This is the conclusion of the historians of Roman literature, Ebert, Teuffel, and Manitius. Iambic and dactylic pieces attributed to the poet are next discussed. The two prayers are pronounced genuine, and critically annotated. The last chapter of the first part treats the legend of St. Orientius. Language, versification, composition and style, and imitation of earlier poets are the subjects of the second part, and are discussed with the same clearness and fulness elsewhere displayed. The third part, on the ideas of Orientius, is a most laudable attempt to trace the sources of Orientius's teaching, to expound it, and show its effects on later literature. Only a student well versed in the theology of the first four centuries could pass an opinion on this part. To us much of it seems perfectly true, and in Gaul in the fifth century Augustine's influence was certainly predominant. Of the prose translation a foreigner is not very well able to speak. We hardly think it a necessity for our best classical students, but we should be sorry to lose the brief, pointed, and useful foot-notes by which it is accompanied. The index will prove of great use not only for the study of this poet, but also for that of the other Christian poets.

A few notes may not be out of place. They will at least indicate the measure of thoroughness with which we have read the book. On p. 2 Prof. Bellanger slips into an old error when he says, "Juvencus raconte la Genèse"; the reference is to the 'Heptateuch,' now attributed to Cyprian of Toulon. In note 1 on p. 53, for v. 116 read v. 123 (Peiper, 'Corp. Scr. Eccl. Lat.,' xxiii. p. 235); it might have been added (p. 54) that Cyprian of Toulon occasionally has the penult of *Iacobus* short. P. 74, on the vices of the Gauls in the fifth century, a reference to the homilies of Cæsarius might have been added. Pp. 86-7, it might have been well to say whether the name *Orientius* occurs in inscriptions, and if so, where. P. 93, n. 1, read *angustiæ*. P. 103, we do not understand "*a* allongé," and think *interpellet* right (*interpolet* had not then the sense which the modern "interpolation" suggests). P. 104, *physici* may be right in the sense of "men of science." P. 105, a parallel to *spaltria* for *psaltria* in Terence MSS. is *spalmus* for *psalmus*, which sometimes occurs in the manuscripts of Latin Christian authors. P. 114, the word *director* is wrongly styled a barbarism; Georges cites it from the Latin Irenæus, who is in any case earlier than Orientius. P. 125, for *protoplaustus* read *protoplastus;* Orientius would hardly employ the vulgar form, though his scribes might. P. 138, it is incorrect to say that *incarnatio* could not get into the verse; even Horace shortens the final syllable of *mentio*, and Juvenal and his contemporaries provide many examples of the licence. P. 142, it is incorrect to say that *falsator* is not found except in Orientius; Jerome and Augustine both used it before his day. P. 153, the argument is somewhat discounted by the fact that *fons et origo* forms a sort of unit in Latin, like *liber ac solutus*, &c. P. 154, first, Pelagonius is of the second half of the *fourth* century; second, the example should be struck out, as Ihm (ed. 1892) reads *magnitudinis* (§ 288, p. 92), and has no word of *magnitudinem*. P. 163, the spelling *Balaham* might have been mentioned. Some further imitations of classical poets might have been given. Next to Virgil, Lucan was the greatest favourite with Christian poets, no doubt for moral reasons, and we think M. Bellanger has underrated Lucan's influence on our poet. P. 209, last line but one, read *et* for *ac*. P. 213, Lucan ends ii. 158, 439, iv. 278, vi. 250, with *sanguine fuso*. P. 219, M. Bellanger says "*funera mundi* crée peut-être par Orientius"; but *in funere mundi* occurs Lucan vii. 617. P. 258, n. 1, there is an error in the quotation from Tennyson. Pp. 264-5, Matt. v. 28 is the common origin of the thoughts of Lactantius and Orientius. P. 328, n. 2 is in need of correction.

Any one who works on little-known Latin or Greek authors ought to be treated with indulgence if his work be defective. M. Bellanger is in no need of such indulgence, and we look forward with eagerness to later proofs of his interest in the delightful region of Christian Latin literature. We hope his work will encourage others to follow him. The classical scholar, who has the hopeless feeling that there is nothing more to do in his field as popularly estimated, might well take to the study of some Christian author. In fact, as we have said before, all later Latin is neglected.

SHORT STORIES.

Tomaso's Fortune. By Henry Seton Merriman. (Smith, Elder & Co.)—While we all deplore the loss of Seton Merriman to the world of fiction, we do not all, perhaps, realize how he came to hold such a position among modern novel-writers as he lately claimed. It is obvious to all that he had great dramatic power, keen observation of men and women, the capacity, so rare, for leaving unsaid what many would say at length, a wonderful accuracy in drawing his various threads together, unhurried and never unduly forced out of their own line, timing the *dénoûment* as it were to a second, a fine appreciation of all that is best in what we English and his favourite Spaniards call a gentleman. All this he had, true enough; and moreover—wherein we are inclined to think lay the secret of his success—he was never hysterical, but always clear, honest, virile, and vigorous. It is equally true to say that he had obvious faults, which grew on him. He tended to certain types, which in various forms were always to be found in his sequence of excellent stories. The strong man of few words, but vigorous in the hour of need; the sweet, but undoubtedly too self-controlled girl lover, always ready to send the only man in her world to almost certain death; the loyal and handy servant: all these we knew we should find in one form or another in Seton Merriman's new book. Again, a playfully cynical sententiousness, a readiness to moralize lightly in or out of season, became a too marked feature of his later style. For all this, he wrote very pleasant stories, which all could read and enjoy—stories of great endeavour and quiet self-sacrifice, which appealed with their healthy freshness to the jaded readers of the "sin and society" style of novel like a cold tub in the morning. 'Tomaso's Fortune' is only one of nineteen short stories which are here reprinted; it is, perhaps, the best where none is more than fairly good. The short story did not suit Merriman: he wanted time to develope his plot; he wanted incident to show, but not in words, what manner of men he was dealing with; and he wanted room for touches of local

colour. Some of the stories are very slight, and others—we feel as we read—are going too fast for the author's style and habit. Lovers of Merriman will like to have them thus collected because they are his, but judicious admirers will hardly maintain that they can add to his reputation.

The Sons o' Cormac. By Aldis Dunbar. (Longmans & Co.)—The Irish brogue lends itself easily to humorous narration, and, less easily, to simple and elemental pathos; but to use it as a medium for either fine speaking or fine writing is, at best, a hazardous experiment. The author (or editor) of the legends here presented to us has not always kept clear of this pitfall, and the picturesque impression which he aims at producing is thus too frequently marred. The stories themselves are mainly variations on themes familiar to the children of all countries, but several of them are imbued with the true Celtic weirdness, and only need some modifications in the diction to be both pleasing and impressive.

The Picaroons. By Gelett Burgess and Will Irwin. (Chatto & Windus.)—The sub-title of this little volume is 'A San Francisco Night's Entertainment'; but this is not the only suggestion in it of Stevenson. Towards the end several of the characters assemble before the Stevenson Memorial in San Francisco. There are fourteen sketches, or short stories, in the book, told in the form made familiar by that charming extravaganza 'The New Arabian Nights.' The first one or two are to a great extent derived from Stevenson's work, despite the very different setting. The fourth owes a good deal to Bret Harte; but the greater part of the book is not only very entertaining, but also original, both in matter and in style. One does not look for very delicate characterization in such work, and one does not find it here. The painting has been done with a broad brush; but it is effective and picturesque. The long arm of coincidence is stretched a good deal, but not more than is permissible in extravaganza. A Picaroon is here defined as a petty rascal, one who lives by his wits, an adventurer. This is an attempt to handle such subjects as were dealt with in the Picaresque tales of Spanish literature, with an essentially modern setting. The purpose of such work is, of course, entertainment, and the authors may be said to have succeeded in their attempt.

The Way of the Sea. By Norman Duncan. (Hodder & Stoughton.)—This is a collection of ten sketches of life on the Newfoundland coast, the life of simple fisher-folk whose constant struggle for food and shelter makes them of necessity primitive and unsophisticated people. It is fiction with a very strong religious flavour—fiction in which a semi-barbarous kind of Puritanism plays an important part, a predominant part. One has heard that there is a large public for this sort of work. That public should be pleased, for this book is better than most of its kind; it has also more general vigour and more careful workmanship. There is a "foreword" by Mr. F. T. Bullen, the hysterical character of which may prevent some readers going beyond it; and that would be rather hard upon the author. For there is real merit in his work, and genuine observation of a phase of life but little known and very remote. These "forewords" are apt to be tiresome performances at best. And after all Mr. Bullen is not the only man who has been at sea, and is by no means, to our thinking, an ideal judge of manner. But Mr. Duncan gives promise of ability to produce fine work, particularly if he can overcome his tendency to a sort of religious self-consciousness. Religious and Biblical subjects, perhaps more than any other, require to be handled with restraint when touched upon at all in fiction—otherwise they are objectionably out of place.

OUR LIBRARY TABLE.

Messrs. Smith, Elder & Co. publish *The New Era in South Africa*, by Miss Violet Markham, a volume which, like her former book, is well written, though not perhaps very open-minded. Miss Markham will give complete satisfaction to Lord Milner and to the Colonial Secretary, but is narrow in her somewhat obstinately British views. She expects, for example, that the time will come when the South African Dutch will look back to the war "as a great liberation." We hardly expect to find a more complete change in that Conservative race than the change which has occurred in American opinion with regard to George III. and Lord North. Miss Markham seems to expect such a reversal of a race view as the world has never witnessed. So, too, of her treatment of the episode of the National Scouts. We have always thought that there was a curious want of imagination among ourselves in failing to grasp the manner in which such men were certain to be viewed and treated by those against whom they had fought in what could not fail to be looked upon as a betrayal. The United Empire Loyalists did not have a happy time in the United States, but were able to appeal to their neighbours on stronger grounds than was the case with the National Scouts. Still, we cannot blame Miss Markham for expecting immediate "peace and reconciliation." We are only surprised that she should attribute blame to those who cannot come round so suddenly. When she deals with the labour question, in support of Chinese labour, mentioned on her title-page, she shows a similar partial blindness. She declares that "the fact that Johannesburg and Cawnpore are situated on exactly the same degree of latitude north and south of the Equator respectively might cause the most thoughtless to reflect what circumstances can operate in order to make the Transvaal a white man's country at all." But the fact that the Transvaal is a white man's country is shown by its healthiness for Dutch and Britons, caused by its height above the sea. On the Chinese labour question Miss Markham makes a fierce attack on Mr. S. Buxton, M.P., for what she seems to think his British Guiana Ordinance of 1894. We are not concerned, in our non-party pages, to defend the consistency of "Lord Ripon and Mr. Sidney [*sic*] Buxton," but have to point out that the British Guiana Ordinance was hardly altered in a word from a whole series of ordinances in that and other colonies, dating back at least to 1866, and probably much further, and that the Anti-Slavery Society and other representatives of the opinion which is now alarmed by the Chinese Labour Ordinance never ceased at any time to protest against that series of ordinances for their servile conditions, and in the strongest of terms. One statement is made in this volume which is to be found in almost every book upon South Africa—here mentioned in these words: "Delagoa Bay—that purchase we missed for the sake of a few paltry thousands." It has often been said that Delagoa Bay might have been bought, but was, as a fact, refused by Lord Carnarvon and Mr. Disraeli. We have never been able to discover the evidence upon which this statement rests.

The Surrender of Napoleon: being the Narrative of the Surrender of Buonaparte and of his Residence on board H.M.S. Bellerophon, with a Detail of the Principal Events that occurred in that Ship between the 24th of May and the 8th of August, 1815. By Rear-Admiral Sir Frederick Lewis Maitland, K.C.B. A New Edition, with a Memoir of the Author, by William Kirk Dickson. (Blackwood.)—When the king of the French was captured at the battle of Poitiers, there arose among those who claimed to be his captor such a fierce contest for the glory, or the prospective emolument, that there was, for a time, some danger of the captive being torn in pieces in the scuffle:—

"Then the French King, to eschew that peril, said: 'Sirs, strive not; lead me courteously, and my son, to my cousin the prince, and strive not for my taking, for I am so great a lord to make you all rich.'"

And even now, after five centuries and a half, the several descendants of these gentlemen bear on their shields the gauntlets, straps, or buckles which they then held as proofs of the validity of their claim, boasted of as one of the grandest of the records of the age of chivalry. But more than a hundred years ago the country was told that the 'age of chivalry' was dead; and when, after a harder-fought battle than Poitiers, another sovereign of the French, a stouter warrior and a greater statesman than John the Good, was made prisoner, it was in a quiet and seemly fashion, which compares, not disadvantageously, with the ramping and howling greed of the more chivalrous antagonists. Our vanquished enemy surrendered himself on board the Bellerophon, and was brought with all courtesy to England, not indeed to be entertained by the Prince of Wales, but to be consigned to that exile which the judgment of offended Europe insisted on as the least possible punishment of his insatiable ambition; and his veritable captor, Capt. Maitland, neither expected nor received reward of money or of arms, of nobility or professional rank, unless the K.C.B. which was given to him, as it was to a crowd of others, could be counted as such. Maitland's distinction remains to the family only in the annals of the time and in the detailed account—delightful in its frankness and *naïveté*—written down by Maitland himself as the several events actually occurred. Maitland wrote it merely as a family record; but some years later the MS. came into the hands of Sir Walter Scott, who wrote so strongly in favour of its being published verbatim, "without abridgement," that it was so published in 1826. It is, as Scott justly wrote,

"a great and interesting national document..... The whole narrative is as fine, manly, and explicit an account as ever was given of so interesting a transaction."

It has been long out of print, and Sir Frederick Maitland's namesake, grand-nephew, and present representative has been happily advised in having a new edition of it brought out, well edited with a few additional notes, and—as befits a great "national document"—handsomely printed.

Mr. Herbert Vivian publishes, through Mr. Grant Richards, *The Servian Tragedy, with some Impressions of Macedonia*, which is really a book on the former subject, the Macedonian chapters being unimportant. For both subjects we prefer the book of Miss Durham recently reviewed by us; but on the Servian tragedy, if further facts are wanted, Mr. Vivian's detailed pages and his many photographs will be found of interest. Of the photographs, we have to say that we have never, among many flattered portraits of ladies, seen one so flattered as is that of the unfortunate Draga. Mr. Herbert Vivian always writes well, and the present book is no exception as regards the vividness of its style.

Early Victorian society is placed under acute yet appreciative observation in Elizabeth Davis Bancroft's *Letters from England, 1846-49* (Smith & Elder). The unstudied correspondence of the wife of the American minister reminds us not a little of the recently published letters of Madame Waddington. Both ladies address themselves to relations and friends in the United States, and they are both full of recognition of the hospitality and kindness which they met everywhere. Mrs.

George Bancroft had, of the two, the larger number of prejudices to surmount. She disliked having to dine with bare arms and neck, and she confessed to humorous perplexity at the respective dignities of her butler, lady's-maid, and upper and lower housemaids. But she evidently found political and literary houses easy of access, and we soon discover her laughing until she cries at the sallies of Lady Morgan, and taking great pleasure in the conversation of Archbishop Whately. We get a pleasant glimpse or two of nearly every well-known person of the day —Rogers, Macaulay, Miss Martineau, Sir Robert Peel, Lord Ashburton, Disraeli, and many more. But they are no more than glimpses, since Mrs. Bancroft was no Greville in petticoats, but contented herself with such general impressions as that Kinglake was "the most modest, unassuming person in his manners," and that Tom Moore was "but a wreck, though a most interesting one." The London of the forties was by no means unlike the London of the twentieth century in many of its features. The plutocracy had already made itself a power, and in the splendid mansion of George Hudson, "the railway king," Lady Parke stood at the entrance of the suite of rooms to receive the guests and introduce them to the host and hostess. On the other hand we are taken back to an unfamiliar epoch when Brompton Square is described as "a little out of town and one of those suburban, unfashionable regions where the most accommodation can be had at the least price." The most agreeable points in London society, as viewed by Mrs. Bancroft, appear to have been the conversational ability of the women, particularly among the Whig aristocracy, and the deference paid to the aged. We may congratulate ourselves that neither quality has become absolutely extinct.

MR. NICHOLAS PAINE GILMAN, an industrious and conscientious American writer, publishes, through Messrs. Houghton, Mifflin & Co., of Boston and New York, and through Messrs. Macmillan & Co. in London, *Methods of Industrial Peace*, which comes very near being a good book. The author discusses questions of the highest importance in the labour world with perfect fairness and with a good deal of knowledge; but the imperfections of the volume will be understood when we say that he gives a full account of the New Zealand system commonly known as compulsory arbitration, and virtually no account at all of that subsequently introduced by Mr. Wise in New South Wales. Now it is the latter experiment which is the more novel and the more startling, and the success or failure of which is the more important. This general remark may be made, too, about Mr. Gilman's work—that the American part of it is digested, and the English, New Zealand, and Australian part merely shovelled in. Mr. Gilman's fairness, or, at all events, comprehensiveness in toleration, may be judged by the fact that, while in many matters he sympathizes with the employing class and holds the ordinary American objections to what is supposed to be labour tyranny, yet, on the other hand, he favours a minimum wage as an essential modification, for example, of a sliding-scale system. The statements with regard to American capital and labour, coming from such a quarter, are of first-class importance, and we note as surprising one which, nevertheless, we accept from Mr. Gilman:—

"There is, as yet, no body of employers in the United States to be compared in power with the American Federation of Labor."

We know that Mr. Gompers, by his knowledge and comparative moderation, is a great power, but we should have thought that, through the possession of the press and of the official world, and above all of Congress, by his opponents, the American trusts, the American railways, and many other capitalist interests are infinitely stronger as yet in the United States. Take, for example, the question of the use of the power of injunction by the Courts, to suppress every labour practice which is contrary to the interests or the prejudices of the employing class. When judges, British or American, see something about to happen which they think mischievous, they may easily be inclined to assume that it is illegal, in order to stop it beforehand by injunction. While the judge may think that an injunction in such a case cannot do harm, yet, on the other hand, it is accompanied by a disposition to treat as contempt of court all discussion of the question, and the secrecy which follows is an additional difficulty in the way of labour action. Mr. Gompers is strong enough to cause an anti-injunction Bill to be brought before Congress, but he is certainly not strong enough to pass any measure of the kind. Labour is indeed almost wholly without representation in the Senate or House of Representatives, and when it agitates it often obtains nominal legislation which there is not the slightest intention of enforcing.

So far as labour holds its own at all in America, it is through the action of a President like the present one, who is a fair man and tries to hold the balance even, or of candidates for the presidential office such as Mr. Bryan was. Our impression is that, whatever may be the case in a few years, labour in the United States is weaker than in Great Britain, France, or Germany, and infinitely weaker than in Australia and New Zealand. The advanced labour legislation which on certain points distinguishes some few of the States of the American Union is due not to labour agitation, but to the efforts of philanthropists outside the labour world. Another interesting point which is also novel to us in this country is that sufficiently explained in the following words:—

"The American Newspaper Publishers Association is one of the organizations of employers which follow the excellent plan of appointing a commissioner who conducts all their dealings with the trade-unions."

English readers are likely to turn to the account of the Taff Vale case, and of similar action in the United States. But we find it somewhat confused:—

"The Taff Vale Railway decision, it is commonly asserted by American lawyers, 'laid down no principle of law new to the country.' Numerous instances may be found in our courts where labor unions have been enjoined, and in Massachusetts, 'more than thirty years ago, an action was maintained against a union for wrongfully extorting from an employer a penalty for having used the product of "scab labor."' In case the funds of the union are not sufficient to pay the damages sought by an aggrieved employer, he can attach the property of individual members to a sufficient amount. Of the use of this power there has recently been an interesting example in Connecticut."

Lord Lindley's judgments are quoted; then the speculative question of the incorporation of trade unions is discussed, and the author, on the whole, seems to favour that incorporation, as well as the division of the funds; but the first is opposed, and the second is fiercely opposed, by trade unions in this country and in the United States, and neither can be carried against the opposition of those concerned. Mr. Gilman then has the unintelligible paragraph:—

"The lay mind will doubtless coincide with Mr. and Mrs. Webb in the belief that this famous decision, if taken as simple construction of the existing statutes, is bad law, since plainly nothing was farther from the mind of Parliament in 1871 than to grant such powers of suing and being sued."

The fact that Parliament undoubtedly in 1871 and 1875 had no idea that a Taff Vale decision would be possible does not in itself prove it to be bad law. What Mr. Gilman does not point out is that recent decisions in this country, not on Taff Vale taken by itself, so much as on Taff Vale taken in connexion with the law of picketing and the law of conspiracy, are at variance with earlier decisions as to what is or was the law. After discussing compulsory arbitration, a phrase which he dislikes, Mr. Gilman mentions an interesting possibility of the future in the following terms:—

"That a large part of the American public would be ready, in case of a second prolonged strike in the anthracite coal mines, for even such a drastic measure as appropriation by the State or the national government is probable, judging from the reception given to the Democratic platform of 1902 in New York, which proposed such a measure. The unprecedented action of President Roosevelt furnished an easier way out of the existing trouble, and the proposal naturally reacted at the polls on the party making it. But a renewal of it, in similar circumstances, would be highly probable, and its acceptance scarcely less so, if operators and miners persisted in a course the inevitable result of which would be great harm to the public.....By the side of such a measure as this, a scheme like the New Zealand labor laws would be 'animated moderation.'"

WHATEVER may be thought of Dean Stanley's influence as a Churchman, his historical studies are to be warmly commended, full of colour and interest, so that we are glad to get a popular edition published by Mr. Murray of the Dean's *Historical Memorials of Canterbury*.

ONCE again we must express our warm gratitude for an excellent book of reference. *The English Catalogue of Books* for 1903 (Sampson Low) is out. This compact and workmanlike record has so often lightened our labours that we hope it is known to all who attempt to combine promptness and accuracy.

WE always welcome a new edition of a great poet carefully produced in worthy form, so we note with pleasure the addition of Milton's *Poetical Works*, 2 vols., to Messrs. Macmillan's "Library of English Classics," which is now a long row of comely, well-printed volumes. Mr. A. W. Pollard is the editor, as usual, and contrives to make his bibliographical note both learned and interesting.

RETRENCHMENT has not affected the illustrations of that striking annual Blue-book, the *Report of the Department of Public Works of New South Wales*, which, dated in the present year, has reached us, and deals with the year ending June 30th last. Among the full-page plates are one of the vestibule of the Art Gallery at Sydney, and one of the external portico, the latter, in the strong sunlight of Australia, being singularly and indeed strikingly Greek. The architecture is, in fact, more classical than is that of the beautiful buildings of modern Athens, which have always a Bavarian tinge, reminding us first of Munich, and only afterwards of ancient Greece. The volume is published by the Government Printer at Sydney.

WE have on our table *The Story of the Lopez Family*, edited by C. Eyot (Boston, U.S., West),—*My Airships*, by A. Santos-Dumont (Grant Richards),—*Monte Carlo Facts and Fallacies*, by Sir Hiram S. Maxim (Grant Richards),—*British Railways*, by H. M. Ross (Arnold), — *Mendelssohn*, by V. Blackburn (Bell),—*The Tree in the Midst*, by G. Macdonald (Hodder & Stoughton),—*The Old Riddle and the Newest Answer*, by John Gerard, S.J. (Longmans),—*The Fourth Dimension*, by C. H. Hinton (Sonnenschein),—*Physical Training for Women*, by H. I. Hancock (Putnam),—*Handel*, by W. H. Cummings (Bell),—*Notes on the Cathedrals*, Vol. V. (Sonnenschein),—*A Race with Ruin*, by Headon Hill (Ward & Lock), —*Concerning a Marriage*, by Nomad (Hurst & Blackett), — *The Amazing Verdict*, by Marie Leighton (Grant Richards),—*Marian Voyne; or, the Great Lie*, by B. Goldie (Grant Richards), — *By Snare of Love*, by A. W.

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MAURUS JÓKAI.

On Thursday, the 5th inst., died one of the most fascinating and many-sided personalities of modern times, one who was at once a man of action and a man of letters, an admirable writer, a clever caricaturist, a useful politician, an excellent Parliamentary debater, a journalist of the first rank—and the best of good fellows. I allude, of course, to Maurus Jókai, at whose grave the whole Hungarian nation now stands in mourning.

Maurus Jókai was a scion of the good old county family of the Jokays of Asva, and first saw the light of day at Rév-Komárom, February 19th, 1825. He was educated for the law, the profession of his father, whom he lost while still a lad; but after obtaining his advocate's diploma and winning his first case, he abandoned jurisprudence for literature, migrated to Pesth, and at the age of twenty-two as the editor of its literary journal *Életképek* (in whose columns his first considerable romance, 'Hét Köznápok,' originally appeared) rallied round him all the rising talent of young Hungary, chief among whom was his quondam schoolfellow, the great national poet Petöfi. The revolution of 1848-9 drove him into politics. He served the popular cause with both sword and pen, accompanied the constantly perambulating Hungarian Government from place to place, was dispatched by Kossuth on a special mission to Vienna, and just missed being present at the final catastrophe at Világos. For some time after the collapse of the patriots he had to lie in hiding. Indeed, it was only an adroit artifice of his devoted and accomplished wife, Rosa Benke, the great actress, whom he married in 1848, that saved him from the fate of Haynau's victims. Throughout the fifties, during which time he continued to be more or less of a suspect, he devoted himself to the rehabilitation of the Hungarian literature and language by writing a whole series of tales and romances, a few among the most notable of which were 'Erdély aranykora,' 'Törökvilág Magyarorszagon,' 'Egy magyar nábob,' 'Fehér rózsa,' 'Janicsárok végnapjai,' 'Kárpáthy Zoltán,' 'A régi jó táblobirák,' besides editing three literary and two comic papers, one of which he illustrated.

When Hungary in 1861 recovered her liberties, Jókai, who received political mandates from every part of the country, re-entered public life, quickly established his reputation as a debater, and steadily supported the stable and moderate Tisza administration, whose organ, the *Hón*, he founded, and edited for eighteen years. Although he never accepted office, he frequently rendered valuable services to the ministry in critical times, and, though always a moderate man, fought two duels in support of his opinions. Yet his various public and social duties did not in the least interfere with his literary activity, and during the last forty years of his life he wrote with his own hand no fewer than two hundred volumes of novels and tales, besides plays, poems, essays, a treatise on gardening, and a history of Hungary in three volumes. A very large proportion of this astounding output is of permanent literary value. To the very day of his death his extraordinary powers showed not the slightest sign of decay or exhaustion, and amongst the productions of his later years we find such classics as 'A sarga rozsa,' 'A tengerszemü hölgy' (which won the Pécely Prize of the Hungarian Academy), 'Szabadság a hó alatt,' 'A jövö század,' 'Az élet komédiásai,' 'A szép Mikhál,' and 'Az arany ember.' The last book contains some of his very finest work, including unsurpassable descriptions of Danube scenery. The death of his first wife in 1886 was a great blow to him, though somewhat relieved by the intense and touching sympathy of the whole nation, which eight years later celebrated his literary jubilee as a national festival with unprecedented enthusiasm and magnificence.

Jókai was the most romantic of the romantics, and the eccentricities, artificialities, and exaggerations of the romantic school abound in his novels, and to a lesser extent in his tales. But he was also a great humourist, a still greater poet, a perfect master of style, and a consummate story-teller. In some respects he reminds one of the elder Dumas, in others he is close akin to Dickens; in others, again, we detect the influence of Hugo and George Sand. But all these resemblances are, after all, slight and superficial. The great Magyar romancer really owed very little to any of his contemporaries, and drew his inspiration mainly from his own inexhaustible resources. His influence abroad has been but slight, although many of his works have been translated into every European language; but there is not a single writer in modern Hungary who does not owe something to him.

R. Nisbet Bain.

SHELLEY'S "TOWER OF FAMINE."

In your issue of May 7th Mr. Arthur Symons queries "whether it has been pointed out that Shelley's Tower of Famine is not Ugolino's, as we are told in a note probably written by Mrs. Shelley." This fact *was* pointed out in my editions of 'Shelley's Poems,' 1870 and 1878. My note on the subject runs as follows:—

"Mr. Browning (than whom no man is better entitled to pronounce) says that Shelley has here—as in the case of the madhouse in 'Julian and Maddalo'—made a mistake; supposing the building rightly called the Torre Guelfa to be the Tower of Famine. His *description* applies to the former; his *conception* to the latter. Of the true Tower of Famine 'the vestiges should be sought for in the Piazza de' Cavalieri.'"

I have only to add that I am not now quite sure where it is that Browning said this—I think, not in any published writing, but in a letter addressed to me. Wm. M. Rossetti.

FREDERICK YORK POWELL.

The death of Prof. York Powell not only robs literature of an eminent historian and a sympathetic critic, but withdraws from the goodly fellowship of life one who was an admirable companion, an affectionate friend, and a delightful personality. Born in the year 1850, he was still in the prime of life, and might have been justified in looking forward to

the continuance of his varied energies and interests for many years to come. Unhappily, he has died untimely, leaving many friends to deplore his loss, and many who knew him merely as an influence to become the poorer for the lack of that influence. From his earliest days at Rugby he showed a leaning towards historical studies, particularly towards Scandinavian and Icelandic history. He was absorbed in the sagas, and he assisted Vigfússon in his work on the 'Corpus Poeticum Boreale,' 'Islandica Antiqua,' and Grimm Centenary Papers. He was not a voluminous author, and the value of his knowledge and judgment appeared rather in his lectures and in his talk than in his writings. But he is represented by some historical volumes, including 'Early England up to the Norman Conquest,' and an excellent 'History of England' for Middle Forms, in which he was assisted by Prof. Tout and other scholars. His services on Oxford committees of the most varied kind were justly regarded as invaluable.

His learning was discursive, and wandered over a large field ; his tastes were catholic, and above all he was interested in human nature. It struck one as singular to find in one man so many traits which are generally considered incongruous. He was the most unacademic of dons, the most unconventional of professors. His dress suggested most often the aspect of a sea captain, a suggestion which his bluff, kindly face and big frame enhanced. And this unconventionality of appearance was in harmony with the unconventional cast of his mind. He drank deep of ancient lore, and he rose from his table of books to spend a night with the humanities. His appreciations were wide and numerous, and you found them in strange and unexpected places. More particularly was he interested in French poetry, in Verhaeren, in Maeterlinck, in the poets of the younger generation—and that not only in France, but in England too. He had strong likings, and as definite distastes, and he stated his opinions with the openness which his appearance suggested. But, oddly enough, along with this frankness as of the open sea—the sea which he loved—went a shyness which seemed inconsistent with it, yet was not. He looked askance at strangers, eyed them out of the corners of his beaming kindly eyes as if they were dangerous animals of whom he must have a care. He withdrew and seated himself in the distance, and was with difficulty involved in the conversation. A man of distinguished services and holding a distinguished position, he was reluctant to take part in exchanges in which his unknown juniors and inferiors were joined. This characteristic derived, no doubt, from his Welsh blood. That was obvious in him ; it explained much that was otherwise inexplicable, and divorced him, in a sense, from the downright English.

It was that touch of Welsh blood which Mr. Meredith has, and which he has proclaimed to be the first essential of genius, that made York Powell the anomalous don he was. His opinions were as individual and as explicit as his tastes. He cared nothing for authority, or set canons, or traditional prejudices. He swept all aside, and began afresh for himself. Yet he was never dogmatic, but only content with his own solution of the problems of life. He was as tender as a child, and would weep and rejoice with his friends as a child might. To have heard his hearty laugh resounding through a room is to have appreciated the great deeps of humour in the world. He relished laughing, and he laughed at all he could. It was wise, for there comes a time when one may not laugh any longer. That time came for him, but it was long a-coming, and the path of his life towards its end was broken and sown with physical suffering. Yet he retained his sense of fun, and his feeling for life and the beautiful things of life, to the end. In a letter written two days ere he died so suddenly, he says that he is sitting in bed and admiring the cowslips which had come to him from the country and were in a bowl for him to see. He loved the aspects of nature as he loved art, and he had a very fair capability as a painter. He was fond of using pencil and brush in moments of leisure, and nothing pleased him so much as going over a gallery of pictures. He had himself a large collection of Japanese prints, and he was the born connoisseur. As a critic he was always sympathetic, possibly too much so, for his taste was cosmopolitan. But his imaginative faculties were discovered not alone in his criticism and in his literary style, but also in his own creative work. Of this he published little—a translation of 'Quatrains from Omar Khayyám' and verses in an Oxford book of verses issued by the Horace Club. But he had a very pretty way of rendering French verse into English, and he had also written some sonnets and other work of a singularly dignified character.

Romance seemed ever at odds with the academic atmosphere in which he lived. But indeed he lived in a sphere of his own, and while in the Academy was not of it. Yet he loved his university and his college. He was Fellow both of Christchurch and Oriel, and he was one of the Delegates of the Clarendon Press. No don was ever known so widely, or so affectionately esteemed, outside his university. York Powell loved to take up young men and stimulate them. No one went to him in vain for sympathy, and he was never bored by any one. Strangers who visited him might rely upon the vast and fraternal interest in his fellow-men which never failed him. Again and again has he put himself about, wasted time and trouble on some nameless beginner in whom he thought he detected promise ; in whom, even, there was no promise, nothing save the appeal to his tender heart. York Powell's name as Regius Professor of Modern History at Oxford will not die ; it will live also as that of one who was kind to others without hope or thought of return, who loved literature and helped others to love it, and who has brightened the world for many by his friendship. And I think he would have preferred that it should be remembered so. H. B. M. W.

A LETTER ATTRIBUTED TO THE POET COWPER.

Trinity College, Cambridge.

Among Cowper's letters printed by Southey ('Works,' xv. 150) is one which he certainly did not write. It is dated Cambridge, February 19th, 1784, and is addressed to Johnson, the London bookseller, who was also Cowper's publisher. Mr. Thomas Wright in his recent edition prints the letter, but speaks doubtfully of it, on the ground that there was no evidence that the poet was in Cambridge at the time it was written. The style and subject of the letter are sufficient to prove that it was not written by the poet. The writer requests Johnson to send him a copy of Albinus's 'Complete System of the Blood-Vessels,' and his 'Anatomical Tables' in sheets. Now the poet was not a book-buyer but a book borrower, as we know from many passages of his letters; but if he had been ever so much of a book-buyer, the last books he would be likely to buy would be those which Johnson was requested to send.

I have ascertained, through the kindness of Mr. Robert Bowes, that there was a Cambridge bookseller named William Cowper, who, in the year 1779, had a shop near Catherine Hall, and in 1792 was living on Market Hill. He was undoubtedly the writer of the letter in question, which is just such a letter as a country bookseller would write to his London agent, and may very well be omitted from any future edition of the poet's correspondence. It was no doubt preserved among Johnson's papers, and when his representatives sent the poet's letters to Southey this was included with them. The handwriting ought to have put Southey on his guard, but perhaps he had only copies and not the originals. William Aldis Wright.

TENNYSON AND DARLEY.

26, Great Ormond Street, W.C.

Mr. Ingram is mistaken in supposing that the introduction to my selection from Darley's poems, recently published by Messrs. Methuen & Co., was compiled from the biographical sketch prefixed to his edition of 'Sylvia.' I do not understand how he can have failed to perceive that I had access to many documents relating to Darley's life of which he knew nothing ; in particular to a large number of the poet's unpublished letters which were placed at my disposal by Miss Evelyn Darley. Apart from these the principal source of my information as to the facts of Darley's career was the memoir in Canon Livingstone's edition of Darley's shorter poems, of which he kindly allowed me to make any use I liked. It is singular that Mr. Ingram should have forgotten, or should affect to ignore, the existence of this memoir, which appeared two years before his edition of 'Sylvia' was published, since he made extensive use of it in compiling his own biographical sketch, referring to it repeatedly, and in some instances quoting it textually.

As to the story of Tennyson having offered to publish Darley's poems at his own expense, I do not know why Mr. Ingram should profess to regard it as his private property, since it is told at length in Canon Livingstone's memoir on the authority of Darley himself. However, I did not intend to cast doubt upon it. I merely pointed out, in quoting a letter of Darley's referring to Tennyson, that at the time of their friendship Tennyson's finances were at a very low ebb—he said himself in a letter now published, referring to 1846, the year of Darley's death, "at that time I had scarce anything "—and that a piece of generosity of this kind was hardly in keeping with the state of "genteel vagrancy" in which, according to Darley, Tennyson then lived. R. A. Streatfeild.

SIR H. M. STANLEY.

We regret to notice the death last Tuesday of Sir Henry Morton Stanley, the well-known traveller and explorer. Born near Denbigh in 1841, and educated in humble style, Stanley got his name (which he assumed from a merchant) and his first active experience in the United States. He enlisted in the Confederate Army, and soon after began his lengthy and adventurous career as a correspondent in more than one continent for various American papers, including the *New York Herald*. 'How I Found Livingstone' (1872) described the well-known search due to the same journal and the enterprise of the *Daily Telegraph*. On his return Stanley received the Gold Medal of the Geographical Society in 1873. He was again in Africa, on the Congo, 1874–8, publishing in the last year 'Through the Dark Continent'; a third exploration followed in 1879, which opened up much of a then unknown district, and a fourth, to relieve Emin Pasha, began in 1887. 'The Congo' (1885) and 'In Darkest Africa' (1890) are his best-known books on this period of his travels. After returning from his fourth African journey Stanley received the honorary doctorate of Oxford, Cambridge, Edinburgh, and Durham, and lectured successfully all over the world. He became M.P. for Lambeth in 1895, remaining in Parliament for five years, and was made a knight in 1899.

Stanley's services as an explorer make his fame secure ; his indomitable vigour enabled him to overcome unforeseen difficulties which would have baffled most men, and compelled them to retire discomfited. Determined to win through at all hazards, he was sometimes wanting in tact, and was reproached, with reason, for

too free a use of the rifle. Still, though brusque in his methods, he did not fail to win the appreciation of native Africans, and he was at his best when delineating native character. He was also a keen observer of the physical and economic features of the countries he traversed. Though he did not lay claim to the title of a scientific explorer, it would be difficult to point out a traveller of that description who has laid the geographical world under a greater weight of indebtedness. He circumnavigated the Victoria Nyanza, explored Tanganyika, and discovered the Semliki valley. His achievements on the Congo are liable to be underrated now that the river has become a highway of prosperous trade, but they would alone be sufficient to ensure his title to remembrance. His singular dramatic talent and excellent descriptive powers make his best books classics of their sort.

SALE.

Messrs. Sotheby, Wilkinson & Hodge sold on the 5th, 6th, and 7th inst. a portion of the library of Mr. J. W. Ford, of Enfield Old Park, amongst which were the following: Bewick's Quadrupeds, large paper, first edition, uncut, 179-, 51*l.* Blackmore's Lorna Doone, first edition, 3 vols., 1869, 19*l.* Sturt's Common Prayer, fine old English morocco, 1717, 20*l.* Bewick's Original Drawings to Æsop's Fables, &c. (20), 108*l.* Dresser's Birds of Europe, 9 vols., 1871-96, 54*l.* Goldsmith, Autograph Letter to his Uncle on his leaving Edinburgh for France, unpublished, n.d., 56*l.* Wm. Browne's Britannia's Pastorals, first edition, 1613-16, 22*l.* 10*s.* The Ibis, 38 vols., 1859-95, 48*l.* 10*s.* Lamb's Tales from Shakspeare, first edition, plates by Blake, 2 vols., 1807, 20*l.* Dubravius, New Book of Husbandry, 1599, 26*l.* 10*s.* Edwards's Botanical Register, 33 vols., 1815-37, 33*l.* Goldsmith's The Traveller, first edition, 1765, 19*l.* 15*s.*; The Deserted Village, first edition, uncut, 1770, 36*l.*; Retaliation, first edition, 1774, 26*l.*; The Haunch of Venison, first edition, 1776, 25*l.* 10*s.* Gribelin's New Book of Ornaments, 1704, 29*l.* 10*s.* Imprese Illustri di Ruscelli, King James VI. of Scotland's copy, 1566, 75*l.* Le Moyne, La Clef des Champs, imprimé à Blackefriers, 1586, 30*l.* 10*s.* Evelyn's Silva, presentation copy, 1670, 15*l.* The Grete Herbal, 1526, 40*l.* 10*s* Kit-Cat Club Portraits, 1735, 30*l.* 10*s.* Pope's The Dunciad, first edition, 1728, 49*l.* Swift's Gulliver, first edition, 2 vols., 1726, 15*l.* Merry Devil of Edmonton, 1631, 25*l.* Turberville's Book of Fauconnerie, 1575, 40*l.* Parkinson's Paradisus in Sole, 1629, 20*l.* Shaw's Staffordshire, large paper, 1798, 19*l.* 5*s.* Walpole's Drawings and Sketches of Strawberry Hill, 1788, 58*l.*

Literary Gossip.

Miss Constance E. Maud has written a work entitled 'My French Friends,' in which she reopens the vein which revealed an amusing circle of typical personalities in 'An English Girl in Paris.' The new volume will be published by Messrs. Smith, Elder & Co. on the 19th of this month.

Mr. Fisher Unwin will publish in the autumn a work by Capt. Lewis Butler on 'Wellington's Operations in the Peninsula.' The author has endeavoured to produce a book interesting to the general public, yet equipped with sufficient technical details for the military student. The campaigns are treated from the point of view of strategy rather than tactics. Comparisons are made with the episodes of more recent wars, and a considerable amount of new information is supplied. It is hoped that the book will be useful to those who have not the leisure to follow the longer narrative of Napier's great work.

It has been suggested that the more important articles of the late Dr. T. G. Law in various magazines and reviews should be collected and issued in a convenient form, and it is proposed to publish a selection of them. Should a sufficient number of subscribers be forthcoming, a volume will be published of about five hundred pages (containing a photogravure portrait), at the cost of one guinea, under the supervision of Prof. Hume Brown. The names of subscribers should be sent to Mr. John Ayling, 11, Thistle Street, Edinburgh.

We regret to hear of the death on Saturday last of Mr. Edward James Dodd, for many years partner in the firm of Warne & Co. He was born at New Buckenham, Norfolk, and was the only son of Mr. Dodd, for many years Governor of the Bethel at Norwich. He came to London at the age of seventeen, and was apprenticed to Messrs. Jarrold, of Norwich and London. Afterwards he joined the Routledge firm, Mr. Warne, one of the partners, being an old friend of his, and when Mr. Warne left in 1865 to establish a separate business, he joined him in founding the firm of Warne & Co. in Bedford Street. In 1895 Mr. Warne gave up active business in favour of his three sons, Mr. Harold, Mr. Fruing, and Mr. Norman Warne, Mr. Dodd retiring at the same time. Mr. Dodd will be long remembered for his kindly, genial disposition, which impressed all who came in contact with him. Mr. Warne died November 7th, 1901, and an obituary notice of him appeared in the *Athenæum* on the 16th of the same month.

This evening Lord Burnham will preside at the forty-first anniversary dinner of the Newspaper Press Fund. Among those present will be Mr. Arthur à Beckett, Sir Squire Bancroft, Mr. Richard Bentley, Mr. W. L. Courtney, the Earl of Haddington, Mr. Justice Kennedy, Mr. Sidney Lee, Sir George Lewis, the Hon. William Peel, M.P., and the Rev. Edgar Sheppard. The speakers will include Lord Elcho, the Earl of Hardwicke, Mr. Lawson Walton, and Mr. Anthony Hope Hawkins.

The *National Review*, beginning with the June number, will be published by the proprietor (Mr. L. J. Maxse) at his own office, 23, Ryder Street, St. James's Street, S.W., where henceforward all communications should be addressed.

Volumes V. to VIII. of Mrs. Paget Toynbee's edition of 'The Letters of Horace Walpole' are to be published this month. These volumes include 819 letters, written between November, 1760, and May, 1774, and sixteen illustrations in photogravure, four being portraits of Walpole himself.

To *Chambers's Journal* for June the Rev. R. A. Gatty contributes a second paper on 'Lord Nelson's Prize Captures—Intercepted Letters.' He retells the story of the death of Nelson, and corrects two errors which have crept into the fresco on his death, by Maclise, in the House of Lords. 'Buried History in Roman Remains' is based on recent excavations in the Forum and on the Scottish Roman Wall between Carriden on the Forth and Dumbarton on the Clyde. Capt. J. H. Baldwin has a second paper upon 'A Visit to Thibet'; and Mr. Eustace Reynolds-Ball writes on 'The Piedmont Peasant.' In 'The Prospects of British East Africa' the Uganda Railway and Lord Delamere's emigration scheme are described.

The *Geographical Journal* for May contains a curious allusion to an odd use of books. In an article on a journey from Pekin to Tsitsihar Mr. Claud Russell states that the White Tower, sometimes described as the Tomb of the Empress, but really that of a Mongol lama, is marched round unceasingly by lamas carrying each on a wooden pack upon his back a load of books. The practice, Mr. Russell thinks, is intended for a form of devotion or commemoration. There is another curious paragraph in the same number of the *Geographical Journal*, in which Col. Church shows that a recent South American treaty refers differences between the contracting powers to the arbitration of our Royal Geographical Society.

An important matter, to which allusion was recently made in our columns, is to be decided at Oxford on Tuesday at 2 p.m., when Convocation will be asked to abolish the restriction which at present prevents laymen from examining in the Honour School of Theology. It is interesting to note that the proposed reform has been initiated, not by the "outs," but by the "ins," namely, by certain leading teachers in the Faculty of Theology who are in holy orders, and as such members of the privileged class. They believe that it will promote the efficiency of the examination, and in general further the interests of theological study in the University. As it is certain that a vigorous opposition will be offered to the passing of the statute, it is to be hoped that non-resident friends of the measure will rally to support it with their presence and vote.

The following are among those who have promised to be present at the Newsvendors' Festival on June 1st: Mr. Charles Awdry, Mr. A. D. Acland, the Earl and Countess Bathurst, Sir Henry C. Burdett, Sir G. Anderson Critchett, Mr. George Grossmith, Mr. F. C. Gould, Dr. Richard Garnett, Mr. Cecil B. Harmsworth, Mrs. W. Desmond Humphreys ("Rita"), Miss Beatrice Harraden, Mr. Henry Arthur Jones, Mr. Joseph Knight, the Hon. H. L. W. Lawson, Mr. Sidney Lee, Sir John Leng, M.P., Sir Hiram S. Maxim, Col. Probyn, Mr. T. P. O'Connor, M.P., Mr. M. H. Spielmann, the Countess of Warwick, Mr. Arnold White, Dr. G. C. Williamson, Mr. A. B. Walkley, and Mr. Louis Wain.

Those interested in genealogy and literary history may be glad to know that Mr. Aleyn Lyall Reade, of Park Corner, Blundellsands, Liverpool, has ready for the press a privately printed volume on 'The Reades of Blackwood Hill.' The volume includes some details of Hickmans (who were connected by marriage with Dr. Johnson), Congletons, Fords, Andersons, with new details of Sir James Outram's early life, and many other interesting connexions, besides 1,100 descendants of William Reade. Intending subscribers should send their names to Mr. Reade.

'Provenzano the Proud' is the title given by Miss Evelyn H. Gifford to her first novel, which Messrs. Smith, Elder & Co. will publish on Monday. It is an Italian story of the time of the Sienese struggle with Florence, which culminates in the self-sacrificing humiliation of Provenzano, the unacknowledged ruler of Siena.

The Clarendon Press is about to open a Canadian branch, with headquarters at Toronto.

Messrs. Morgan, Marshal & Co. write pointing out that the sale of the MSS. to Mr. Pierpont Morgan mentioned last week was not, as we stated in January last, negotiated by Messrs. Sotheby, Wilkinson & Hodge, but arranged on behalf of the vendor direct with Mr. Morgan by Mr. Campbell Mackinnon, of their firm. Mr. T. Hodge was, however, called in by Mr. Morgan to give his expert opinion as to the genuineness of the MSS., and on his opinion they were bought.

Some fourteen or fifteen of Jókai's books have had a large sale in this country, in the authorized edition, published by Messrs. Jarrold & Sons. His most successful volume here is said to be 'The Green Book,' 'Black Diamonds' and 'The Lion of Janina' being also special favourites. The latest volume of his published in England is 'The Slaves of the Padisha.'

Mr. Effingham Wilson will publish in August 'The Dynamics of the Fiscal Question,' by Mr. V. St. Clair Mackenzie.

Mr. Francis Harvey has issued two interesting broadsides, one with text and the other with illustrations, respecting "the old Print Shop, No. 4, St. James's Street, S.W." With a little more research probably further particulars might be forthcoming. One of the illustrations is a portrait of William Pickering, "a prosperous merchant," who established himself at 4, St. James's Street, in 1740, and acquired most of the adjoining property; we presume that this Pickering was a grocer. The 'New Complete Guide' to London tradesmen, 1770, mentions "Pickering & Clarke, grocers, St. James's Street." In the 1771 edition of the same book Pickering's name disappears, and we have John Clarke in business alone, and he appears to have been here until about 1785. James Neild, the philanthropist, seems to have been the next occupant, and, as Mr. Harvey states, "made an enormous fortune here in business," but the kind of business is not stated. It was that of jeweller and goldsmith. He was established in St. James's Street in 1781, and probably earlier, and appears to have occupied No. 4 in 1792. The eccentric John Camden Neild was born here, and inherited his father's large fortune; he died in 1852, and left a pleasant legacy of half a million sterling to Queen Victoria.

We note the publication of the following Parliamentary Papers: Annual Report, Births, Deaths, Marriages, and Vaccination, Scotland (5*d.*); Return showing the Fleets of Great Britain, France, Russia, Germany, Italy, United States, and Japan (9*d.*); and Report on Technical Instruction in Germany—Special Schools for Ship Engineers ($2\frac{1}{2}d.$).

SCIENCE

New Land: Four Years in the Arctic Regions. By Otto Sverdrup. Translated by Ethel Harriet Hearn. With Illustrations and Maps. 2 vols. (Longmans & Co.)

Polar expeditions have been so numerous of late that the novelty of this class of literature has in some measure worn off. To the reader in search of amusement one book of this kind is very like another; and it must necessarily be rare for an explorer to possess the literary gifts of Kane or Kennan, of Sherard Osborn or Nansen. But the main object of these expeditions is the advancement of knowledge, and no one interested in Arctic geography or science will be disappointed with these handsome volumes. They have not the dramatic interest of the Fram's first voyage as described by Nansen; but the additions which they make to our knowledge of Arctic lands are far more imposing. Sir Clements Markham, many years ago, mentioned two points as of supreme importance in deciding upon the objective of an English expedition—the certainty of exploring a previously unknown area, and the prospect of obtaining the most valuable results in various branches of science. The Fram's second voyage has amply fulfilled both these conditions, but especially the first. Capt. Sverdrup claims to have explored an area of approximately 100,000 square miles; and if the fiords be included, the extent of new coast line surveyed is far in excess of the best record hitherto achieved by a single ship. That he was able to make such large discoveries may be partly ascribed to a fortunate accident. Messrs. Ringnes and Axel Heiberg, the merchants who generously defrayed the cost of the expedition, left him a free hand as to the direction which he was to take. It was understood, however, that after passing Smith Sound and the well-known channels beyond it he was to endeavour to reach the northern point of Greenland, and explore the unknown parts of its eastern coast. But in the first two summers of 1898 and 1899 the ice was found too closely packed in Smith Sound to admit of further advance; and the Fram was thus checked more than two hundred miles to the south of the Alert's winter quarters in 1875. At the time the Norwegians thought this check a misfortune; but the cause of discovery has gained by it immeasurably. Peary's expedition in the Windward set out in the same year as the Fram; and as his objective was the same as Sverdrup's, there would have been much waste of power if both expeditions had attacked the Greenland problem.

The Fram's first winter was passed in Rice Strait, near the entrance of what has hitherto been known as Hayes Sound; the spring sledging proved, however, that it is not a sound but a gulf, which branches into three long fiords running west and south-west. The interior of Ellesmere Land was also explored; and one of the fiords on the western side was seen, but not surveyed till three years later. In June, 1899, the party had the great misfortune to lose their doctor, apparently from heart disease, on a sledging trip; and it is another mark of the good luck which has always attended the Fram that this calamity did not have more serious consequences in the next three years. Another death occurred before the winter set in; but the hardy crew, in spite of various accidents and ailments, which were treated in most empirical fashion, suffered no further loss. When the Fram was set free in July, 1899, and found her progress to the north hopelessly barred, the explorers "with heavy hearts" turned south-westward to Jones Sound. This passage is one of the two great portals leading westward from Baffin's Bay; and its mouth was discovered by that navigator in 1616. Although it has often been entered by whalers, three only of the many ships sent out in search of Franklin passed into it from the east; and the portion of it lying between 85° and 90° W. long. had not been explored. Sir E. Belcher had penetrated to its western outlet in 1853 from Wellington Channel, which leads southwards to Barrow Strait; but, except for a short distance north of 82°, explored by Aldrich in 1876, and a fiord discovered by Lockwood in 1883, the western coast of the great mass of land between lat. 77° and 83°, lying west of Smith Sound—named in its different parts Ellesmere, Grinnell, and Grant Lands—was entirely unknown.

How completely the veil has been lifted from this mysterious region is well shown in the admirable map which accompanies these volumes. It is a pity, however, that Capt. Sverdrup has not included a map to illustrate this area so far as it was known before his voyage, as he has done in the case of Hayes Sound. Nothing could have brought out more clearly the extent of his services to geography; but as he has renamed several capes in Jones Sound that had already been named by English expeditions, we may presume that, starting with another object in view, he had not the best English maps of this region. He has corrected some errors in these, the most serious being the north-westerly trend of Ellesmere Land west of long. 85°, which made the outlet of the sound in that direction a broad, instead of a very narrow channel. This passage, from the perils attending it, was expressively termed by the Norsemen "Hell Gate." Sverdrup could not find the peak in Jones Sound named after Sir R. Inglis by Inglefield in 1853, but the peak which he calls "Baadsfjordnuten" exactly answers to the description, although he places it more to the west. Several islands named by Belcher in Sverdrup's "Norsk Bay" were proved to be non-existent; for the constant haze, of which the former speaks, produces in the Arctic atmosphere the most astonishing illusions. We give an amusing instance from Sverdrup's last sledge-journey:—

"Just before we stopped for the day I became aware of something white away by a sandy hollow a hundred yards off. I pulled up, had a good look at the animal, and soon came to the conclusion that it must be a very large bear. I was not slow to overturn the load and tell Schei. We at once agreed that he should shoot it..... One's shooting experiences of various kinds may at times seem absolutely incredible to others, and hence the doubtful reputation such narratives have acquired. It happens less often that one experiences things which one has the greatest difficulty in believing oneself. But listen to this. With the utmost caution, with his gun ready and his eye fixed inexorably on the bear, Schei advanced to the spot. Meanwhile the bear sat wagging its head, but keeping a good look-out, it appeared, for when Schei had come some twenty steps nearer, it rose and flew away!.....I stood gazing after the bear with my mouth open, as it soared away, with long proud strokes, over our heads. It did not seem either as if it was the first time it had taken to flight; it flew as well as any bird, which after all is not remarkable, for it was a glaucous gull."

The Fram passed the winter of 1899–1900 in Havne Fjord, an inlet on the north coast of Jones Sound, and the two following winters in Gaase Fjord, about eighty miles further west. It was by the sledge parties from these two points in three successive springs that the chief discoveries were made. In 1900 Sverdrup and Fosheim explored the western coast of a new land stretching due north as far as 81° N. lat., and in the following year they discovered Heureka Sound—180 miles in length—which separates this land, now called Axel Heiberg Land, from Ellesmere Land on the east. In the same year Isachsen discovered two large islands in the west, which were named Amund Ringnes and Ellef Ringnes Lands, from the other two promoters of the expedition. These great sledge journeys involved long and anxious preparation, including the establishment of a depôt called Björneborg, near the southern end of Hell Gate, which had to be protected from bears by a single watchman. The experiences of Bay, the zoologist, in this solitary position form one of the brightest chapters in the book.

Perhaps the most remarkable thing about these new lands is the abundance of animal life, for they lie 700 miles north of the dreary region where the companions of Franklin perished of starvation. To their fresh meat, indeed—even more than to the excellence of their own provisions—the explorers owed their good health during their long detention. Bears, seals, and walruses were numerous; reindeer were less plentiful, except in the west; but in some parts the Arctic hares swarmed to such an extent under the very noses of the dogs that shooting was useless, and they had to be driven away! The musk ox—called by Sverdrup the Polar ox—was found in "herd upon herd"; and there can be little doubt that these islands are the Eskimo "Umingmuk" (Land of the Musk Ox), of which the natives told Dr. Kane fifty years ago. Sverdrup thus describes the extraordinary strategic dispositions of these animals when attacked by the dogs:—

"The oxen had formed a square. They stood at regular intervals one from another, with their hindquarters together, and their heads outwards. Then in turn, and with lightning speed, each one made an advance in the shape of a circular movement from left to right. At the same moment that an ox regained his place, his neighbour on the right sped out on a similar attack, and thus they went on uninterruptedly with almost military precision.....The size of the attacking circle seems always to be determined by the distance of the enemy and the nature of the ground. As a rule, the animals advance ten or twelve yards from the square, and once I saw them make attacks to a distance of a hundred yards. The remaining oxen always cover the gap in the square, but immediately make room for their comrade when he returns from his round.....Like old combatants, they seem thoroughly to enjoy defending themselves, and appreciate the sporting element in it. I have seen herds of as many as thirty form a square, with the calves and heifers in the middle, and the bulls and cows standing in line of defence at distances as equal as the points in the face of a compass. When the defence forces of the line were no longer available, the reserve was mobilized, right down to two-year-old heifers..... When once the animals had formed into square, they remained at their posts until the attack was repulsed, or the entire square fallen. I have myself seen the last-standing ox make his sortie and then return to his fallen comrades."

Sverdrup thinks that the oxen "would make short work of a polar bear," and supposes that this mode of defence was at first adopted against large packs of wolves. It may have proved entirely successful, for wolves, though not rare, were never seen in packs, except once when twelve attacked the sledge-dogs at night. The traces of old Eskimo dwellings were frequent, but not one was of recent date. No doubt this is the reason why the country is now a hunter's paradise; and perhaps, as Spitzbergen is now invaded by tourists, Ellesmere Land may become the resort of sportsmen, whose success, however, will tend to defeat itself. It is a region which is easier to approach than to leave, as the Norsemen found to their cost. The party had hoped to return in 1901, but the ice held the Fram fast, and the delay of another year enabled her captain to put the finishing touch to his explorations. In the spring of 1902 he reached his northernmost point in lat. 81° 40′ at Land's Lokk—an island off the coast of Grant Land, about sixty miles south-west of the extreme point reached by sledges from the Alert in 1876. In his absence three of the crew made a ten days' journey to the south down Wellington Channel to Beechey Island to see if the twelve-ton sloop Mary, left behind by Sir John Ross in 1851, was capable of carrying the party back to Greenland in case the Fram had to be abandoned; it was found, however, to have been plundered and dismantled. Fortunately the Fram escaped from her prison early in August, and arrived in Norway in September, having only twice communicated with ships (those of Peary) in more than four years.

The ordinary reader will probably think these volumes too long, and it must be confessed that no skill could conceal the inevitable sameness of the hunting incidents, and of the descriptions of barren lands. Yet it is a record of many perils bravely met and overcome, although the writer seems to make light of them; and there is a naïve frankness about his narrative which gives it a charm all its own. The geographer, we think, will complain less of its length than of a certain want of proportion between the parts. The chief instance of this occurs in the account of the spring sledging in 1901. The captain's expedition to the north, which was the longer by only a week, occupies 135 pages, while that which he dispatched under Isachsen to the west, and which discovered much new land, is disposed of in four pages. This disproportion appears to be due to no fault of Sverdrup, whose own journey was rich in discovery, but to the modesty or literary incapacity of his comrade. Yet Englishmen especially will regret it, for these western lands lie north of the most easterly islands mapped by the Franklin Search Expeditions in 1852 and 1853, where our officers suspected the existence of more land. Indeed, one island seen by Isachsen, which he renamed King Christian Land, is probably the northern coast of that named Finlay Land by Richards in 1853. In his lecture to the Geographical Society, Capt. Sverdrup expressed the belief that he had reached the boundary of the archipelago; but he was speaking rather of the northern region, which came under his own observation, and the remark does not occur in these volumes. The western party say nothing of the weather or of the character of the ice at their furthest point in 106° W. long., and it would have been specially interesting to know whether the pack at this point was of the mountainous kind—so characteristic of a land-locked sea—which surrounds Prince Patrick Island and Banks Land further west. The projected Canadian expedition, which is to make for the Pole through Behring Strait, should be able, if moderately successful, to settle the question of the westerly extension of the islands.

The latter of these volumes contains useful appendixes on the scientific results of the voyage, and both are well illustrated from photographs, though these are distributed in rather random fashion. The translator has done her work very well on the whole; but one or two sentences are unintelligible, and there are several which need revision.

SOCIETIES.

BRITISH ACADEMY.—*April* 27.—Lord Reay, President, in the chair.—Prof. I. Gollancz, Secretary of the Academy, read a paper on 'Shakespeariana, 1598-1602.' The paper put forward the theory explanatory of Shakspeare's use of the name Polonius for the "Counsellor" of the King of Denmark, in place of Corambis or Corambus, found in the First Quarto, evidently the name of the character in the old play, which belonged to about 1587. Corambus, discarded by Shakspeare in 'Hamlet,' was used by him as a passing name in 'All 's Well.' The name was probably invented by the old dramatist from the Latin phrase *crambe repetita*, adopted into English in the sixteenth century as "crambe," and used as a synonym for unpleasant and tedious iteration. Corambis was, as it were, a variant for "Old Crambo"; the character was probably easily suggestive of being a caricature of Burleigh; the aged statesman died in 1598, and his son, Robert Cecil, was one of the foremost men of the State. Shakspeare, working at the old play after that date, was anxious to make it clear that his counsellor was not a stage picture of the great English statesman, so he called the character by a new name—Polonius. It was contrary to all historical facts that the counsellor of the King of Denmark should bear a name which could only mean the Polonian, or the Pole; had it been Sweden, it would have been more in accordance with actual contemporary events. The young King of Poland, who was also King of Sweden, was at war with his usurping uncle, who had unlawfully seized the crown of Sweden. England was deeply interested in the struggle. Shakspeare created the name Polonius with special reference to the ideal "counsellor" as depicted in a work famous throughout Europe, 'De Optimo Senatore' (Venice, 1568), written by Laurentius Grimalius Goslicius, perhaps the greatest Polish statesman of the time. Of this work a translation was published in 1598. Illustrative passages from 'The Counsellor' were quoted, suggestive not only of Polonius, but also of some of Hamlet's most famous utterances. The history of the book in English was dealt with, and its use by Shakspeare. The paper next considered the character of Malvolio and its bearing on the date of the play; the name Malvolio was probably a punning on the name Willoughby. Ambrose Willoughby, a member of the family of Lord Willoughby of Parham, was Queen Elizabeth's Chief Server, one of the most important offices of the Household. A scandalous quarrel took place between him and the Earl of Southampton in January, 1598, as may be seen from the 'Sidney Papers,' where there is record of some unkindness "between 3000 [=Southampton] and his Mistress, occasioned by some report of Mr. Ambrose Willoughby." The play was probably written for Christmas, 1598, or rather Twelfth Night, 1599. Willoughby was probably well hit off, and easily identified, as, *e.g.*: "My masters, are you mad? Or what are you? Have you no wit, manners, nor honesty, but to gabble like tinkers at this time of night? Do you make an alehouse of my lady's house, that ye squeak out your cosiers' catches without any mitigation or remorse of voice? Is there no respect of place, persons, nor time in you?" Finally, the paper dealt with the contem-

porary Shakspeare critic Judicio, who figures in the 'Return from Parnassus,' and he was identified with Henry Chettle, Shakspeare's first panegyrist, about whom information had long been sought.

Geological.—*April* 27.—Dr. J. E. Marr, President, in the chair.—The following communications were read: 'On a New Species of Eoscorpius from the Upper Carboniferous Rocks of Lancashire,' by Messrs. Walter Baldwin and W. H. Sutcliffe,—and 'The Genesis of the Gold-Deposits of Barkerville, British Columbia, and the Vicinity,' by Mr. Austin J. R. Atkin.

Society of Antiquaries.—*April* 28.—Lord Avebury, President, in the chair.—The President announced that he had appointed Sir John Evans, Mr. W. Gowland, Sir Edward Thompson, and Sir Henry Howorth to be Vice-Presidents of the Society.—Mr. A. G. Hill read a paper on 'Some Post-Visigothic Churches in Spain,' with special reference to four remarkable churches (probably the only extant examples in Spain), which illustrate the architectural period between the seventh-century Visigothic and the twelfth-century Romanesque. Two specimens only of the former were known to the author, who had travelled much in the Peninsula. Three of the four described may be called Latino-Byzantine, and all belong to the middle of the ninth century, viz., S. Maria Naranco and S. Miguel de Lino, near Oviedo; and S. Cristina de Lena, in the same district. The first may quite possibly be of secular origin, and be part of the palace of Ramiro I., King of Asturias; but documentary evidence proves that it has been used as a church since 905. These three are the work of the architect Tioda. The second two are distinguished by very small dimensions, cruciform symmetrical plan and a western gallery (or gynæconitis ?), round barrel vaulting, and a remarkable arcaded screen dividing the presbytery from the nave. There are *ajimez*, or small traceried windows, in some cases, but light is usually admitted through plain square openings. The sculptured capitals have strong Byzantine feeling. The fourth church described was the unique Moorish example of Santiago de Peñalva, a perfect building of the tenth century, situated in the romantic and lovely mountains of the Vierzo, and associated with the names of San Fructuoso and San Gennadio, and the early Asturian monasteries. There are apses at each end, a *coro* and *cimborio* divided by horseshoe arches. The jamb shafts of arches and doorways are of marble. The author gave much historical information regarding these remarkable and little-known churches, principally from the documents cited by old Florez in 'España Sagrada,' and from other Spanish writers, and illustrated the paper by lantern views of the buildings and scale-plans, together with other views showing the beautiful scenery of the Vierzo, which he had traversed, in Spanish style, on donkeyback.—Mr. Somers Clarke communicated a report, as Local Secretary for Egypt, with reference to the discovery of the tomb of Queen Hatshepsu, the excavations of the temple of Mentuhetep, the preservation of tombs by Mr. W. Mond, the effect of the inundation on the island of Philæ, the repairs at Karnak and elsewhere, and the new museums at Cairo.

May 5.—Lord Avebury, President, in the chair.—Mr. W. Heward Bell was admitted Fellow.—Mr. J. G. Waller read a paper on the hauberk of chain mail and its conventional representations, in which he criticized Sir Samuel Meyrick's article in *Archæologia*, wherein he subdivided the hauberk into several modes of manufacture. Mr. Waller declared that these were entirely hypothetical, arising from a misconception of conventions, and that the terms given by Sir Samuel should be set aside, as representations referred to meant the same thing. He also specially entered into the subject of banded mail, pointing out the various theories on the subject entertained at home and abroad, which he criticized and condemned, exhibiting a hauberk which he thought showed a simple solution. Various illustrations from brasses and drawings were exhibited as well as samples of mail. The brass of Sir William Molyneux, the great hero of Flodden Field, Mr. Waller considered showed him as he appeared in that memorable encounter, as it represents him in a coif and hauberk of mail, besides the ordinary plate covering of the time, hastily assumed, on account of the sudden invasion of the Scots, from his ancestors' armoury. It may be noted that of the two banners he is said to have taken by his own hands, one was that of the Earl of Huntly, the only Scottish chieftain who had any temporary success in that engagement.—The Rev. C. H. Evelyn White read a note on some antique table and other cloths of damask linen, pictorially inscribed, two examples of which he also exhibited. Other examples, all apparently of the eighteenth century, were exhibited by Messrs. H. T. Lyon, C. H. Read, and W. Money, and the Rev. R. Duke. After referring to the progress of the art connected with figured fabrics of woven material, especially that of damascening linen, and the various uses of napery, the period of its introduction into Europe, &c., Mr. White proceeded to comment upon the various exhibits. The exigencies of the loom frequently result in an abrupt termination of the design, subjects being often reduplicated, the members of a body becoming detached, inscriptions and objects appearing in reversed order, &c. The singular variation in cloths having views of London is a little remarkable.

Linnean.—*May* 5.—Prof. S. H. Vines, President, in the chair.—Mr. P. F. Fyson was admitted.—Prof. E. L. Bouvier, of Paris, Dr. C. Chun, of Leipsic, and Dr. Hugo de Vries, of Amsterdam, were elected Foreign Members.—Mr. J. L. Bonhote read a paper on 'Colour and Coloration in Mammals and Birds,' illustrating his remarks with a large series of specimens from his own collection and the Tring and the Cambridge Museums.—In the discussion which followed Mr. Howard Saunders, Mr. W. P. Pycraft, and Dr. Smith Woodward took part.—Dr. Ridewood read a paper on 'The Cranial Osteology of the Fishes of the Families Mormyridæ, Notopteridæ, and Hyodontidæ,' in which complete descriptions were given of the skulls of *Mormyrops deliciosus*, *Petrocephalus bane*, *Notopterus kapirat*, and *Hyodon alosoides*, together with less complete accounts of those of Marcusenius, Gnathostomus, Hyperopisus, Mormyrus, and Gymnarchus.

Zoological.—*May* 3.—Mr. G. A. Boulenger, V.P., in the chair.—The Secretary exhibited, on behalf of Dr. Graham Renshaw, an outline sketch of a young African elephant, mounted in the museum of the Jardin des Plantes, Paris, which showed an unusual development of hairs on its body; and a photograph of the quagga, taken by Mr. F. Haes from the last female specimen that had lived in the Society's gardens.—Mr. F. E. Beddard exhibited a head of a changeable troupial (*Quiscalus versicolor*) which had died in the gardens, and the brain of which, on examination, was found to be infested by nematoid worms.—Mr. R. H. Burne exhibited and made remarks on the female reproductive organs of some marsupials. Mr. Burne also exhibited photographs of the leathery turtle.—Mr. Oldfield Thomas read a paper on 'The Osteology and Systematic Position of the Rare Malagasy Bat *Myzopoda aurita*.'—Mr. Beddard read the third of a series of papers on the anatomy of the Lacertilia, which dealt with points in the vascular system of Chamæleon and other lizards.—A communication was read from Mr. A. D. Imms, containing notes on the gill-rakers of the ganoid fish Polyodon.—Dr. W. G. Ridewood read a paper on 'The Cranial Osteology of the Fishes of the Families Elopidæ and Albulidæ, with Remarks on the Morphology of the Skull in the Lower Teleostean Fishes Generally.'

Philological.—*May* 6.—*Annual Meeting.*—Prof. Littledale in the chair.—The following were elected officers for the ensuing year:—*President*, Prof. Napier; *Vice-Presidents*, Drs. W. Stokes, H. Sweet, and J. A. H. Murray, the Rev. A. H. Sayce, Prof. W. W. Skeat, and Dr. H. Bradley; *Members of Council*, Messrs. E. L. Brandreth, W. A. Craigie, and F. T. Elworthy, Dr. Talfourd Ely, Mr. D. Ferguson, Profs. G. Foster, I. Gollancz, W. P. Ker, Lawrence, Littledale, and Morfill, Messrs. G. Neilson and H. A. Nesbitt, Dr. Oelsner, Profs. J. P. Postage, W. Ridgeway, and W. Rippmann, Mr. W. H. Stevenson, and Profs. J. Strachan and E. B. Tylor; *Treasurer*, B. Dawson; *Hon. Secretary*, Dr. F. J. Furnivall.—Prof. Skeat read a paper on new English etymologies, of which the following are some examples. To *baste* meat is from O.F. *bastir*, to build; the sense of basting meat is given by Du Wez (1530). Marlowe's *centronel*, a sentinel, is from O.F. *sentron*, a path; from Lat. *sēmita*. *Emerald* is traced back by Uhlenbek, following Pott, to Skt. *marakatam*, an emerald; from the Heb. *bāreqet*, the same. *Overweening* should be *overweaning*, from the verb *to overwean* (so spelt by Milton); and is not from *ween*, to suppose, but from *wean*, to accustom; see A.-S. *oferwenian* in Toller and in Sweet's 'O.E. Texts,' and *forwean* in 'N.E.D.' *Rack*, to refine wine, has lost initial *d* (like *rankle*); from Prov. *draco*, *dracho*, also *raco*, husks of grapes. *Roan* meant "spotted," from L. *rota*, a spot on a horse; cf. Ital. *rotado*, Span. *rodado*, F. *roué*, dappled. *Serval*, a tiger-cat, F. *serval*, is from Port. *cerval* or *lobo cerval*, a lynx; from its hunting stags. *Sirrah* is not French, but Provençal; the Prov. *sira* is a Prov. pronunciation of F. *sire*, and was a term used in contempt of the French nobles. *Slade*, a sloping glen, is connected with *sled* and *sledge*, but not with *slide*. *Slattern* is related to *slut* by gradation. *Sterling* is really derived from M.E. *Esterling*, an Easterling, which is a very old word, and an E. modification of *Osterling*, an Old Saxon form of the eighth century.

Society of Arts.—*May* 9.—Mr. H. H. Cunynghame in the chair.—Prof. Langton Douglas delivered the third and concluding lecture of his course of Cantor Lectures on 'The Majolica and Glazed Earthenware of Tuscany.'

May 10.—Mr. H. H. Cunynghame in the chair.—A paper on 'Crystalline Glazes and their Application to the Decoration of Pottery' was read before the Applied Art Section by Mr. W. Burton.—A discussion followed.

May 11.—Sir William Abney in the chair.—A paper on 'Early Painting in Miniature' was read by Mr. R. R. Holmes. The paper was fully illustrated by coloured lantern-slides of miniatures prepared by the process of three-colour photography.

Society of Biblical Archæology.—*May* 11.—Mr. Pilcher read a paper on 'The Origin of the Alphabet.' He said that it has usually been assumed that the alphabet had a pictorial origin; *aleph* being derived from the picture of an ox, *beth* from that of a house, and so on. But against this theory it may be urged that the older forms of the letters bear little or no resemblance to the objects denoted by their names; while several of the names have no intelligible meaning. An alternative view is that the alphabetic characters were geometric signs, and, as a matter of fact, the older an inscription the more geometric is the appearance of the letters. In the earliest Greek and Phœnician inscriptions, *tau*, *zain*, and *samech* figure as a vertical stroke crossed respectively by one, two, and three bars. Twelve other characters resolve themselves into similar morphological triads. *Cheth*, *teth*, *yod*, and *tsade* are obviously derivatives of *he*, *tau*, *vau*, and *shin*; and the remaining three characters may be accounted for on similar principles. Thus the whole of the twenty-two letters of the Semitic alphabet must have been deliberately invented as a reasoned-out scheme of connected geometric forms. The order of the Semitic alphabet was arrived at by two or three very natural stages. It would at first consist of groups, or triads, of letters of related forms; but by attempts at phonetic grouping, and by the addition of differentiated characters, it finally assumed its well-known order, which passed on, with slight changes, to the Greek and Latin alphabets.

Aristotelian.—*May* 2.—Mr. S. H. Hodgson, V.P., in the chair.—Mr. F. Tavani was elected a Member.—Mr. G. E. Moore read a paper on 'Kant's Idealism.' One main peculiarity of Kant's Idealism—the peculiarity to which he refers by calling it Transcendental Idealism—is the theory that it is owing to the constitution of our minds that everything presented to them is arranged in certain "forms." His argument in favour of this theory is that it alone will "explain the possibility of synthetic propositions *a priori*." By this he does not merely mean that it explains why we believe them, but also and chiefly that their truth would follow from its truth. But their truth does not follow from it, since, (1) the theory itself being a synthetic universal proposition, there is one such proposition (namely itself) which does not follow from it; and (2) it would only follow either (*a*) that the number of every pair of *presented* groups of 2 was 4 *at the moment of presentation*, not that the number of *every* such pair was 4, or (*b*) that we should always believe the number to be 4, not that it ever was so. Kant therefore gives no valid reason for his Transcendental Idealism. He himself maintains that his Idealism also differs from Berkeley's by admitting that matter exists. But the proposition, by admitting which he does differ from Berkeley, is not that matter exists; it is only that certain of our sensations are always arranged in the transcendental "forms"—a proposition which Kant falsely identifies with the proposition that matter exists, just as Berkeley had falsely identified therewith the proposition that certain sensations exist. Both alike fail to see what we really do mean by "matter exists," and both alike deny *this* proposition.—The paper was followed by a discussion.

MEETINGS NEXT WEEK.

Mon.	Geographical, 3.—Annual Meeting: President's Address
—	Sociological, 5.—'Eugenics: its Definition, Scope, and Aims,' Dr. F. Galton.
—	Surveyors' Institution, 8.
Tues.	Royal Institution, 5.—'Meteorites,' Lecture III., Mr. L. Fletcher.
—	Society of Arts, 8.—'Pewter and the Revival of its Use,' Mr. Lasenby Liberty.
—	Zoological, 8½.—'Some Nudibranchs from East Africa and Zanzibar,' Part V., Sir C. Eliot; 'Description of a New Tree-Frog of the Genus Hyla, from British Guiana, carrying Eggs on the Back,' Mr. G. A. Boulenger; 'Notes upon the Anatomy of certain Boidæ,' Mr. F. E. Beddard.
Wed.	Meteorological, 4½.—Discussion on 'The Variation of the Population of India compared with the Variation of Rainfall, 1890–1901.' Papers on 'Some of the Causes of Rain,' Hon. F. A. Rollo Russell; 'Rainfall at the Royal Observatory, Greenwich, 1815–1903,' Mr. W. C. Nash.

Wed. Chemical, 5½.—'Action of Nitrosyl Chloride on Pinene,' Mr. W. A. Tilden; 'The Electrolytic Estimation of Minute Quantities of Arsenic,' Messrs. H. J. S. Sand and J. E. Hackford; and three other Papers.
— British Archæological Association, 8.—'Can Votive Offerings be Treasure Trove?' Mr. C. H. Compton; 'Durham and the Rights of Sanctuary,' Mr. R. H. Forster.
— Folk-lore, 8.—'The Folk-lore of the Basutos,' Mrs. Cartwright.
— Microscopical, 8.—Exhibition of Flower Seeds under Microscopes, by Mr. C. Beck; 'Note on Grayson's Rulings,' by Mr. E. M. Nelson.
Thurs. Royal, 4½.
— Historical, 5.—'The Inquisitions of Depopulation, 1605,' Dr. E. F. Gay.
— Royal Institution, 5.—'Great Britain and Europe, 1763-93,' Lecture III., Mr. A. Hassall.
— Institution of Electrical Engineers, 8.—Discussion on 'The Steam Turbine as applied to Electrical Engineering.'
— Society of Antiquaries, 8½.—'The Obituary Roll of John Islip,' Abbot of Westminster, 1500-32, with Notes on other English Obituary Rolls,' Mr. W. H. St. John Hope.
Fri. Royal Institution, 9.—'The Radiation and Emanation of Radium,' Prof. E. Rutherford.
Sat. Royal Institution, 3.—'Sonata Style and the Sonata Forms,' Lecture III., Mr. D. F. Tovey.

Science Gossip.

The death, in his seventy-second year, is announced from Leipsic of the distinguished anatomist Wilhelm His, the author of 'Untersuchungen über die erste Anlage des Wirbeltierleibs,' 'Unsere Körperform und das physiologische Problem ihrer Entstehung,' and 'Die anatomische Nomenklatur,' a work containing the scientific nomenclature adopted by the Anatomical Society.

The Council of the Geological Society have this year awarded the Daniel Pidgeon Fund to Mr. Linsdall Richardson.

Rear-Admiral Chester, U.S.N., Superintendent of the Naval Observatory, Washington, communicates to No. 559 of the *Astronomical Journal* the results of a series of observations of all the eight satellites of Saturn, obtained near the opposition of the planet last year by Mr. C. W. Frederick with the 26-inch equatorial of that observatory.

M. Deslandres publishes in No. 17, tome cxxxviii., of the *Comptes Rendus* of the Académie des Sciences a determination of the actual paths of nine of the Leonid meteors (besides a few from another radiant) observed simultaneously on the mornings of November 14th and 15th last at Chevreuse, a few miles to the south-west of Versailles, and Authon-la-Plaine, near Auneau, in the Department of Eure-et-Loir. The exact distance between these two stations is 28·7 kilometres, or about eighteen miles; one path measured was thirty miles in length, the meteor having moved in the interval from the height of eighty-six to that of sixty-nine miles. The mean height of the appearances is 103·6 kilometres, or 64·3 miles; of the disappearances, 75·8 kilometres, or 47·1 miles; and of the trajectory, 35·2 kilometres, or about 22 miles.

In the current number of the *Bulletin de la Société Astronomique de France* it is stated that M. Lucien Rudaux, of Donville, in the Department of Manche, narrowly missed being the first discoverer of comet *a*, 1904. Having taken a photograph of part of the constellation Hercules on the evening of the 16th ult., he noticed, on developing the plate, a slight nebulosity between the star 52 Herculis and the cluster M 92. Before he could compare its place with the stars again, the sky had become cloudy, and was so again on the following evenings. If we allow for the difference of longitude, the time of the photograph (about $10^h\ 30^m$, Paris time) was about four hours before that of the actual discovery by Mr. Brooks at Geneva, N.Y. The Astronomer Royal communicates to No. 3945 of the *Astronomische Nachrichten* three accurate places of the comet obtained from photographs taken with the astrographic equatorial and the 30-inch reflector of the Thompson equatorial at the Royal Observatory, Greenwich, on the nights of the 17th, 18th, and 19th ult. The comet is now only about half as bright as it was at the time of discovery.

FINE ARTS

THE EXHIBITION OF FRENCH PRIMITIVES.

II.

In our first article we omitted to mention one of the most remarkable exhibits in the Pavilion de Marsan, a silver-gilt figure of a king in such high relief as to be almost in the round. This does not belong, properly, to the period illustrated by the exhibition, but it takes us back to the greatest period of French sculpture, the thirteenth century; and no one will complain of the opportunity of seeing so splendid a work. It was discovered walled up in a house at Bourges, and was either marvellously protected from injury in this way, or it has been, as we suspect, very carefully restored. It is a piece of singular beauty, and expresses perfectly that saintly gaiety and courtliness which inform so much of the work of the period, and which may almost pass for a direct rendering in artistic form of the temper of St. Louis himself. No other work in the exhibition has quite this purity and simplicity of feeling, for the fourteenth century was occupied in learning, by bitter disillusionment, the limitations of thirteenth-century ideals. The portrait of *Jean le Bon*, by Girard d'Orléans (No. 1), gives an idea of the changed attitude; and here already is a hint of that new note of particular and individualized realism which distinguished the next fertile impulse in art—the impulse which created the art of the fifteenth century throughout Europe. The portrait is of interest, because it presents a work of certain date and provenance, and affords a type of the technical methods employed by French painters at the time. It is painted in tempera on a gold ground over gesso, the panel being covered by a fine linen before the gesso is applied. The gold shows traces of elaborate tooled and stamped patterns. The same technique is still more finely seen in the beautiful and touching *Pietà* from the Musée de Troyes (14), ascribed, we think wrongly, to Jean Malouel. In this the stamping of the gold ground is a marvel of taste and technical skill such as in Italy is scarcely to be found, even among the Sienese. In this and in the delicacy of the embroidered fringes of the robes, we are reminded of the Wilton House diptych—in which we note, too, a similar technique. Nevertheless, neither this nor any of the works shown in Paris are by the same hand, nor do any of them quite come up to the level of that unique painting. It remains, we fear, as difficult as ever to place that work, but considerations of technique would point to the Parisian School of the time. André Beauneveu, to whom it has been ascribed, shows himself in the Latin Psalter of the Duc de Berri (No. 67, Bibl. Nationale) too slight and superficial a designer—too fluent and empty in his forms—for such a masterpiece. In point of drawing, in vivacity and brilliance of touch, the nearest approach to this was, we thought, the little diptych from the Museo Nazionale at Florence, which again has very close analogies with the tapestries of Jacques Bandol, of Bruges. Of these, surely the most marvellous tapestries in the world, the Cathedral at Angers has lent a few pieces. They are perfect alike in design, colour, and workmanship, and as they were executed in Paris at a time when the Flemish looms had not been set up, they help to prove—what indeed is to us the general result of this exhibition—that in the latter half of the fourteenth century Paris was the great artistic centre of Northern Europe. The artists, it is true, were more often than not from the Flemish border—Jacques Bandol himself, Beauneveu, and the Limbourgs—but the home of the tradition was Paris and the tradition essentially French.

With the separation of the domain of Burgundy and its rapid growth to independent power and wealth there arose another centre of patronage at Dijon, which likewise was supplied from the north; Sluter, Jean Malouel, and Broederlam were none of them French by birth, but working in a new centre in which French ideas predominated, they developed a distinct style which one may recognize as Burgundian. It is marked off from the Parisian by its greater robustness, its broader and coarser humanity, its lack of elegance and *finesse*. Malouel's great picture of the *Martyrdom of St. Denis* is lent by the Louvre, and shows already the burly, humorous, and vividly dramatic sense and the forcible ugliness which distinguish Sluter's sculpture, and which are to be found most strikingly later in the fresco of the 'Raising of Lazarus' at Beaune Cathedral.

The later variant of Malouel's great composition by Henri Bellechose is also exhibited, but it is a very inferior work, in which Malouel's splendid characterization is almost degraded into brutality. Is the great *Annunciation* (37) from the Church of the Madeleine at Aix to be ascribed to the same Burgundian School some fifty years later? We think M. Bouchot is right in doing so. The painting reminds us at first more of Hubert van Eyck than any one. The action of the angel, with spreading robes, is not unlike that of the angel in Sir Frederick Cook's picture of the 'Three Maries.' Again, the marvellous realism of the wings, treated at once with microscopic detail and consummate breadth, is such as we can scarcely match elsewhere except in Hubert's painting. But it is none the less not by Van Eyck, nor is it a purely Flemish work — the heraldry in the stained-glass windows is recognized as French; the architecture, though somewhat mixed and fantastic in character, is mainly French or Burgundian; while the more vivacious gestures, the subtle and brilliant drawing of the hands, all point to some artist of French education. It is one of the surprises of this exhibition to find so great a work as this thus entirely isolated and without known relationship. We believe, however, that it is by some unknown pupil of Broederlam who developed parallel to the Van Eycks. When, if ever, his name becomes known, he will be counted as one of the great masters of the Middle Ages.

Passing to the next room, we come to the wall devoted to Fouquet. Of his indubitable works there are four: the splendid portrait of Charles VII., much less damaged, we think, than is usually supposed, and still magnificent in colour beneath its coat of dirty varnish and modern glazes; the *Juvenal des Ursins*, which is fortunately intact, though somewhat dirty; and the two pictures, supposed to have formed a diptych, of Étienne Chevalier and St. Stephen kneeling before Agnes Sorel as the Virgin. In spite of the apparently convincing evidence, it is hard to believe that any artist, much less Fouquet, ever intended these two entirely disparate pictures to form a single composition. In the miniature at Chantilly, where the same patron is introduced by the Saint to the Virgin, a totally different arrangement is employed, and one which produces a harmonious balance. The Berlin picture is almost a wreck from overcleaning and the removal of the lacquer on the gold. It has lost thereby all that suffused atmospheric quality, that slightly opalescent tonality, which is characteristic of Fouquet alike in his paintings and miniatures. The Antwerp picture has also suffered, but much less; the blue of the Virgin's robe was entirely repainted at some time in the last century, but the restorer seems to have kept to the original colour; it at any rate forms a delightful chord with the ivory flesh and the sharp green note of the bodice ribbon.

Of the other three pictures ascribed to Fouquet two may, we feel sure, be dismissed: the *Portrait of a Man* (43) is surely not French, and is, we believe, a fine work by Jerome Bosch; the *Man with the Arrow* (47) is not so certainly Netherlandish, and may be by some Burgundian

artist working under Flemish influences. But at once the most puzzling and the most interesting is the Liechtenstein portrait (51). This wonderful face is rendered with extraordinary psychological insight. Its subtlety as interpretation of character, its vitality and movement are altogether surprising, and it bears some considerable likeness to the undoubted portrait of Fouquet by himself in an enamel miniature. But in the picture the drawing is more intricate and involved; it lacks the weighty modelling, the great massive effects, which one regards as characteristic of Fouquet. At the same time, it must be admitted that by a process of exclusion—always dangerous in view of our limited knowledge—we are brought back to Fouquet as the only possible author.

The Maître de Moulins presents no such difficult problems; his personality, even the process of his development from Fouquet and Van der Goes, is apparent. The earliest work by him is the *Adoration*, from the Bishop's Palace at Autun (103), in which he appears almost as a pupil of Van der Goes; but he has already developed here his peculiar fresh green landscape and breezy sky, his delicate taste for the opposition of strong local colours, and his peculiarly pallid flesh tints. The Madonna from Brussels follows this at some distance of time; while about the same period, still fairly early work, is the *Lady and Patron Saint* (108), recently acquired from Messrs. Agnew for the Louvre. The Moulins altarpiece of 1488 is, of course, the central and typical work. Seen here for the first time adequately, it fully justifies its great reputation. But of all the paintings by this still unnamed master, the *Donor and Saint* from Glasgow (106) is perhaps the most accomplished. It is to be regretted that it is hung in the worst place of any. The second version of Pierre de Bourbon and its pendant from the Louvre (104 and 105) are at best only atelier pieces; but the admirable little portrait lent by Madame Yturbe (107) must certainly be by the master himself.

The majority of French critics are now inclined to reject the name of Jean Perréal for the Maître de Moulins, and his name is given to two pictures—one, the *Madonna and Child* from the Louvre, with the initials I. P. (138); the other, a somewhat similar adaptation of Memling's types, from Herr Kaufmann's collection (137). It is difficult to believe that they are by the same hand. Herr Kaufmann's picture is bright, hard, and crude. The Louvre one is feeble and soft. Neither of them shows any original artistic power, and it is difficult to believe that they can be the work of a man so celebrated in his day as Perréal.

In the gallery devoted to the pictures from the south of France, besides the great works which we mentioned in our first article, is a little picture (89) representing the *Chief Butler's Dream*, with two figures in an interior which is rendered almost with the completeness of a seventeenth-century Dutch painting. It is ascribed to the school of Picardy. It has been a good deal repainted, but we believe it is possible here to recognize the hand of the unknown master of the St. Giles diptych, of which one wing is in the National Gallery.

Two very remarkable pictures representing the Legend of St. George (33-36), lent by M. Belin, figured also at Bruges, but they can be better seen here, and a careful study of them reveals a very remarkable artist with a power of fiery dramatic composition altogether unusual in Northern art. Nor is this all; in technique and colour they recall certain painters of North Italy, notably Stefano da Zevio. They are, however, certainly not Italian, nor, we believe, are they French. M. Martin Leroy possesses a large triptych, undoubtedly by the same hand, in which the architectural framework and the gold background make a Spanish origin almost certain.

OXFORD EXHIBITION OF HISTORICAL PORTRAITS.

This exhibition, which is under the auspices of a committee of the Oxford Historical Society, is confined to portraits of English historical personages who died prior to the year 1625. In thus following the example set by Cambridge in 1884 and 1885, Oxford is performing what has long been regarded by all interested in art and history as a neglected duty. In subsequent exhibitions it is hoped to trace Oxford's history in the portraits of her great men and benefactors down to the present day.

It cannot in truth be said that this exhibition creates any great respect for Oxford as the home of fifteenth and sixteenth century art. There are very few originals of real worth, and there are many very poor copies. Above all, one is sad to find no absolutely unquestioned work of Hans Holbein, for it is at any rate a disputed decision which attributes Lord Dillon's portrait of William Warham to that master. In spite, however, of the disappointment of a first impression, the exhibition is one of great interest, and much can be learnt from any such assembly of portraits of the Tudor period.

The first picture to strike one is a full-length portrait of *William of Wykeham* (No. 2), founder of New College; this is, perhaps, the earliest picture in the collection, but it compares very favourably with those of the next century. All Souls is not nearly so fortunate in her founder *Henry Chichele* (5), which is very flat and wooden. Of *Richard Foxe* (11 and 12) there are two similar portraits, copies from Joannes Corvus, according to the catalogue, though the first is generally attributed to Corvus himself; certainly, if not an original, it is, with the possible exception of *Hugh Price* (48) from a Holbein, the best copy in the collection. Then one comes to the familiar portrait of *Thomas Wolsey* (17) belonging to Magdalen College, a fine work by an unknown painter. About this picture there is a curious divergence of opinion among critics. One sees in it a man "as clever and as vulgar as a barmaid"; another "all the dignity and sagacity that befits a great Churchman and a great statesman." To the casual observer it rather appears the face of an honest and well-contented worthy.

Very curious is a bust of *Sir Thomas Wyatt* (24), based on a drawing by Holbein, the extreme pallor of the face and neck being enhanced by the blackness of the beard. *Queen Mary* (32), by an unknown hand, is a very pleasing picture, and to my mind, at any rate, she appears to greater advantage than her ostentatious successor. Close at hand is her *confident*, *Cardinal Pole* (35), a large three-quarter-length picture, which seems almost modern in treatment. Another large portrait is that of *Sir William Cordell* (52), one of the best works of Cornelius de Zeeu.

There follows a group of Elizabethans—Sir Francis Walsingham; Lord Burghley; Dudley, Earl of Leicester; Sir Martin Frobisher; Robert Devereux, Earl of Essex—but we miss Drake and Spenser from the Court of the great queen. Perhaps the best of this group is *Sir Martin Frobisher* (68), by Cornelis Ketel, a whole-length portrait, in which the accessories are carefully and admirably painted. As for Elizabeth herself, she is represented by no fewer than seven portraits, nearly all of them masses of elaborate jewellery and gorgeous embroidery. Of these, two (88 and 90) are attributed to Federigo Zuccaro, probably rightly so, though it has long been the custom to attribute all and every portrait of Elizabeth to that painter. No. 88 depicts her as youthful and affected, but by no means without beauty, but the stately and somewhat elaborate Jesus College Zuccaro and the more dignified Christ Church portrait (87) are the best pictures of Elizabeth as a queen rather than a woman.

Another notable picture from Lord Dillon's collection is *Sir Henry Lee* (99), by Sir Anthonis Mor, which there seems no good reason to doubt is an original. Of the five portraits of *Henry Frederick, Prince of Wales*, who died in 1612, the best is that by Isaac Oliver (103) from the Bodleian, though the Magdalen College painting (102) is of considerable merit.

Space forbids me to do more than mention *Sir Thomas Overbury* (106) and *Sir Thomas Bodley* (108), but I cannot pass by the fine picture of *Sir Walter Raleigh* (111) without deploring its very bad condition; surely Oriel College should be able to do something to save it. The two portraits of John King attributed to Daniel Mytens are excellent, the bust (120) being considered the original of the work in the National Portrait Gallery. The *William Camden* (124) is the undoubted work of Marcus Gheeraerts the younger, and needs no comment.

Turning for a moment to the various portraits of unknown ladies and gentlemen, we find that these, though lacking in the historical interest attaching to the rest, are by no means uninteresting from the artistic point of view.

Whether the small picture of an unknown lady (31) is rightly attributed to Lucas de Heere or not, it is a very good example of the close and minute carefulness in portraiture with which that artist is identified. Well worth notice, too, is an *Unknown Navigator* (45), which was formerly believed to represent Christopher Columbus. Then comes a group of unknowns, of which 80 and 82, from Sir George Dashwood's collection, are the best.

The student of costume in the Middle Ages will certainly find much to interest him in this exhibition. Apart from the portraits of Queen Elizabeth, with all their gorgeous raiment, he will do well to notice the magnificent dress worn by *Margaret Clifford, Countess of Cumberland* (109), which is of black, most elaborately slashed with white, and tied with gold points; or, again, there is the beautiful dress and cloak of *Lady Elizabeth Powlett* (74). Equally admirable as an example of the dress of the times is *A Nurse and Child* (79). The various portraits of the courtiers of Queen Elizabeth show that the dress of the men was very sober in colour, though rich enough in material, if *Dudley, Earl of Leicester* (65), and *Devereux, Earl of Essex* (69), can be taken as typical. Far more striking are the dresses of *Henry Frederick, Prince of Wales*, whether we take the full-length portrait (101) with the scarlet and white robes of the Order of the Bath over a crimson and gold dress, or the equally fine half-length (103) by Isaac Oliver, where he is represented with a richly embroidered dress of gold, white, and scarlet, with the blue ribbon of the Order of the Garter round the neck.

The exhibition, which is open till May 26th, will very well repay a visit, and in Oxford we look forward with the greatest interest to the next in the series. C. C.

SALES.

At Christie's on the 7th inst. Gainsborough's portrait of Lady Mary Impey fetched 2,940*l.*; Romney's Catherine, Lady Abercorn, 2,100*l.*; and the Infant Don Balthazar Carlos, by Velasquez, 1,575*l.* The last-mentioned came from Mr. S. H. Fraser's collection, which also included the following. Drawings: D. Cox, A Welsh Landscape, with children and poultry, 225*l.* W. Hunt, Contented with Little, 157*l.* Turner, Rhodes, 168*l.* Pictures: Q. Brekelenkam, A Musician pulling on his Boots, 147*l.* P. Codde, A Family Group, 283*l.* D. van Delen, The Interior of a Palace (figures by D. Hals), 115*l.* Greuze, The Artist's Daughter, 273*l.* Lawrence, Miss Storr, of Blackheath, 283*l.* Filippo Lippi, The Madonna, seated on a terrace, the Infant Saviour on her knees, 525*l.* J. ver Meer, of Delft, A Group of Cavaliers, 315*l.* G. Metsu, The Blacksmith's Yard, 162*l.* Murillo, St. Thomas de Villaneuva distributing Alms, 388*l.*; The Good Shepherd, 210*l.* J. Ruysdael, A Woody River Scene, 110*l.* Jan Steen, A Frozen River

Scene, 105*l*. Teniers, A Man, in green coat, seated, playing a violin, 220*l*. E. de Witte, Interior of a Church, 525*l*.

The remainder were from various collections. Pastels: J. Russell, Lady Frederick, 630*l*.; Sir John Frederick, 147*l*. Pictures: Raeburn, Archibald Constable, 420*l*.; Portrait of a Boy, in green coat, with white collar, 525*l*. Rembrandt, The Angel departing from the Family of Tobit, 105*l*.; The Adoration of the Magi, 472*l*. Romney, Sir Robert Strange, 546*l*.; Lady Hester Amelia de Burgh, 200*l*.; Portrait of a Young Lady, in white dress, with mauve sash, seated on a sofa, 535*l*.; Maria Copley, 630*l*. G. Vincent, A Woody Landscape, 294*l*. A. Palamedes, Nine Ladies and Gentlemen playing Musical Instruments, 162*l*. Murillo, The Assumption of the Virgin, 157*l*. B. Luini, St. Catherine of Alexandria, 126*l*. Sir W. Beechey, Anne, Countess of Newburgh, 577*l*. Gainsborough, David Garrick, 735*l*. Reynolds, Lady Gibbons, 399*l*.

Some good prices were realized at the sale of engravings on the 3rd inst. After Maria Cosway: Mrs. Cosway, by V. Green, 273*l*. After Lawrence: Miss Farren, by Bartolozzi, 157*l*. After Reynolds: Miss Jacobs, by J. Spilsbury, 96*l*. After Romney: Lady Isabella Hamilton, by J. Walker, 100*l*. After Hoppner: Lady Anne Lambton and Children, by J. Young, 59*l*.

Fine-Art Gossip.

Last Monday an exhibition was opened at the Modern Gallery Annexe of water-colour sketches of England, Italy, and Sicily, by Miss Frances Rodd, Miss G. R. Prideaux-Brune, and Mr. J. W. G. Bond.

At Leighton House this month there is on view a loan collection of paintings and drawings by Miss E. Fortescue Brickdale.

At the Fine-Art Society's rooms there is an exhibition of water-colour drawings of English country life and Venice by Mrs. Allingham.

An interesting exhibition is being held at the École des Beaux-Arts in Paris of the work of a once famous artist, Romain Cazes, who had a great vogue during the second and third quarters of the last century. He painted the portraits of nearly all the famous men of his day, and decorated a number of churches, including those of Luchon, of Albi, of Oloron, and of La Trinité and Saint-François-Xavier at Paris. He was one of the most distinguished pupils of Ingres, and the *cartons* of his great works will be on view at the École during the present month. He was born in 1810 and died in 1881.

Another exhibition which English visitors to Paris during Whitsuntide should not miss is that opened a few days ago at the Sedelmeyer Galleries, 6, Rue de la Rochefoucauld. It consists almost exclusively of pictures by English masters of the eighteenth century, which M. Charles Sedelmeyer has, during the last few years, so successfully introduced to the notice of French collectors. Reynolds, Gainsborough, Romney, Hoppner, Raeburn, Beechey, and Lawrence are all represented by fine pictures, a few of which have passed through Christie's sale-rooms, whilst others have been acquired privately. The beautiful whole-length Romney of Diana, Lady Milner, and Reynolds's picture of Judge Denning and his sister are among the more striking of the exhibits.

Attention should also be called to yet a third minor show, and that is a collection of views of the Thames by Claude Monet, now to be seen at the Durand-Ruel Galleries. One of the most accomplished of French art critics, M. Arsène Alexandre, describes the result as "prodigieuse," and as one of the most important art events of the day. Monet appears to have caught the atmospheric effects of the Thames with unusual success.

We regret to notice the death, reported from Munich, of Franz von Lenbach, a portrait painter who had a European reputation. Born in Bavaria in 1836, Lenbach began life as a mason, but the animal painter Hofner turned his thoughts to art, and after a short period of study at the Munich Academy, he began, in 1855, to paint landscapes, portraits, and animals. In 1857 Piloty took him as a pupil to Rome, where he studied the great masters. On his return he produced several portraits under their influence, and was in 1860 called to teach art at Weimar. But he soon returned to Munich, and in 1867 was sent by Count Schack to Spain to copy celebrated pictures. From this period dates his fame as a portrait painter and a colourist who learnt much from Titian, Velasquez, and Rembrandt. Portraits of Bismarck by him are in many German galleries. He painted, besides many royal personages, Paul Heyse, Gladstone, Döllinger, Wagner, Liszt, Leo XIII., and Moltke, into whose family he married.

It is so unusual to hear of fine pictures by old masters being exported to England that instances are worth recording. An important picture by Drouais, 'La Petite Fille au Chat,' was purchased at the Hôtel Drouot on April 30th on behalf of an English client. It is signed and dated 1767, and is said to have been in the sale, in Paris in June–July, 1862, of French pictures from the collection of the Earl of Pembroke.

MUSIC

THE WEEK.

Covent Garden.—'Roméo et Juliette'; 'Tannhäuser'; 'Lohengrin'; 'Tristan und Isolde.'

Gounod's 'Roméo et Juliette' was given at Covent Garden last Thursday week. Madame Suzanne Adams as Juliette was at her best, and M. Saleza, although at times uncertain in his intonation, deserves commendation. The same work was again performed last Tuesday for the *rentrée* of Madame Melba. She is evidently fond of the opera, on account probably of the opportunities which it offers her to display her fine and wonderfully trained voice; and her success was most brilliant and well deserved. M. Saleza was good in the first act, doubtful in the second, but in the third and fourth he produced a most favourable impression; and after the street scene he won special applause. Signor Mancinelli conducted.

Friday and the following Monday were devoted to 'Tannhäuser' and 'Lohengrin.' In the former work Fräulein Ternina made her first appearance this season, and her impersonation of Elisabeth was marked by nobility and tenderness, but her voice was not in the best order. In an artist so highly gifted, however, any shortcoming (and in this case it was only slight) is readily excused. Frau Knüpfer-Egli as Venus was only moderately successful. Herr Burrian, the Tannhäuser, is a dramatic singer, but the quality of his voice is somewhat rough. Herr Schütz sang well, but did not reveal the knightly bearing of Wolfram. The shepherd's song was agreeably rendered by Fräulein Alten. The chorus singing, though better than usual, was not ideal.

The performance of 'Lohengrin' was far above the average. Fräulein Destinn, who represented Elsa, made her mark in a *rôle* very different from the one in which she appeared to such advantage in 'Pagliacci' last week. Her high notes may be occasionally harsh, but she possesses dramatic instinct and strong intelligence. Herr Herold, a Danish artist, was the Lohengrin. He was undoubtedly nervous, but he has a really fine voice and uses it well; and he is a good actor. In the duet of the third act both he and Fräulein Destinn distinguished themselves, while in the 'Farewell' Herr Herold created a strong impression. His appearance in other *rôles* will be watched with interest. Herr Knüpfer, the King, has a voice of very pleasing character. Madame Kirkby Lunn's clever impersonation of Ortrud is familiar. So, too, are Heer van Rooy's grand singing and superb declamation in the part of Telramund. The work was given in its entirety, and, though it was interesting to hear it thus, we could not but feel that the choruses in the second act prolong a situation in itself open to the charge of artificiality.

'Tristan' was given for the second time last Wednesday evening. Fräulein Ternina was the Isolde; she seemed to sing with a certain effort, as if she was not well, but her wonderful rendering of the part, her dignified deportment, her expressive gestures, amply compensated for anything that may have been lacking in the tone of her voice; she still remains the finest Isolde on the stage. Madame Kirkby Lunn was excellent as Brangäne, and Heer van Rooy, as usual, an admirable Kurwenal. Herr Burrian again impersonated Tristan. The orchestral playing under Dr. Richter was most refined.

PURCELL'S 'DIDO AND ÆNEAS.'

Savage Club.

It is usually stated that 'Dido and Æneas' was not performed in public till recently. The Shakspeare Exhibition at the British Museum has called attention to an edition of 'Measure for Measure,' in which the whole opera was performed as interludes. The full title of the play is—

"Measure for Measure, or Beauty the Best Advocate. As it is Acted At the Theatre in Lincolns-Inn-Fields. Written Originally by Mr. Shakespear: And now very much Alter'd: With Additions of several Entertainments of Musick. London: Printed for D. Brown, &c.....1700."

The list of the performers includes Betterton and Mrs. Bracegirdle. The play was adapted by Charles Gildon, an enthusiastic admirer of Purcell, of whom in his 'Life of Betterton,' p. 167, he thus writes:—

"Purcell, whose Music supported a Company of young raw Actors, against the best and most favour'd of that Time, and transported the Town for several Years together, as they do yet all true Lovers of Music."

The Prologue, by Mr. Oldmixon, spoken by Mr. Betterton, concludes thus:—

> Hold; I forgot the Business of the Day;
> No more than this, We, for our Selves, need Say,
> 'Tis Purcels Musick, and 'tis Shakespears Play.

At the end of the first act we have the title, 'The Loves of Dido and Æneas, a Mask, in Four Musical Entertainments,' intruded. The first entertainment lasts to the chorus "To the Hills and the Vales." The second entertainment comes in Act II. scene ii., and concludes with *Echo*, "In our deep vaulted cell," and the Dance of Furies. The third entertainment concludes the opera as we have it now. It is placed at the end of Act III. In Act V. after the action the fourth entertainment takes place—A Mask, Phœbus, Nereides, Venus, Tritons, Shepherds, &c., Mars, and Peace. This "fourth entertainment" forms no part of the opera as we know it now, though, as I learn from Mr. Barclay Squire, it preceded it in the original text. No music for it is known, and it has been up to now generally assumed that none was written.

I need not indicate the importance of this discovery to the musical history of the period.

Robert Steele.

Musical Gossip.

Various pianoforte recitals have recently been held at the Bechstein Hall. Mr. Eugen d'Albert's programme on the 28th ult. was devoted to Chopin and Liszt, and if at times the great pianist allowed zeal to outrun discretion, he displayed strong intellect and splendid technique. — M. Vladimir de Pachmann gave a Chopin Recital, April 30th, to an overflowing hall, and once again proved himself an admirable interpreter of his favourite. His second recital, before his departure for America, takes place this afternoon.—On May 2nd Miss Evelyn Suart's varied and interesting programme opened with a legitimate Bach Fugue (No. 6 from the first part of the 'Well-tempered Clavier'). Her finished technique and intelligent playing won for her genuine success. — Miss Szalit began a series of three recitals on May 4th, and fully confirmed the highly favourable impression she created a few months ago. Her gifts, if not fully developed, are great.—And Mr. Frederic Lamond at his recital on May 6th gave impressive readings of Bach's 'Chromatic Fantasia and Fugue' and Beethoven's 'Waldstein' Sonata, and played the Schubert-Liszt 'Erlkönig' in a manner which, both for tone and technique, recalled Rubinstein's poetical rendering of the piece.

Handel's 'Jephtha,' which has not been heard for some years in London, was performed last Tuesday at St. James's Hall by the Handel Society.

A concert was given by the Misses Paula and Flora Hegner at St. James's Hall last Saturday afternoon. Miss Paula, aged twelve, played Chopin's Concerto in E minor. Her touch is delicate and her technique good, and she promises well for the future. Miss Flora Hegner, aged fourteen, is a vocalist. She has a light soprano voice, and, like her sister, is talented, but as yet she ought not to appear on the concert platform. The pair come from Vienna, and are at present studying at Leipsic.

Miss Adela Verne concluded at the Salle Erard on Wednesday evening her course of seven historical recitals of pianoforte music. She included in her final programme Richard Strauss's little-known Sonata in B minor, Op. 5. The music, which shows at times the influence of Mendelssohn, lacks strength, but is generally melodious and pleasing, the Andante and the Scherzo being the most attractive of the four movements. Miss Verne also brought forward an expressive 'Ballade' of serious character, by Mr. H. F. Birch-Reynardson; a refined 'Berceuse' by Mr. Algernon Ashton, and a Study by Glazounow. Her playing during the evening was equally skilful and intelligent.

Master Vécsey gave his second concert at St. James's Hall on Tuesday, and again there was an immense and enthusiastic audience. His reading of the Mendelssohn Concerto, in which the composer's pianoforte arrangement of the score was ably played by M. Badekow, was extraordinary; he took the Finale at an unknown pace, yet every note was distinct and in perfect tune. But a greater wonder was the intelligence and soul which he threw into the music. He gave also various solos. To keep on piling adjective on adjective to express our surprise would become wearisome. Let us then merely state that the lad gives promise of becoming a violinist and also an artist *sans pareil*.

Dr. W. H. Cummings read an interesting paper before the Musical Association last Tuesday. His theme was 'The Mutilation of a Masterpiece,' the work in question being the 'Messiah'; the mutilation, the recently published performing version of the late Dr. Chrysander. Dr. Cummings spoke in terms of the highest praise of Dr. Chrysander's devotion to Handel as shown by the splendid Handel Society edition. The performing version of the oratorio he, however, proved to be a piece of vandalism of the worst type.

This evening Prof. Prout will lecture on 'J. S. Bach's Partitas' before the Incorporated Society of Musicians at 20, Hanover Square.

Mr. Henry J. Wood has resigned the conductorship of the Sheffield Musical Festival of 1905, and it has been offered to Herr Weingartner.

Sir Frederick Bridge commenced his Easter term of Gresham lectures last Monday. His subject was 'A Glance at Purcell's "Fairy Queen."' Musical excerpts from that fine work were also given.

The programme of the second concert of "The London Trio" (Amina Goodwin, Simonetti, and Whitehouse) on May 18th, at the Royal Society of British Artists, includes interesting Czech and English folk-songs.

A concert of new chamber-music compositions will be given at the Steinway Hall on Thursday next. The programme includes two Quintets, one for piano and strings by Percy Godfrey, the second for wind instruments by Fritz Kauffmann; and a Sextet for strings by Hakon Böressen. The concert has been arranged by a well-known amateur in order to encourage rising composers.

The season at La Monnaie closed on May 9th, but already on the 14th inst. M. Catulle Mendès's 'Médée' will be performed, with incidental music by M. Vincent d'Indy. On the 17th 'Die Walküre' will be given, with M. van Dyck and Madame Marcy from the Paris Opera.

There are master works in music, and also in literature, of which prototypes more or less striking have been discovered. Thus for 'Don Giovanni' both Mozart and his librettist, Da Ponte, were, to some extent, indebted to 'Il Convitato di Pietra,' an opera by Giuseppe Gazzaniga. Again, the programme of the 'Pastoral' Symphony is practically identical with that of a symphony entitled 'Le Portrait de la Nature,' by J. H. Knecht, published many years before Beethoven's work. In No. 19 of the *Neue Zeitschrift für Musik* there is the first part of an interesting article, by Herr Arthur Smolian, showing how for his 'Barbier von Bagdad' Peter Cornelius was, to some extent, indebted, both as regards libretto and music, to an opera of like name of the year 1780; Cornelius's 'Barbier' was produced at Weimar in 1859.

To-day begin the performances of the three operas selected by the jury for the Sonzogno Prize of 2,000*l.* at the Lyric Theatre, Milan. The order in which they are to be given was decided by lot. The 'Domino Azzurro' of Signor Franco da Venezia comes first; then the 'Manuel Menendez' of Signor Lorenzo Filiasi; and finally, 'La Cabrera' of M. Gabriel Dupont, the last-named composer being a Frenchman. It is now stated in *Le Ménestrel* that the operas are to be performed four times before the final verdict is given; according to the original announcement there were to be three auditions, the first before the jury only, the other two public.

PERFORMANCES NEXT WEEK.

Sun.	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League, 7, Queen's Hall
Mon.	Madame Yvette Guilbert's Recital, 3, Bechstein Hall.
—	Dr. Joachim's Diamond Jubilee Reception, 8.30, Queen's Hall.
—	Royal Opera, Covent Garden.
Tues.	Miss Mary Carmichael's Concert, 3, Bechstein Hall.
—	Master Franz von Vécsey's Violin Recital, 3.30, St. James's Hall.
—	The Strolling Players' Orchestral Society, 8.30, Queen's Hall.
—	Royal Opera, Covent Garden.
Wed.	The London Trio's Concert, 3, Suffolk Street.
—	Bach Choir Concert, 8, St. James's Hall.
	Miss Paula Szalit's Pianoforte Recital, 8.30, Bechstein Hall.
—	Royal Amateur Orchestral Society, 9, Queen's Hall.
—	Royal Opera, Covent Garden.
Thurs.	Mr. John Coates's Song Recital, 3, St James's Hall.
—	Herr Schnabel's Pianoforte Recital, 3 30, Bechstein Hall.
—	Philharmonic Concert, 8, Queen's Hall.
—	Miss G. Sunderland and Mr. Thistleton's Concert, 8, Brinsmead Gallery.
—	Madame Yvette Guilbert's Recital, 8 30, Bechstein Hall.
—	Royal Opera, Covent Garden.
Fri.	Madame Yvette Guilbert's Recital, 3, Bechstein Hall.
—	Mr. Percival Garratt's Pianoforte Recital, 8, Bechstein Hall.
—	Royal Opera, Covent Garden
Sat.	English Opera, 'Faust,' 7 45, Drury Lane.
—	Royal Opera, Covent Garden.
—	Mozart Society's Concert, Portman Rooms.

DRAMA

THE WEEK.

New.—'The Bride and Bridegroom,' a Comedy in Four Acts. By Arthur Law.

Circumstances have given the first presentation of 'The Bride and Bridegroom' an importance to which it is scarcely entitled. In itself it is a moderate specimen of the kind of work to be expected when writers seek rather to fit exponents than to evolve any species of dramatic fable or exhibit any systematic development of character—when they are content, indeed, to give us an entertainment and not a drama. After a fairly interesting and promising first act it becomes dull. No attempt is made at dramatic cohesion. Before a couple have been two months married the bride is accepting caresses from a man other than her husband, by whom she is detected in a situation so nearly compromising that the couple have to spring asunder and endeavour nervously to laugh off what is capable of but one interpretation. This "indiscretion" on the part of the wife with the husband's best friend is followed by a similar escapade on the part of the husband and the best friend of his wife, a sort of antiphonal process to which would-be dramatists occasionally resort. Feeble enough is this, and what follows is even feebler, when a passionate acrostic, intended for the bride, miscarries, and gives rise to as many and as embarrassing complications as the famous scrap of paper of 'Les Pattes de Mouche.' Add to this that a bucolic peer, whose interests never extend beyond the chance of his pigs in the forthcoming agricultural show, becomes surprisingly tedious, and a case is made out why the piece should be greeted with no excessive cordiality.

Circumstances into which it is needless to inquire, since we have none but hearsay information, led to what may be regarded as a battle royal between Sir Charles Wyndham, the proprietor and the manager of the house, and that first-night gallery public which claims to be the arbiter of the fate of pieces, and on this occasion carried its pretensions so far as to dictate to the manager what engagements he should make in the selection of his company. One would have supposed that the absurdity of such claims would be as patent as their arrogance. The scene of confusion and outrage against which on the first production Sir Charles had to protest cannot be defended from any point of view. The gallery itself, though the receipts from it are not without importance, cannot make the success of a play, or even contribute largely to it. The collective knowledge and wisdom of "the gods" do not justify any pretence to pronounce upon literary merit or dramatic construction. A brief expression of disapproval, followed by a withdrawal from the house, might be pardoned—might even

be in the interest of the stage. To make the production of a new piece the occasion of a riot is unseemly and indefensible, and to dictate to a manager what artists he shall engage is simply foolish. Such protest is in a way a thing of long standing. From the eighteenth century it was a not uncommon thing for the public to resent the exclusion of an actor. Experience showed, however, that the protest was finally futile. Later audiences did not share the indignation of the first, and even when, in answer to a popular demand, a favourite was reinstated, his stay was ordinarily not long.

We are dealing with the single question raised by a dispute between Sir Charles Wyndham and a tumultuous and ill-bred audience he could well afford to despise. A more important question remains behind the attempt of a public with no qualification for the task, with neither erudition nor critical sense, to sit in judgment upon a work of art, or it may be, though it rarely is, of poetry. Ill, indeed, will it be when the dictation of self-constituted judges is accepted, and ignorance is allowed to sit in judgment upon literature. We have before said that the disposition of certain actors, managers, and writers to coquet with the self-constituted critics is in part responsible for the state of affairs against which managers are beginning to protest.

The presentation of the various characters by Sir Charles Wyndham, Miss Moore, Miss Sibyl Carlisle, Mr. Bishop, Mr. Kemble, and others, left nothing to be desired.

WESTMINSTER SCHOOL AND SHAKSPEARE'S FAMILY.

British Museum.

THE interesting document reproduced below I have lately found among the muniments in Westminster Abbey, and by the kind permission of the Dean I give it in full :—

The Schollers Peticion for allowance for Bookes.

To the honorable the Committee of Parliament for the Colledge of Westminster.

The humble Peticion of divers the late Schollars of that Schoole :

Humblie shewing

That you being pleased to approove of their learning and soe haue sent them to ye Vniuersities for their further proceed : But they haue not had for 2 or 3 yeeres past that allowance at their going hence which was given to others at their election to buy them Bookes.

And that (as they are informed) one Mr. Thomas Nashe is tenaunt of ye Colledge for a fee farme rent of 13*l.* 6*s.* 8*d.* per annum out of certaine tithes in Shottery in Warwickshire giuen for that spetiall vse.

They humbly pray you that the said allowance may be paid vnto them as ever hath bin accustomed.

At the foot is the Committee's answer :—

The rent given by the Lord Burley [Burghley] for buying the Schollers bookes is issuing out of the Rectory of Finchstock and Fawler in the County of Oxford and payable by Tho Martyn Wm Hodges and John Preddy. Mr. Durrant the Messenger hath bin to Levy it, but cannot Leavy the same.

The exact date is unfortunately omitted, but it lies between the years 1642 and 1660. Thomas Nashe married Elizabeth Hall, Shakspeare's granddaughter, and thereby acquired the tithes of Shottery, the hamlet where Agnes Hathaway, her grandmother, lived before her marriage to Shakspeare.

EDWARD J. L. SCOTT, D.Litt.

Dramatic Gossip.

MONDAY evening will witness the first production at Wyndham's Theatre of 'Cynthia,' by Mr. H. H. Davies, in the cast of which, in addition to Miss Ethel Barrymore, Mr. Gerald Du Maurier and Mr. Charles Groves will be included.

MAY 30TH is fixed for the first appearance at the Court of the Athenian company. The engagement, according to present arrangements, is for a week.

'THE THREAD OF THE SEASON' is the rather mystifying title assigned the new piece of Mrs. Alfred Lyttelton, the forthcoming production of which has been announced.

'THE WHEAT KING,' the adaptation by Miss Elliott Page and Mrs. Ashton Jonson of Frank Norris's novel 'The Pit,' produced on April 16th at the Apollo, has been transferred to the Avenue.

UNDER the direction of Mr. A. E. George the Stage Society will produce on Monday afternoon at the Court Theatre 'Ina,' a four-act play by Mr. R. C. Prowse. The cast will include Messrs. Norman McKinnel, Nigel Playfair, and Dawson Milward, Miss Granville, and Miss Margaret Halstan.

AN attempt is being made to obtain a West-End theatre for the presentation of Mrs. Craigie's 'The Flute of Pan,' the production of which in Manchester we have announced. Ability to obtain a house of the kind depends apparently upon the collapse of some entertainment actual or prospective.

'AS PLAYED BEFORE HER HIGHNESS' is the title of a one-act comedietta adapted by Mr. A. N. Taylor from a story in the *Smart Set*, and produced in Manchester. Miss Ethelwyn Arthur-Jones played the heroine Amalia, Baroness von Altenberg.

MAXIM GORKI has been presented with a gift of 5,000 roubles for his play 'Night Refuge.' Several leading Russian dramatists acted as judges in the prize-giving.

By arrangement with Mr. Charles Frohman, Mr. Forbes Robertson will, at the close of the run of 'The Rich Mrs. Repton,' produce at the Duke of York's Theatre 'The Edge of the Storm,' a work of melodramatic interest, the action of which takes place at "the edge" of the Indian Mutiny. It is understood to be the first dramatic production of its author, Miss Margaret Young.

A REVIVAL of 'The Case of Rebellious Susan' is likely to follow at the New Theatre the withdrawal of 'The Bride and Bridegroom' when such is necessary.

THE Committee of the German Shakespeare Gesellschaft have offered a prize of 600 marks for the best essay on the stage arrangements of the Shakspearean theatre, as shown in contemporary dramas. The essays, which must be in German, are to be sent in by March 15th, 1905.

TO CORRESPONDENTS.—H. R. J. A.—A. L.—A. W. P.—E. G. H.—C. C. S.—received.

L. B.—Inquiring.

L. C.—MSS. and letter received.

P. F.—Many thanks.

No notice can be taken of anonymous communications.

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SATURDAY, MAY 21, 1904.

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LITERATURE

The Works of Lord Byron. A New, Revised and Enlarged Edition, with Illustrations. —*Poetry.* Vol. VII. Edited by Ernest Hartley Coleridge. (Murray.)

(First Notice.)

THE completion of the important work of which we have now before us the thirteenth volume is an event on which we feel pleasure in congratulating all concerned, beginning with the publisher and the editors, and including the printers, plate-makers, and binders. It is Mr. Ernest Hartley Coleridge to whom the present event is most momentous, Mr. Prothero having got through the task of editing the prose writings of Byron some time ago. We shall probably, as we examine the final volume in detail, find ourselves picking a few holes, so will say at once in general terms that, as we glance back over the seven volumes containing the poetry, Mr. Coleridge's services to Byron and Byron's readers appear to us very considerable, and of a kind that must have involved much concentration and self-sacrifice. Hence, before proceeding to detail, we wish him heartily God speed on any new journey that he may have it in his mind to undertake. Here he has shown the excellent qualities of judgment and catholicity, combined with natural and acquired gifts which it might not be altogether pertinent to catalogue. The general result of a backward glance over these thirteen volumes (may the fates avert the omen of misfortune inherent in the number!) is that Byron is well started on his twentieth-century journey along the illustrious path of British literary history, and that the house of Murray has brought to a conclusion a work which not only no student of Byron who is by way of keeping his own books can afford to be without, but which is further an almost indispensable adjunct to any library aiming at a moderately exhaustive critical and illustrative apparatus for the study and appreciation of any of the principal figures in English literature of the nineteenth century.

This seventh and concluding volume of the definitive edition of Byron's Poetical Works is very much of the nature of an appendix. Of its 458 pages the promised epigrams and occasional poems occupy 88, the bibliography 260, the general index 100, and the index of first lines 10. The first section is spoken of in the preface as 'Epigrams and Jeux d'Esprit.' In the table of contents, heading, and headlines it is more appropriately entitled 'Jeux d'Esprit and Minor Poems, 1798-1824.' Mr. Coleridge informs us that of the seventy-three pieces forming the present contribution to the mass of Byron's work in verse, forty-five "were included in Murray's one-volume edition of 1837, eighteen have been collected from various publications, and ten are printed and published for the first time." This last enumeration we have verified by dint of taking in one variant and three pieces partially published before, but now added to. By far the most considerable of these seventy-three pieces, an utterly unworthy composition called 'The Devil's Drive,' published, says Mr. Coleridge,

"in Moore's 'Letters and Journals,' and in the sixth volume of the Collected Edition of 1831 as an 'Unfinished Fragment' of ninety-seven lines, is now printed and published for the first time in its entirety (248 lines), from a MS. in the possession of the Earl of Ilchester."

One of the new stanzas (the ninth, p. 25) now brought to light sends us back to our vol. vi. ('Don Juan') as a good illustration of the artistic value of Byron's achievement in dealing with the octave stanza. The renowned piece of cynicism about the widows and old maids at the siege, in the eighth canto of 'Don Juan' (stanzas cxxx.–cxxxii.), is saved from being mere ribaldry by the perfect adaptation of the medium to the riotous humour of the episode; but there is no such saving grace in the thin six lines of 1813, which may be regarded as the first sketch for that episode; of the Devil, on his drive, it is said:—

Then he gazed on a town by besiegers taken,
Nor cared he who were winning;
But he saw an old maid, for years forsaken,
Get up and leave her spinning;
And she looked in her glass, and to one that did pass,
She said—"pray are the rapes beginning?"

Some of the new stanzas are of inferior quality to even this, and none is really good. Mr. Coleridge calls attention in a foot-note to a similar story against women told by Walter Scott in his 'Journal' (1890, vol. i. p. 288) about the siege of Carlisle, and conjectures, with much probability, that, as Byron and Scott were unacquainted in 1813, Byron derived the jest from an older writer. "It is," he says, "probably of untold antiquity."

It may be as well to look at other novelties of this appendix *seriatim:* the first, we find, comes before the extended horrors (literary and other) of 'The Devil's Drive,' and is by no means of the same character; indeed, these new trifles show much variety. Under the editorially supplied title 'La Revanche,' which, by the way, we cannot regard as very happily chosen, the following seemingly genuine little burst of sadness is printed (pp. 15–16) for the first time "from an autograph MS. in the possession of Mr. Murray":—

I.

There is no more for me to hope,
There is no more for thee to fear;
And, if I give my Sorrow scope,
That Sorrow thou shalt never hear.
Why did I hold thy love so dear?
Why shed for such a heart one tear?
Let deep and dreary silence be
My only memory of thee!

II.

When all are fled who flatter now,
Save thoughts which will not flatter then;
And thou recall'st the broken vow
To him who must not love again—
Each hour of now forgotten years
Thou, then, shalt number with thy tears;
And every drop of grief shall be
A vain remembrancer of me!

These stanzas are given as undated, but the year 1812 is suggested. No explanation of the circumstances to which they allude is offered, and we presume that it is not intended to imply that they are in any way connected with Sir George Sinclair, whose portrait by Raeburn as a child faces the greater part of the composition. The photo-sculpture of a beautiful male child, who, at a later period than that represented in the picture, was at Harrow with Byron and used to write his Latin verses for him, is welcome, of course; but why is it placed at haphazard where it is? The index contains no reference to Sir George Sinclair whereby to elucidate the mystery.

The variant which we find it needful to take in, to complete the tale of ten new pieces, is "Another Version" of the "Windsor Poetics," and purports to be—probably was—an impromptu sketch for that trenchant attack on the Prince Regent upon the occasion of his standing between the coffins of Henry VIII. and Charles I. in the royal vault at Windsor. Perhaps it was the simplest plan to print the whole ten lines independently, instead of showing the variations in foot-notes. Every variation is in favour of the version published in 1819, and particularly the opening couplet. The established version begins with the lines:—

Famed for contemptuous breach of sacred ties,
By headless Charles see heartless Henry lies;

which are vastly superior to

Famed for their civil and domestic quarrels
See heartless Henry lies by headless Charles;

where the licentiousness of pronouncing "the martyr's" name as "Chorrels" appears to have shocked even Byron's libertinism.

Another of the ten new pieces is the following couplet (p. 36) from an autograph manuscript in Mr. Hallam Murray's possession:—

ICH DIEN.

From this emblem what variance your motto evinces,
For the *Man* is his country's—the Arms are the Prince's!

Yet another (at p. 40) is the following:—

ANSWER TO ——'S PROFESSIONS OF AFFECTION.

In hearts like thine ne'er may I hold a place
Till I renounce all sense, all shame, all grace—
That seat,—like seats, the bane of Freedom's realm,
But dear to those presiding at the helm—
Is basely purchased, not with gold alone;
Add Conscience, too, this bargain is your own—
'Tis thine to offer with corrupting art
The *rotten borough* of the human heart.

Mr. Coleridge suggests the date 1814, and notes that "the phrase,' rotten borough,' was used by Sir F. Burdett, *Examiner*, October 12, 1812," but gives no clue to the subject of the contemptuous lines. Perhaps a hint

may be gathered from the 'Versicles,' given at p. 45, which, when Moore published them, ended with an allusion to Wordsworth, but which now end with the lines:—

I read 'Glenarvon,' too, by Caro. Lamb;
God damn!

Lady Caroline Lamb, rejected by Byron, had taken vengeance by depicting him in a romantic fiasco called 'Glenarvon'—quite unreadable, though Byron professes to have read it. Of the racy epistle to Mr. Murray beginning—

My dear Mr. Murray,
You 're in a damned hurry
To set up this ultimate Canto,

Mr. Coleridge lets us know that, although five stanzas were added in 1900 to the poem, as given by Mr. Prothero in vol. iv. of the 'Letters,' there are still three which "cannot be published," presumably because the age has not yet become sufficiently progressive in its tolerance of indecency.

To what we take to be the sixth new piece Mr. Coleridge has given the title of 'E Nihilo Nihil, or an Epigram bewitched' (pp. 55-6); it seems exceptionally dull at present; but perhaps it might seem brighter if the notes threw a little more light on the theme and allusions; it is connected with the quatrain 'On the Birth of John William Rizzo Hoppner.' Usually the editorial notes are clear, concise, and sufficient for the instruction of the general reader. This case is one of the exceptions; and another defect in annotation occurs in connexion with the next piece in the volume, the well-known lines in which Byron addresses his publishers as the

Strahan, Tonson, Lintot of the times,
Patron and publisher of rhymes.....

This certainly needed a biographical note, and we get two or three lines about each of the worthy publishers to whom Murray is likened. Of Lintot we are told:—

"Barnaby Bernard Lintot (1675-1736) was at one time (1718) in partnership with Tonson. He published Pope's 'Iliad' in 1715, and the 'Odyssey,' 1725-26."

This is meagre enough; but, if it were only accurate, perhaps nothing need be said about Lintot's having published 'The Temple of Fame' and other volumes of Pope's. But to credit him with the issue of the great subscription edition of the 'Iliad' in one year when it really ran into six (1715-20) is to go further in the way of inaccuracy than is reasonable for an editor who has spent so much of his time in the British Museum Library as Mr. Coleridge admits having spent over the bibliography.

The seventh and eighth novelties, as we count them, are about Gally Knight, and are instructive in more ways than one. The first of them (pp. 58-60) is headed 'Ballad. To the tune of "Sally in Our Ally"'; and it is a bright enough piece of superior fooling, of which, however, the wittiest bit is not very quotable. It is given as "from an autograph MS. in the possession of Mr. Murray, now for the first time printed. For stanzas 3, 4, and 6," says Mr. Coleridge, "see 'Letters,' 1900, iv. 219, 220." We do so, and find as well a half of stanza 2, and the whole of stanza 7, so that considerably more than half (there are seven stanzas) is not "now for the first time printed." The part given in 1900 by Mr. Prothero varies in detail from the text as now set out by Mr. Coleridge. Mr. Prothero made "substantial additions" to the letter now containing the larger part of the poem, working on Moore's text from a manuscript in Mr. Murray's possession. Did he work from the same manuscript that Mr. Coleridge used? or did Byron write a part of the poem in the letter to Murray, dated April 11th, 1818, and also write on the same day the whole poem as headed and dated by Mr. Coleridge? Mr. Prothero shows no omissions from this part of the letter, by means of asterisks or otherwise, as he does later in the same letter, so that our point really involves a question as to the absolute credibility of the text of the letter as a complete and accurate document, save where the usual marks of omission occur. In the letter we read:—

He has twelve thousand pounds a year—
I do not mean to rally—
His songs at sixpence would be dear;
So give them gratis, Gally!

Mr. Coleridge, however, prints "ten" for *twelve*, and "vally" for *rally*. Of course, *vally* (a slang or vulgar form of *value*) is right; it is almost inconceivable that Byron wrote "vally" in one copy and "rally" in another, though he might by a slip give Gally Knight 12,000*l.* a year in one and only 10,000*l.* a year in another. Throughout the four complete stanzas the two versions are differently punctuated; but this goes for nothing, as Mr. Coleridge announced in vol. i. that he was punctuating systematically: there are, however, more serious variations in three of the stanzas. In stanza 4 Mr. Prothero gives the third line thus—

Fitzgerald weekly (or *weakly*) still recites,

and the fifth thus—

Miss Holford's Peg, and Sotheby's *Sall*,

but Mr. Coleridge omits the parenthetic pun, and prints "Saul" for *Sall*. Mr. Prothero shows no sign of omission for the fifth stanza—the witty, not very quotable one—but prints the sixth immediately after the fourth, reading thus:—

He hath a seat in Parliament,
So fat and passing healthy,
And surely he should be content
With these, and being wealthy.
But Great Ambition will misrule
Men at all risks to sally,—
Now makes a poet—now a fool—
And *we* know *which*—of Gally.

Mr. Coleridge transposes the rhyming terminals "healthy" and "wealthy," and otherwise changes the first quatrain, thus:

He has a Seat in Parliament,
Is fat and passing wealthy;
And surely he should be content
With these and being healthy.

"So" is, of course, wrong in Mr. Prothero's text, whether the fault be his or Byron's; for the rest, if there are two manuscript authorities for the text, Mr. Coleridge clearly chose the wrong one, dissociating health from fatness, and restating the wealthiness of Knight, instead of merely alluding to it a second time; also "has" is inferior in weight to "hath"—which old form was elsewhere used by Byron in these light effusions. Finally, Mr. Prothero prints the closing quatrain thus:—

Some folks like rowing on the Thames,
Some rowing in an Alley,
But all the Row my fancy claims
Is *rowing* of my *Galley*.

Mr. Coleridge omits the *e* from Galley, and thus emphasizes the obviousness of the play on the victim's name.

His next novelty is headed 'Another Simple Ballat,' and, though three of its seven stanzas appear in the same letter as edited by Mr. Prothero in 1900, the whole composition is subscribed as "From an autograph MS. in the possession of Mr. Murray, now for the first time printed." The note on the Ballad to the tune of 'Salley [*sic*] in our Alley,' however, contains a reference to pp. 220-21 of Mr. Prothero's vol. iv. for "stanzas 1, 2, 3 of 'Another Simple Ballat. To the Tune of Tally i. o. the Grinder.'" Here again the possibility of two manuscripts of the same trifle presents itself. Mr. Prothero starts thus:—

Mrs. Wilmot sate scribbling a play,
Mr. Sotheby sate sweating behind her,
But what are all three to the lay
Of Gally i. o. the Grinder?

Mr. Coleridge (p. 61) reads:—

But what are all these to the Lay

which seems more likely to be right, seeing that *all these* might refer to an unnamed crowd of similar folk, while *all three* is too definite in respect of a specified couple. If Mr. Prothero wanted to stop short in his text of the letter, he could not have chosen a better point for curtailment than stanza 4, which he indicates by asterisks. He is clearly more squeamish than Mr. Coleridge, who has not hesitated to give Byron the full benefit of the dexterity with which he makes one of those allusions to the homeliest uses of waste-paper, which have been made for purposes of scurrilous abuse for centuries, generation after generation steadily refining on the coarse abomination of John Oldham's ironic depreciation of his own work in the preface to his 'Poems and Translations' (1683).

The History of Twenty-five Years. By Sir Spencer Walpole, K.C.B. Vols. I. and II. (Longmans & Co.)

A History of England. By the Rev. J. Franck Bright, D.D. Period V. (Same publishers.)

Sir Spencer Walpole's numerous readers must know pretty well by this time what to expect from him. They look for an accurate and orderly exposition of fact, for broad-minded, if not very profound reflection, and for a style which is workmanlike without being elevated. They will not be disappointed by the two volumes which lie before us, though some of them may wish that he would rid himself of a besetting weakness, a tendency to trick out the narrative with hack quotations. As a repertory of fact this instalment, which ends with the fall of the Second Empire, will hardly be superseded in our time. Sir Spencer truly observes that it is improbable that much material which is wholly new still remains unavailable. In so far as the trend of events is concerned, that is undoubtedly the case. Thanks to publications like 'Un Poco Piu di Luce' (Sir Spencer quotes, we notice, from the French translation), and Bismarck's revelations through the assiduous Busch, the twists and turns of European diplomacy between the Crimean and Franco-German wars have been revealed in all their development. What remain to be discovered are the motives of individuals at certain important crises. The correspondence of Queen Victoria and the papers of Beaconsfield, unless they are

"edited" away to nothing, cannot fail to enlighten us as to impulses of which we can perceive only the consequences. Curiously enough the inner history of Liberal politics during the years under Sir Spencer's review has become an open book; that of the Conservatives, apart from Lord Malmesbury's somewhat inexact reminiscences, has yet to be revealed. Why have we never had an authorized biography of Lord Derby? It would be most instructive as to the real origin of the Reform Act of 1867, nor would Mr. T. E. Kebbel, the historian of the Tory party, be surprised, for one, if the real author of that measure were discovered to be the Prime Minister, not Mr. Disraeli. Lord Derby, it must be remembered, had begun life as a Whig; he had been an important member of the Grey Ministry, and throughout his career he never opposed reform on principle, though he did on the score of opportuneness. From his father's own papers Sir Spencer has extracted some most interesting details bearing upon that change of Conservative policy which has been so often censured for its abruptness. Thus we are told that in 1858, as in 1830, the question of reform was referred to a Committee of the Government, on which sat Lord Derby, Lord Stanley, Mr. Disraeli, Lord Salisbury, Sir E. Lytton, Sir J. Pakington, and Sir W. Joliffe. We are given a curious extract from a letter, showing that the Conservative Ministry at one time were anxiously seeking for an expedient which would preserve the influence of the Conservative landowners. It is satisfactory, too, to find Mr. Walpole conclusively acquitted of responsibility as Home Secretary for the Hyde Park riots. He seems to have been treated somewhat unkindly by his colleagues, of whom he believed Mr. Disraeli to have inspired an attack upon him in the *Times*.

An excellent feature in these volumes is the care with which famous phrases are traced back to their origins. Thus Palmerston did not say, "Steam has bridged the Channel," but "Steam navigation has rendered that which was before impassable by a military force, nothing more than a river passable by a steam bridge." Mr. Walpole by no means spares that statesman for the wild distrust of the Emperor of the French which possessed him in his later years, and for the blunders committed by him and Earl Russell over the Schleswig-Holstein problem. They were attempting, in their old age, to play the game against Bismarck which had succeeded with Mehemet Ali and Louis Philippe—personages of a very different calibre. But a man who suffered even more fatally than they did for failing to fathom the machinations of the creator of modern Germany was Napoleon III. Sir Spencer Walpole tells afresh the dramatic story of the Mexican adventure, the Luxemburg affair, the Hohenzollern candidature for the Spanish throne, the Ems telegram, and the rest of it, with a good deal of spirit, and with allowance made for the difficulties of the dreamer of the Tuileries. Napoleon III. and Lord Malmesbury, as we mentioned a few weeks ago, have been trounced by Mr. Paul with excessive severity, and it is just as well that here they should receive credit when credit is due to them.

After a gap of ten years, which Sir Spencer Walpole will presently fill, Dr. Franck Bright takes up the narrative of English affairs and carries it down to the year 1901. Such very recent politics can hardly be subjected to searching treatment by the *Athenæum*. It is enough to say that the Master of University College, Oxford, is strikingly fair, and by no means an academic student of public affairs, since he gives a well-considered statement of the practical bearings of Gladstone's Irish Land Legislation. The constitutional side of recent history is estimated with much insight. Thus, in a striking passage on Lord Salisbury as a party leader, Dr. Bright observes:—

"Fully awake to the danger of the compromise [the alliance with the Liberal Unionists] to which he was consenting, he was at the time keenly alive to the loss of prestige which the disintegration of party ties inflicted on the Lower House. He was thus led to seek in the House of Lords for a firm standing-ground on which to rest his policy."

Altogether this volume brings Dr. Franck Bright's well-known compendium of English history to a fitting conclusion.

Things Seen in Morocco. By A. J. Dawson. (Methuen & Co.)

Recent events have shown, by no means darkly, that the existence of Morocco as an independent Mohammedan state is drawing to a close, and that before long this extreme outpost of Western Islam will share the fate of Algeria and Egypt. Though the Moors have hitherto remained "most singularly impervious to any sort of outside influence," it were vain to expect that the tide of foreign civilization sweeping irresistibly over them should not deface and blur, even if it is unable entirely to obliterate, the peculiar characteristics of their primitive life, which have suffered little or no change during the last twelve centuries—we might say, indeed, since the days of Israel in Canaan. Thus the present volume appears at an opportune moment, when "the cloudy fascination" of Sunset Land is about to be dispelled by the new realism of roads, bridges, and railways. It is not, and the author does not claim that it is, a scientific work, like Lane's 'Modern Egyptians.' Special insight, rather than special knowledge, makes these sketches valuable: things are seen vividly, and set down just as they were seen. Mr. Dawson's power in this respect cannot be illustrated properly by short quotations in which the pervading atmosphere lacks room to make itself felt. One must read, for example, his description of the 'Feast of the Sheep in Tangier,' or of the 'Open Road' between Tangier and Ceuta, in order to appreciate the masterly rendering of Moorish life and scenery as a whole. We cannot refrain, however, from choosing a few passages almost at random:

"An hour was passed in prayer within the flaky white walls of el m'sallah. And then a gun was fired. That told us who were infidels that the knife had entered the throat of the sacred sheep. A hurried scramble then, while the bleeding beast was hustled into a huge palmetto basket, and then the race for the great mosque at the far lower end of the city. Rushing slaves bore the basket, and a shouting multitude urged them on with great sticks and strange pious oaths. Should the sheep show a sign of life when the mosque was reached, all was well, and a prosperous year before Morocco. Should the priest down there by the sea find the creature quite dead—all was ill, and Believers in El Moghreb must prepare for an evil, hungry year. We waited, silent, there in the market-place. Boom! Boom! Boom! The port guns told the news. The sheep had reached the mosque alive, expiring at the threshold, no doubt. All was well. Every Believer took his neighbour's hand, conveying then his own fingers to his lips in salutation. All quarrels between Believers were at an end. Peace and goodwill reigned supreme, with a keen appetite for mutton and kesk'soo. Vendettas ended in that moment—for the day at all events. The procession trailed back from the m'sallah, amid crooning acclamations and drum-beatings, and every man set off homeward to kill and cook his sheep. In the afternoon the very air was heavy with repletion. Women fried and men sighed. Repletion ruled."

Here, again, is a picture of travel:—

"Fifty yards from the camp upon one side was an oleander-skirted pool fed by a spring. Upon the other side was the road, the Open Road, in itself a romance of old time and of all time. A hundred twining snakes lying side by side and melting one into another as far as the eye could see; hollows beaten out of the sun-baked earth by the feet of countless thousands of horses, mules, asses, oxen, sheep, camels, and men; men spurred forward by love, by fear, by hate, by ambition, revenge, greed, and by that ineradicable wandering instinct which was as quicksilver to the heels of Arabs, or ever Mohammed brought word of the One to earth, and will be till the last Arab in the world falls, gun in hand, athwart the scarlet fore-peak of his saddle, calling upon Death to witness his unswerving faith in the singleness of God..... I slid out quietly from under my blanket, stepped across my host, where he lay asleep beside the tent's mouth, and tip-toed out into the open. I walked toward the oleander-sheltered pool, and then sat me down on a flat stone; for the reason, upon my life, that I could stand no more. The strange, sad, ghostly beauty of it all possessed me as a palsy might, and my joints were become as water under me. I am conscious of having wept, sitting there on that stone, as a child having won from loneliness and danger to its mother's lap. It seemed the whole world, *kamarî* (moon-coloured), was before my eyes, an unending beautiful array of smooth hills and dewy valleys, soaked in that marvellous mother-o'-pearl light in which I felt the first of men must have seen the earth. The morning-star gazed down upon me serenely radiant. Creation was at my hand, an intimate revelation of beauty. I could see the spheres slowly revolving in their appointed paths. Under the lee of my friend's little tent I could see the shrouded white forms of the sleeping Moors. Near by, tethered to stakes, the animals munched straw. I gazed down the beaten highway of a hundred trails, and presently a dim, white figure approached along that highway, smoothly, silently, swiftly drawing near from out the heart of the dawn. It was a man loping along like a pariah dog, a stick upthrust between his neck and his kaftan, his few garments kilted above the knee, his waist tightly girdled, a palmetto bag swinging beside him, his slippers firmly grasped in his left hand. He melted past our little camp, and out into the dimness of the valley beyond, without a sound; the courier from Fez."

It is difficult to stop quoting where the material is so abundant; but these extracts will serve to indicate what, in our opinion, are the freshest and rarest qualities of Mr. Dawson's work—pictorial vividness and

imaginative strength. He has, however, many strings to his bow. We are not sure that the miscellaneous character of the volume under notice is an artistic gain, though it may suit diverse tastes. Notwithstanding their unpretentious style, the political essays dealing with the situation in Morocco during the last few years deserve careful study. Mr. Dawson has a way of getting at essential facts — which most Europeans endeavour painfully to disentangle—by a sort of sympathetic clairvoyance. Familiarity with the Moorish point of view is everywhere apparent:—

"The slave in Morocco is by no means a persecuted and pitiable chattel, but a well-cared-for household dependant, whose life is full of possibilities, and who may die a Grand Wazeer."

"European standards of right will never be adopted by the Moors, nor yet by any other of those Eastern peoples whose codes were a fixed part of their civilization while yet half-naked savages worshipped stocks and stones in the future home of the Church of England."

These, it may be said, are evident and elementary truths. So they are—and perhaps for that reason they are generally neglected.

Following the Horatian maxim, Mr. Dawson has relieved the solid portion of his work with some capital stories in a lighter vein. The influence of Morocco upon foreigners is a favourite theme with him, and here it is treated with admirable subtlety and suggestiveness. Altogether, this is a book worth reading. The illustrations, which include portraits of the Sultan Abd el Aziz IV. and of El Mennehbi, are of unusual excellence.

The Newmarket, Bury, Thetford, and Cromer Road. By Charles G. Harper. (Chapman & Hall.)

Mr. Harper pursues his round of turnpike roads with astonishing gusto and spirit. Having disposed of the main roads out of London, he is now taking up the lesser routes, and this volume, which is exactly after the model of his previous studies, is the first of the new series. The Newmarket road to Norwich is a trifle shorter than that through Chelmsford, Colchester, and Ipswich, but it goes through a wilder and less populous country, and never had the proper air of a highway. Hence it was not much favoured by travellers, who looked askance at its long, empty reaches, haunted maybe by gentlemen of the high toby. Mr. Harper finds that the road had not become established as a route for coaches until 1769. In the golden era of stage coaches it was no doubt a bustling scene, particularly so far as Newmarket; but since 1842 it has been abandoned, and now has only the cyclist and the automobilist to look to for its revival. The fear of highwaymen was by no means imaginary. From Epping Forest outwards these gentry were active and impudent. In the Forest they established a fraternity in the reign of William III., built huts and storehouses, and sallied forth from their fastnesses to fall on peaceable travellers. The nuisance grew so great that special efforts were made to put down the gang. Their houses were destroyed by an armed force, but they were presently as formidable as ever, and "were strong enough, or impudent enough, to send a written and signed challenge to the Government, to come and dislodge them." This defiance the Government could hardly ignore, and once more the gang was broken up—for a time. The papers of those days constantly chronicle mischances on the Newmarket road. The Devil's Ditch, near the town, was "the scene of a pitched battle between the highwaymen and the exasperated countrymen in 1682." The gallant country folk were, however, worsted. This Devil's Ditch, which appears first in the 'Saxon Chronicle' of 905, was part of the defensive works of the Iceni, as Mr. Harper points out. But we doubt if he is borne out by authorities when he states that the "Iceni....at the time of the Roman conquest were a very much more civilized people than the Saxons of five hundred years later." On the Icenian coins is found the crude figure of a horse, which, in view of the proximity of Newmarket, is odd enough, and justifies Mr. Harper's joke on the subject.

Yet his facetiousness is a serious drawback to the enjoyment of his book. He has collected so much excellent material, and is evidently so enthusiastic over his subject, that this is a pity. One constantly is wishing that it were better written, with more restraint, with less flippancy, with more judgment and style. "The flat-racing season at Newmarket—and, incidentally, the flat-catching season also—opens with the Craven Meeting." Thus Mr. Harper, who on the same page suggests that Charles II. was known as "Old Rowley" because he resembled a frog in the face. This is not even funny, and it is something worse. St. Etheldreda is "a phenomenally pious lady." Lord Iveagh was "raised to the Beerage." This is not satire, and Mr. Harper should know that it is not courtesy. As we have said, it is a pity that the book is disfigured by such bad taste, as there is plenty in it to interest the lovers of the English countryside, and some antiquaries will be stimulated by renewing their memories of old-time incidents and practices here set forth.

Mr. Harper has illustrated his book with his own drawings, and we regret that he has given only a most distant prospect of Audley End, which some have pronounced to be the finest Tudor building in the district. In Mrs. George Bancroft's recently published 'Letters from England' we read how greatly it impressed her and the American Minister on the occasion of their visit to Lord Braybrooke. One notes Mr. Harper's statement that the public are not admitted to the house. In East Anglia the Scutes are the Skirts, and Mr. Harper is our authority for stating that this is the pronunciation of Skirts in some of the New England States. If so it would only be one more instance of the survival of provincialisms across the Atlantic.

NEW NOVELS.

Incomparable Bellairs. By Agnes and Egerton Castle. (Constable & Co.)

The thread of continuity in Mr. and Mrs. Castle's collection of episodes surrounding the life of Mrs. Kitty Bellairs is such as to constitute the book a novel—that is to say, a novel of the romantic type. The authors are distinguished in the world of letters to-day as among the few principal exponents of romance, and these seven adventures rivet their claim to that position even firmer than ever. The Bellairs has already appeared as the heroine of 'The Bath Comedy,' and several of the characters figuring in that excellent romance also make their reappearance in these pages, among them the Bishop of Bath and Wells, and Mr. Denis O'Hara, the spendthrift son of Lord Kilcroney. The scene of the comedy (for it is an excellent exhibition of romantic comedy) is not wholly laid in Bath, but may be said to occupy the Bath Road. The authors, in a prologue, usher in their characters, acting as chorus to the new persons of the drama. These include a handsome *roué*, Lord Mandeville; a led-captain Spicer, who is "Spoicer" to Mr. O'Hara; an admirable old beau; and Miss Rachel Peace. The theme of the episodes in reality circles more about Miss Peace than the incomparable Kitty, though it is clear that the authors remain faithful to their first love. They are right; for Kitty is a figure from the period, characterized to her finger-nails—one ought possibly to say to her hare's-foot and her patches; whereas Miss Peace, as a Quakeress on the stage, and the virtuous mistress of Mandeville, is not so convincing. The authors have evidently aimed at reproducing the artificiality of the period, and have amply succeeded. The tale reads almost as if it had been written in the eighteenth century. An objection might be taken to the sentimentality of certain incidents, as, for example, the conversion of Lord Mandeville, but the authors would probably reply that this period was one of extreme artificiality commingling with a false sentimentality, both of which they reproduce faithfully. The merit of the book lies mainly in its *esprit*, its gaiety, and its sense of colour and romance. It should enliven innumerable readers, and endue them with the atmosphere of an elegant, selfish, and vastly interesting period.

The King's Fool. By Michael Barrington. (Blackwood & Sons.)

The author of 'The Reminiscences of Sir Barrington Beaumont, Bart.,' has now directed his undoubted ability into the field of mediæval romance. From the cloistered seclusion of the Monastery of Orlac in the Valley, with its abbot who was once a troubadour, we are led into the purlieus of a Court, with a boy king, a Queen of Beauty, tourneys, *jongleurs*, a villain, and a jester, the hero of the book. The success of a work of the kind depends, of course, largely upon the "atmosphere," and this is skilfully created. But the frank statement that a story is a "romance," and its removal from the domain of strict historical investigation, hardly excuse the author from fulfilling the requirements of his art in so far as the portrayal of character is concerned, and one carefully studied personage does not make a drama. The heroine, Lady Modwena, is no more alive than a pictured dame upon her own tapestried walls, and Sir Ranulf Fitz Urse is merely a conventional villain. All the author's pains have, apparently,

been lavished on the hero, Yvot, who wears the motley perforce, renounces the joy of life, and devotes himself to save his royal master. The contrast between the chivalrous idealism of the "Fool's" nature and the character thrust upon him is ably suggested, the moral is finely expressed, but the book is somehow lacking in artistic completeness.

The Yeoman. By Charles Kennett Burrow. (Lane.)

If Mr. Burrow had paid as much attention to all his characters as to nature, his novel would have been striking. He has the most fastidious feeling for the country, and his observation is at once keen and discriminating. He knows when to be reticent and when to enlarge. He deals with his scenes as if he loved them, and you can easily conjure up from his descriptions that handsome seabord of Dorset, with the downs and the peaceful farms. This delicacy of touch goes through all Mr. Burrow's work, and appears in the handling of his characters. There is, in consequence, perhaps, a lack of force at times in their delineation. The theme of the novel is the old one of a family feud. The yeoman is Richard Winstone, a man in middle life, who has inherited from his father a distaste for his cousin. This cousin's offence consisted in selling his farm and migrating to Australia, where he accumulates a fortune. The story opens with his return, simultaneously with the death of Winstone's wife. It is an admirable starting-point, and the note is struck at once. If we are not sufficiently interested in the Squire and his son and daughter and Father Cathcart, it is because they are not sufficiently emphasized. Father Cathcart is too good for poor humanity. But the central figure of Richard Winstone is well conceived and executed, and it is round about him that the interest ranges. His daughter is also in the picture, but the cousins do not strike us as living. In spite of these defects 'The Yeoman' is a sound piece of work, and will be found attractive beyond the run of ordinary novels. It has grace and charm.

Belchamber. By Howard Overing Sturgis. (Constable & Co.)

This is a long and leisurely novel, discursive and ably written, in the course of which we are introduced to a great many lifelike and unpleasant characters in the upper ranks of English society. The hero is of a type not unfamiliar in modern fiction, endowed with titles, broad estates, wealth, and everything life can offer, except robust physical health. The son of a rigidly pious Scotchwoman, he is inclined to be morbid, exaggerates the disadvantage of a slight lameness caused by an accident in boyhood, takes life seriously, and is keenly alive to the injustices of the present social system. So far, so good, and "Sainty," as Lord Belchamber is nicknamed, wins the reader's sympathy and regard by his gentle austerity and lofty ideals. Unfortunately the author falls into the error of over-accentuation, and, by aiming at strong effects, impairs the truth of what might have been a telling piece of satire. It is surely not likely that so many uncongenial and detestable people should crowd together around one unworldly life; nor is it easily conceivable that a "Marquis and Earl of Belchamber, Viscount Charmington, Baron St. Edmunds and Chambers," who has been to Eton and Cambridge, and is a man of parts, should remain so utterly ignorant of his own social value as to fall gratefully into the trap of a loveless engagement planned by the first designing mother he meets. In fact, the whole story of the marriage, with its outspoken sequel, is unconvincing, and when the hero is left in his misery, we feel that the indictment against society would have been more forcible if it had been expressed with greater moderation and reserve.

The Original Woman. By Frankfort Moore. (Hutchinson & Co.)

Mr. Frankfort Moore is a writer of many inventions, of many and varied stories; so far, if one mistakes not, of nothing dependent on magic and supernaturalism. Into his present volume he imports a strong strain of both, indeed we may say of frank sensationalism; yet the general effect he manages to create cannot truly be called mere sensationalism. His pictures of Obeah worship are not quite so impressive as they might be, because we fancy they do not exactly suit his special talents. But nowadays novelists seem to consider their work incomplete unless they touch on almost every sphere of humanity or beyond it, whatever the native trend of their own powers of mind may happen to be. 'The Original Woman' is first and foremost a love story; but the vivacity and brightness of the dialogue stand much in front of the ordinary love interest. Several of the people are not in the least necessary to the plot. The astute reader—most readers are, or consider themselves to be so now—may feel that a very modern mother-in-law, her daughter, her daughter's husband, and an argumentative conversationalist may be—indeed are—to some extent amusing, but not conspicuously alive. Mr. Moore has always — since the advent of his 'I Forbid the Banns,' if not earlier—had a pretty turn for dialogue. He has not lost the trick, and if his work here is a shade less spontaneous time and chance may be responsible. Besides, the trick is commoner than it was, and that, too, must be taken into account.

The Merry Anne. By Samuel Merwin. (New York, the Macmillan Company.)

This tastefully got-up volume is the work of an American writer, whose 'Calumet K.' may be remembered by some English readers. It was an ably written story of trades unions. The present book deals in a similar manner with lumber carrying and smuggling on the great lakes of Huron and Michigan. The author has certain points in common with Mr. Kipling. In writing of lake schooner sailors, he writes as though he had actual experience of the craft, and maintains the illusion with admirable verisimilitude. His literary ability is not remarkable. But he conveys the impression of being one who writes of things really seen, and that, whether it is so or not, is an achievement in fiction. Otherwise 'The Merry Anne' is colloquial and slangy. Mr. Merwin would make more appeal to English readers, perhaps, if he showed some knowledge of the existence of other English-speaking people than his own.

The Tutor's Love Story. By Walter Frith. (Constable & Co.)

This episode in a life which does not promise to range much above the commonplace is presented in the awkward form of extracts from a diary, namely, the record of a resident tutor's stay in the Isle of Mull from August 17th to October 9th. He has just experienced family reverses, which have obliged him to work for a living; so that, to account for the diary and its diffuseness, it may be assumed charitably that he is practising in case he should be impelled towards a literary career. The scraps of art, the familiar quotations, and the rather obvious moral sentiments thus may constitute conscientious characterization, but Mr. Frith seems to strike a false note when he makes the young preceptor's prentice hand write one word of St. Paul's Greek with two wrong letters and no accent. The only personage of whom the autobiographer gives more than a rough sketch is himself; so that even the object of his fancy, though she is depicted as charming, sentimental, and an adept at "little cricket," has scarcely enough individuality to be interesting. Four love affairs, in two of which the love is chiefly on one side, distributed among two damsels and three swains, involve some complications and two or three pathetic situations, so that the story may provide light entertainment for a few leisure half-hours.

Autour de l'Étendard. By Marie Anne de Bovet. (Paris, Alphonse Lemerre.)

Madame de Boishébert, who naturally still writes under her well-known maiden name, makes a new departure in this novel, which we hesitate to call her latest, as one, perhaps likely to be more interesting to British readers, has recently been running in *La Revue de Paris.* The book before us is, as its title implies, military, and forms in fact a bit of regimental history. The dedication to the Duke of Orleans, who is looked upon in this country as a slightly ridiculous personage, prepares us for a work of "tendency," and the book concludes with the scattering by the Government of the best-known officers of the smart cavalry regiment on account of their political and Church opinions. At the same time the novel is not marred by politics to the extent to which many of "Gyp's" and some of "Mab's" have been, and the note struck will not seem to society readers in France exaggerated. As a piece of regimental life with no beginning or end, cut off (as it were) and photographed, the novel is a *tour de force*, and the author seems to us to have thoroughly entered into the spirit of cavalry and garrison life. Artistically we should reproach her for placing too many characters before us without sufficiently picking out a few, but then this criticism must apply to any representation of regimental and garrison life as it is. Some of the remarks put into the mouths of officers at our expense are amusing: as, for example, that "lesson" of the Boer war, that "the infantry should be mounted and the cavalry be on foot." Other references to England by young officers are, perhaps, less accurate, civil marriages

here being stated to be before the "recorder," instead of the registrar. The Recorders of Manchester and of Birmingham, not to speak of London, would indeed be amazed at being called upon to undertake such duties.

Le Délaissé. By Madame Octave Feuillet. (Paris, Calmann-Lévy.)

Madame Octave Feuillet is a curiously trying writer to her critics, and we have possibly said before in reviewing novels from her pen what we have always felt, namely, that she combines with considerable talent and power of writing pleasantly about society an extraordinary inability to present her plot in the most attractive form. In this book, as in others, she resorts largely to impossible letters—the clumsiest of all means of describing character and of carrying on a plot. In spite of this, however, the book is readable.

AMERICAN LITERATURE.

Hawthorne and his Circle. By Julian Hawthorne. (Harper & Brothers.) — Nathaniel Hawthorne wrote books which have a high and secure place in English literature, while his personality has been the subject of infinite speculation. He gloried in being an American, yet few of his countrymen have been so unlike the traditional and accepted American type. Life as a whole was a mystery which he laboured to comprehend, and he is as mysterious as any of the problems which he tried to solve. Originality was in his blood, but there was no alloy of eccentricity in his conduct. He delighted in retirement, being happiest in his family circle or in the company of a few friends. He scorned, however, the form of self-advertisement which made Thoreau live in a shed and refuse, on what he called principle, to pay taxes.

His son Julian has made a mark in literature, and has given to the world many particulars about his father, yet the present book is not only different from what has already been published, but also better in its revelations concerning Hawthorne as a man, a husband, and father, and we learn as much, in addition, about the idiosyncrasy of Mr. Julian Hawthorne. He candidly states in the introduction that he inherited much of which he did not understand the rarity and value in his early years. In later life he clearly saw that his introduction into circles wherein noted men and women lived and talked was due to his father. What Mr. Julian Hawthorne writes on this head is well and justly put. He makes no reference to the other side of the question. The advantage of having a great man for a parent is indisputable; but the son of such a man is heavily handicapped in the race for fame.

It is interesting to learn the conditions under which 'The Scarlet Letter' was produced. Hawthorne felt that he must write something to relieve the pecuniary strain upon him. While he was engaged in the task his mother died. His son adds:—

"His own health was shaken to its foundations; his children fell ill, his wife underwent acute suffering; and through all this, and more, 'The Scarlet Letter' must be written. No wonder that, when he came to read the story in manuscript to his wife, his voice faltered and broke; and she slipped to her knees and hid her face on her arms in the chair. 'I had been suffering,' he commented, long afterwards, 'from a great diversity and severity of emotion.' Great works of art—things with the veritable spirit of enduring life in them—are destined to be born in sore travail and pain."

At this time Julian Hawthorne was a little boy, and he gives the following vivid picture of himself:—

"It was at this period—say, about 1850—that my own personal recollections, in a shadowy and incoherent way, begin. The shadows are exclusively of time's making; they were not of the heart. All through the trials of my parents I retained a jocund equanimity (save for some trifling childish ailments), and esteemed this world a friendly and agreeable place. 'The Scarlet Letter' dashed my spirits not a whit; I knew not of its existence, by personal evidence, till full a dozen years later; and even the death of my grandmother left me light of heart, for the passing of the spirit from the body can but awaken the transient curiosity of a child of four. For the rest, my physical environment, in itself amusing and interesting enough to me, had its chief importance from the material it afforded on which to construct the imaginary scenes and characters of my play. My sister Una and myself were for ever enacting something or somebody not ourselves: childish egotism oddly decking itself in the non-ego. We believed in fairies, in magic, in angels, in transformations; Hans Christian Andersen, Grimm, 'The Black Aunt' (oh, delectable, lost volume!) were our sober history-books, and 'Robinson Crusoe' was our autobiography.....Of course, whenever the weather permitted, we were out in the yard, or even promenaded for short distances up and down the street. And once—'How are you?' inquired a friend of the family, as he drove by in his waggon. 'Oh, we 've got the scarlet fever!' we proudly replied, stepping out gallantly along the sidewalk.....In the winter we rejoiced in the snow; and my father's story of the 'Snow Image' got most of its local colour from our gambols in this fascinating substance, which he could observe from the window of his study."

There is much pleasant writing and some agreeable banter in the description of the journey to England, and the abode in Liverpool of Hawthorne and his family. Here, as in other parts of the story, the tone is that of a man having experience of life, and not that of a boy seven years old who lived with his parents in or near Liverpool till he was twelve. Comments are made on the English climate without the important qualification that Liverpool is so notable in all respects as to possess a climate of its own, which some think differs as materially from that of the rest of England as the climate of New England differs from that of the Southern, the Middle, and the Pacific States of the North American Republic.

An increased value is given to Mr. Julian Hawthorne's pages by the many quotations of unpublished passages in his father's diaries; these serve to throw much useful light upon Hawthorne's own character and opinions. It is interesting to read that, despite the uncongenial sphere in which Hawthorne passed four years of his life as consul for his country, and the pleasure with which he looked forward to visiting the Continent, he underwent a great change on crossing the Channel, owing, as his son writes, to the influence of English things having taken deeper root in him than was supposed at the time. This is clearly set forth in the following passage, which proves with what candour Mr. Julian Hawthorne reveals his father's characteristics, though devoid of sympathy with them:—

"He [Hawthorne] was no sooner on the farther side of the narrow seas than he began to be conscious of discomfort, which was only partly bodily or sensible. An unacknowledged home-sickness afflicted him—an Old-Homesickness, rather than a yearning for America. He must have imagined that it was America that he wanted, but, when at last we returned there, he still looked back towards England. As an ideal, America was still and always foremost in his heart; and his death was hastened partly by his misgiving, caused by the civil war, lest her best days were passed. But something there was in England that touched a deep, kindred chord in him which responded to nothing else. America might be his ideal home, but his real home was England, and thus he found himself, in the end, with no home at all outside the boundaries of his domestic circle."

Mr. Julian Hawthorne writes that, as a boy in Liverpool, he was "fanatically patriotic," and, after the lapse of half a century, this work proves that he has not ceased to be so. But he is unfair in challenging the propriety of a fellow-countryman, who was his playmate at Liverpool, following the bent of his tastes and renouncing the right to be distinguished in Congress for the chance of becoming so in Parliament. Mr. Julian Hawthorne states that Mr. Henry James is "the only American he knows who has not suffered from adopting England," while he maintains that Mr. James would have been a greater man if he had remained in his American home. It is improbable that Hawthorne himself would have written in this strain.

The whole account of the life of the Hawthorne family in Italy is remarkably good. Should this narrative be continued, as seems likely, all readers of the present portion will welcome another.

The American Advance: a Study in Territorial Expansion, by Edmund J. Carpenter (Lane), contains little which has not been already set forth in lesser detail by American historians, of whom Dr. Woodrow Wilson is the best. The reader must be unversed in American history who requires to seek information about the Louisiana purchase, the annexation of Texas and California, and the occupation of Oregon in such a book as this. It is true he will find in it more particulars; but his knowledge will not be usefully increased. Some quotations from speeches in Congress may be new to him without being instructive. For instance, an extract is given from a speech in 1844 of Buchanan, who was afterwards President, in which he "showed an unfriendly tone and even a duplicity in the conduct of Great Britain toward the United States," and he declared that, when Lord Ashburton negotiated the treaty of 1842, "he had in his pocket evidence that Great Britain had no claim to the territory demanded." Buchanan asserted that this evidence was a map taken from George III.'s library, on which the king had himself traced the boundary line agreed to in 1783, and that Sir Robert Peel and Lord Brougham both admitted the truth of this statement. It is said that the territory claimed was not included within this line. Does Mr. Carpenter really believe this? Can he be ignorant of the fact that a map in which Franklin had traced the boundary in red ink was known to Webster, but not to Ashburton, when the treaty was in negotiation, and that the territory claimed by Great Britain was within the line drawn by Franklin? There was "duplicity" in this case, but it is not chargeable upon Great Britain. Mr. Carpenter writes that Great Britain was looking with longing eyes upon California, and awaiting an opportunity or pretext to occupy it; moreover, the British fleet was closely watching the American, and he implies that the annexation of California was checkmate to British greed. Mr. Jefferson Brick might have written the history of his country in this fashion. The laudable custom of adding an index to books printed and published in America has not been followed by Mr. Lane.

Literary New York: its Landmarks and Associations. By Charles Hemstreet. (Putnam's Sons.)—Mr. Charles Hemstreet is an authority on old New York, but the fact that he has gone over so much of the same ground more than once robs the present compilation of freshness. Any one who has skimmed the text or scanned the illustrations of 'The Nooks and Corners of Old New York' and 'When Old New York was Young' will find much that is familiar in this volume. Mr. Hemstreet is careful to indicate the exact spot, the name of the house, or the number of the street where his celebrities were born, resided, or met; but he seldom allures the reader by any touch of local colour or anecdote. He works on a dry, business-like guide-book system, which leaves little scope for literary comment.

The introductory section, although it has not much to do with literature *per se*, is the

most interesting, as it emphasizes the fact that even the early Dutch colonists of New Amsterdam, as New York was then called, possessed a literature of their own. New York has naturally been a seat of learning, but anecdotes and incidents of a literary type are almost entirely ignored by Mr. Hemstreet; when, therefore, anything of a romantic nature is alluded to, as in the case of the Duke of Grafton's escapade with Miss Crosby, or the circumstances of Leisler's martyrdom, it is tantalizing to have it treated after the manner of the story of 'The Cat and Fiddle.' Readers of topographical works are not all acquainted with the obscure byways of local history, and recital of these traditions would brighten this not too lively book.

Even if New York has not given birth to more famous men than any other American city, it has certainly furnished a residence for a greater number of celebrities. Yet very many of the names cited by Mr. Hemstreet are for the present generation names only.

Mr. Hemstreet tells this little story of Washington Irving, which recalls similar nocturnal adventures of "Wilhelm Meister's" boyhood:—

"His parents were not given to theatre-going, but Irving, when the family prayers had been said and he had been sent to bed, ofttimes crept out of the gable window, slid down the slanting roof, dropped to the ground, and stole away. He went, just as now, following in his footsteps, you can go, past the old inn, around the next corner, where... ..is all that remains of the theatre."

John Howard Payne, author of 'Home, Sweet Home,' receives lengthy notice. The place of his birth has been variously stated, the stone above his first grave, in Tunis, giving Boston; but the late Gabriel Harrison, his biographer, proved it to have been 33, Pearl Street, New York, a house since pulled down to make way for new buildings. Mr. Hemstreet, who never quotes his authority for any assertion, might, had he referred to Harrison's work, have modified some of his statements.

The chapter styled 'Those who Gathered about Poe' is likely to be the portion of the book most referred to by readers outside New York, but it contains little information, and what it does give is not always accurate. There is no reason to believe that Poe wrote 'The Raven' in New York, and certainly not in the house of which a view is given. This legendary statement was started some years ago by an irresponsible journalist, and has been adopted by subsequent writers without due investigation.

'Some Writers of To-day,' the last section of Mr. Hemstreet's book, is little more than a catalogue of names, and mostly of names not very widely known beyond their own circle. It is interesting to learn that the widow of Herman Melville is still alive; she would be able to furnish trustworthy material for a biography of her husband, a native of New York, and a writer whose reputation is bound to grow with time. It is singular that Melville's life, which was fuller of incident and interest than even his romances, has not yet been adequately written.

Everything that good paper, wide margins, and plenty of illustrations can do towards making an attractive book has been provided for 'Literary New York.'

The Impeachment and Trial of Andrew Johnson (New York, the Macmillan Company; London, Macmillan & Co.) is a history, by David Miller Dewitt, of prosecution for offences which merely consisted in trying to give effect to a scheme for restoring the Southern States to the Union which ran counter to the policy of Congress. The story itself has never been so well told as by Mr. Dewitt, who has had the opportunity of examining private papers of the ex-President and of his private secretary. The result is that Johnson appears in a much more favourable light than he did at the time of his trial. Johnson was his own worst enemy. His official acts bear the strictest scrutiny, and if he could have bridled his tongue, he would have left the White House with the character of a highly respectable President. It is true that President Andrew Jackson was as intemperate in speech; but, then, he was always popular, while a majority in Congress tolerated and even sanctioned his most unconstitutional and tyrannical acts. When Andrew Johnson was sworn in as Vice-President, he made a public exhibition of himself which was utterly disgraceful, and for which his friends could find no other excuse than the damnatory one of his reason having been temporarily overpowered by drink. Mr. Dewitt deplores this, yet he gives strong evidence to show that Johnson was not a habitual drunkard, and that his most violent speeches were made under the influence of extreme, but purely natural excitement. In the use of opprobrious epithets and in thorough unscrupulousness of political conduct, Johnson had more than his match in Senator Wade from Ohio. The dominant party in the Senate, which hated Johnson and had determined to oust him from the Presidency, arranged that, in the event of Johnson being deposed, his place should be taken by Senator Wade; and this Senator, who had sworn to do justice, attended the trial and gave expression to his foregone conclusion by declaring Johnson guilty. Seldom has a great trial been conducted with so complete a disregard of justice as that in which President Johnson was the accused. Mr. Dewitt recalls, what many persons may have forgotten, that six years after Johnson ceased to be President he appeared in the Senate on behalf of his native State, and then he took the oath, administered by Henry Wilson, the Vice-President, who had denounced him as "a violator of the Constitution, a violator of the laws, and a violator of his oath," and declared that he ought to be disqualified from holding office again. Many of Johnson's colleagues, who had pronounced him guilty when impeached, now congratulated him. He is the only ex-President who has been elected to the Senate after retiring from office. Mr. Dewitt's book is very well put together. He is severe upon Johnson's enemies, and sometimes his censure would be more effective if it were couched in more moderate terms. He is very bitter against Senator Sumner, and not without reason; yet he should have remembered the cowardly and brutal attack of which Sumner had been the victim.

William Ellery Channing, by John White Chadwick (Philip Green), is an "appreciation" rather than a biography. Channing's nephew, the son of Channing's elder brother, wrote a biography of his uncle which appeared in 1848. Mr. Chadwick thinks, however, that the special merits of Channing are little known to the younger generation, and he has diligently striven to set them forth. His work deals chiefly with its subject from the intellectual and spiritual side. A few useful details are given at the outset concerning Newport in Rhode Island, where Channing was born. This place is best known now as a favourite resort for American millionaires, their wives, families, and friends. Some years before Channing's birth in 1780, Newport was a trading town as well as the favourite watering-place of Southern planters. Slaves were bought and sold. The population included three hundred Jewish families, many of whom had left Lisbon on account of the historic earthquake. One, named Lopez, was a shipowner who had eighty-eight vessels afloat. In 1774 the population numbered 9,000; but when war with the Motherland began the number fell to 5,000, and continued to decline during the revolutionary campaign. It is well known that Channing was the leading man among the Unitarians, and as such Mr. Chadwick deals with him, taking immense pains to make clear Channing's special views in theology. But it is as an essayist that Channing is most favourably known outside the religious circle in which he moved and which he adorned. An article which he wrote on Milton a year after Macaulay's had appeared was deemed by New Englanders at the time to be far finer; but Mr. Chadwick is critical enough to write that "Macaulay's is incomparably superior to Channing's as literature." An oft-repeated blunder is reiterated by Mr. Chadwick, who makes it worse by attributing the "habit," as he styles it, to Mirabeau instead of Molière, "to pounce on his own wherever he found it." This absurd apology for plagiarism is the result of ignorance. Molière did say, of a scene in a play, that he had reclaimed it because he had a right to his own wherever he found it, this scene having been contributed by him to a piece of which Cyrano de Bergerac had the credit of having written the whole. Some of Mr. Chadwick's words will hardly be adopted by the judicious, such as "to turmoil," "we glimpse," and "babying" for coddling. Nevertheless, his small book deserves to be read by all who hold Channing in high esteem.

SCOTCH HISTORY AND GENEALOGY.

The Ancient Capital of Scotland. By Samuel Cowan. 2 vols. (Simpkin, Marshall & Co.)—The difficulty of producing an exhaustive history of the city of Perth—for that is "the ancient capital of Scotland"—is sufficiently indicated by the fact that no one has hitherto attempted the task. Special periods and events in its local history have received attention, but to Mr. Cowan belongs the distinction of first telling the story in full. He has done it, let us say at once, so far as regards the collection and presentation of his materials, in an eminently satisfactory way. Nor should this view of the work be under-estimated. The preservation of the city archives has been very imperfectly attended to, while during the rule of Cromwell all the records that could be found in Perth were sent to the Tower of London. But Mr. Cowan has been able to avail himself of much unprinted material in illustration of the civic and ecclesiastical history of the place, and his accounts of certain notable families are largely based on private repositories. Free use has been made of a transcript of the Session Records, written about a hundred years ago, and now in the Advocates' Library, Edinburgh; and the municipal records are rendered available for the first time in these volumes.

The history of Perth is, of course, in some respects, a history of Scotland, and its important position and consequent influence demanded and received the unremitting attention of all the Scottish kings. Mr. Cowan hardly needed to remind us that as a royal residence Perth flourished long before Holyrood; and its choice situation attracted royalty long after the Court had gone to Edinburgh. There is probably no other place in Scotland so full of historic memories, of extraordinary incidents and events. Its seven sieges, its murder of the king, its tragic monastic history, its memorable part in the Reformation, its Gowrie Conspiracy, its Episcopacy and Covenanting battles, its intimate connexion with the rebellions of 1715 and 1745, not to speak of the flight of its magistrates on one occasion—these and other notable events all fall to be dealt with in detail by the historian of the "fair city." In regard to the origin of Perth, Mr. Cowan contends that the city came into existence in the Roman period. He refuses to accept the theory that the present city was built to replace an earlier city which is supposed to have stood at the junction of the Tay and the Almond. The Perth of to-day, in his view,

stands on the site of the Roman settlement established by Agricola under the name of Victoria, a name subsequently changed to Bertha, and later to Perth. Mr. Cowan is not strong in the matter of estimating evidence, but he can tell a plain story in a readable way. Many interesting glimpses of the social life of the people are to be obtained from his extracts from the Town Council and Kirk Session records. As usual, the Church figures prominently in the more notable incidents, some details of which are so ridiculous as to raise doubts of their reality. The trials for witchcraft disclose a strange state of the social condition of the people. The age was one of gross superstition, and one cannot but recognize, as indeed Mr. Cowan observes, that in the trials of these poor misguided creatures the magistrates were as full of superstition as the criminals at the bar. There is rather an interesting account of a riot which took place in 1617, when George Graham, grandfather of the "bloody Claver'se," and other lairds, "having spent most part of the day in drunkenness," issued forth at night with such dire results that

"the affair could not be settled until the inhabitants rose out of their beds and came to the causeway to assist the magistrates in the settling of the tumult."

Incidentally Mr. Cowan relates a curious event in Dundee history. The date was 1619, and the town had been for some time without a hangman. In these circumstances the Provost and magistrates advised the Privy Council that

"when any criminal was convicted and condemned to death they were put to great trouble before they could get an executioner to carry out the sentence. They said that John Gibson, who had stolen 45 sheep, and who was committed to the Tolbooth of Dundee, had offered himself for the post to save his life. They were willing to accept him, and desired a warrant relieving them of responsibility for dispensing with his punishment, and exonerating them from blame should he escape from them if, when executioner, he should at any time break away from the magistrates and leave the said office. The Lords passed an Act in terms of the petition, providing always that John Gibson attends and waits on the office aforesaid all the days of his life, on pain of reapprehension and death."

Mr. Cowan's volumes will be found of value to all students of the social and political history of Scotland. The author's conclusions are not always, as it seems to us, supported by the evidence, but at least the evidence is there. The illustrations have all been drawn and engraved expressly for the work, and will be found of unusual interest, especially those of the ancient town and monasteries. The portraits and seals are also of great importance. Finally, there is a very good index.

The House of Gordon. Edited by John Malcolm Bulloch. Vol. I.—*The Records of Elgin, 1234-1800.* Compiled by William Cramond. Vol. I. (Aberdeen, New Spalding Club.)—These two volumes are the largest contributions which the Council of the New Spalding Club have in any one year laid before the members. Mr. Bulloch's work is naturally the more important. In an introduction of some sixteen pages he explains its purpose and methods, remarking how the "picturesque possibilities" of the subject attracted him many years ago, and led to the gradual accumulation of materials connected with the history of the Gordons. The ground to be covered by such a history is enormous. We take a single instance in illustration. A searching inquiry into the history of one branch alone, the Gordons of Lesmoir, who were descended from "Jock" Gordon of Scurdargue, discloses the fact that they produced some thirty distinct branches, holding different estates in as many parishes scattered over five counties. In the entire survey of land-owning Gordons we have hundreds of families, the cadets descending from "Jock" of Scurdargue alone running into five score families. The task of dealing with this "great" house was too formidable for one writer; hence the New Spalding Club

"resolved to tackle the subject in a piecemeal way by issuing monographs on different cadets, without reference, for the present, to a general scheme for a history of the family."

Mr. Bulloch's contribution, then, is merely a collection of separate monographs, printed without any regard to family seniority, and indeed simply "because they were ready." The branches dealt with are the Gordons of Abergeldie, of Coclarachie, and of Gight, the Coclarachie family being undertaken by the Rev. Stephen Ree, Boharm. The representation is sufficiently interesting, for these three families illustrate many of the leading characteristics that have made the name of Gordon world famous. The house of Abergeldie, still powerful in the regions of its ancestors of four centuries ago, gave the world an intrepid soldier in the person of Sir Charles Gordon, who, "in his thirst for adventure, showed the Prussians how to beat the Dutch at Amstelveen in 1787," while his brother William distinguished himself at the capture of Martinique. The Gordons of Coclarachie were the ancestors of Major-General Alexander Gordon, of Auchintoul, who began his career in the army of Peter the Great, and put his experience to such use as a Jacobite leader. The Gordons of Gight produced the man who checkmated Wallenstein, as well as the brilliant Col. Nathaniel Gordon, of anti-Covenanting renown, while they are known universally as the maternal ancestors of Byron, who "displayed so many of their lawless characteristics throughout his life."

It is in his account of the latter branch of the house of Gordon that the chief interest of Mr. Bulloch's volume lies. He has no difficulty in supporting the statement that the Gordons of Gight were "the most unruly family that ever reigned in Aberdeenshire." The career of the first branch, which ended with the unlucky number, the thirteenth laird, was crowded with murder and sudden death; and from first to last was dominated by a spirit of revolt against the established order of things unequalled in the history of any other branch of the Gordons. Taking Mr. Bulloch's summary of the disasters which attacked the family, we find that the first laird of Gight fell at Flodden. One son was killed at Pinkie (?). One son-in-law was murdered; one fell at Pinkie. Three grandsons (including the third laird) were murdered; one was executed, one was drowned, one fell in Holland, one in Flanders. One granddaughter's husband was murdered (by her own brother). Two great-grandsons were murdered; one assassinated Wallenstein, one fell in Holland, one died in prison. One great-granddaughter's husband was poisoned. One great-granddaughter was arrested for assault (on a man), one was excommunicated. One great-great-grandson decamped to Germany, one was murdered, one was executed, one was killed in Paris (?). One great-great-great-grandson (the eighth laird) besieged his own mother's house. The eleventh laird was drowned (? suicide); his son, the twelfth laird, had the same end. It was his daughter who married Capt. Byron. The bearing of all this on the career of the poet does not require to be emphasized; it need only be noted that subsequent writers on Lord Byron will find in Mr. Bulloch's detailed history of the Gight Gordons illustrative matter of very considerable importance. On one point Mr. Bulloch is clearly mistaken. He cites a stanza from 'Childe Harold' as having been meant to apply to Gight Castle. The stanza was quoted by Dr. Pratt in his 'Buchan' as a fitting description of the ruins, but there is nothing to show that Byron had Gight in his mind when he wrote the lines. Of the miscellaneous matter in the book we have no room to speak—of the 'Lists of Gordons in Scotland,' of the *alumni* of the Scottish universities, Members of Parliament, and Advocates and Writers to the Signet, of the tables of various Gordons, and of the bibliography of Gordon genealogy. We can only say that Mr. Bulloch is both industrious and accomplished, and has made a most auspicious beginning to the exhaustive history of the Gordons.

Dr. Cramond's work will be dealt with fully on the appearance of his second volume. Meanwhile it may be noted that the author aims at giving an accurate and exhaustive record, so far as can now be obtained from original sources, of events as they occurred in the life of the northern Scottish burgh. Certain portions of the ground have been occupied by previous writers; Dr. Cramond proposes to cover the entire field. The first volume consists of an account of the documentary and charter history of Elgin in pre-Reformation times, references to Elgin in the Exchequer Rolls and the Registers of the Great Seal and the Privy Council, and extracts from the Burgh Court Book and the Minutes of Town Council. It abounds in items of historic value and general interest.

Or and Sable: a Book of the Græmes and Grahams. By Louisa G. Græme. (Edinburgh, Brown.)—The citing of "Burke Peerage" (*sic*) on a charter of 1139 on the first page, and the reference to "one Raphael Holmshead" (*sic*) on the third page, afford a significent key to the quality of Miss Græme's 700 odd pages; but her affectionate enthusiasm for her house almost disarms criticism. The volume—an admirably printed quarto—is a typical specimen of a ladylike excursus in genealogy. It has its origin in the author's good memory for family tradition, seeking for corroboration in the dry facts of charter-chests, and inevitably working out into something like a serious attempt at family history. But the spirit of tradition and the method of transcript are essentially antagonistic, except in the hands of a practised literary craftsman. The amateur may safely trust to tradition on the one hand, or produce a valuable record of dry facts on the other; but a combination of the methods is risky, for it rarely makes for racy reading—it is practically impossible to write an attractive narrative round charters dealing with the acquisition or transference of land; while the expert finds the task of disintegrating and unravelling dates and facts somewhat tantalizing. Even the writer of such a book may become bewildered, and Miss Græme herself loses her way in the dark. Thus in her opening "sketch"—she abjures the term "chapter"—she traces the Græme descent through the house of Montrose from William de Græme (1125-39) to William, first Earl of Montrose, "sixteenth in line" (p. xxxiii), emphasizing her deduction constantly by the use of marginal catch titles. Yet in a table (p. xliv) she calls this same person "fifteenth in line," and this (wrong) enumeration is perpetuated through the rest of the book and in the dedication to her two nephews, who would possibly be prouder of being in the twenty-ninth, rather than the twenty-eighth, line. Even in point of narrative Miss Græme is needlessly difficult to follow, for she adopts the three or four line paragraph method of the old-fashioned school of "lady novelists"; and she besprinkles these snippets with points of exclamation. Her reconstruction of the life of her ancestors is often much too fanciful. George Græme II., of Inchbrakie, made his will, in the usual religious phraseology of the time, on November 1st, 1575. The actual date of his death is not given, and yet Miss Græme makes his will the text for this passage (p. 26):—

"May we not picture the grouping of that solemn scene? the central figure of the man who, though still almost young, was leaving all he loved, so humbly and so patiently, going forth to meet his Redeemer, his mind at rest as to his worldly affairs, his eyes fixed on his weeping wife, the solemn little knot of witnesses, and the grey light of the November day struggling through the deep embrasures of the castle walls, the bare branches of the beeches swaying fitfully in the wintry breeze. A few days pass of suffering and weakness, and George Græme's spirit had gone to its eternal home."

Miss Græme's unfamiliarity with the historical side of her subject is shown by her misprints of the names of authorities (she does not cite chapter or page) thus: "Riddle" for Riddell (p. 19); "Edward Raban*us*," the Latin form (p. 105); "Paul Balfour Lyon," for Balfour Paul, Lyon (p. 224); "Rodgers," of the Grampian Club, for Rogers (p. 245); and so on.

Despite its evident weakness on the early and documentary side of history, the book has its value when Miss Græme comes to her more immediate forbears. All genealogists know the difficulty of dealing with families in the eighteenth century. Records that are comparatively plentiful in the previous centuries have an unpleasant way of giving out, and without recourse to correspondence, which, unfortunately, is too frequently missing, the investigator comes to a barren land. It is precisely here that a compiler like Miss Græme becomes valuable. The main part of her book is devoted to the Græmes of Inchbrakie, descended from the second son of the first Earl of Montrose. She deals at much less length with the branches of Monzie, Pitcairn, Bucklyvie, Orchill, Gorthie, Drynie, Airth, Fintry, and others, while she adds appendixes dealing with Græmes and Grahams whom she is unable to connect with any of the chief lines. The volume is enhanced with several half-tone portraits and views; but a table showing the descent of all the Inchbrakie lairds might have been given with great advantage. For one thing the reader must be specially indebted to Miss Græme—she has added a very exhaustive index. If her knowledge had been equal to her enthusiasm she would have produced an exceedingly valuable contribution to Scotch genealogy. As it is she has succeeded only partially in her laborious task.

OUR LIBRARY TABLE.

Methods of Social Advance: Short Studies in Social Practice, by various authors, is edited by C. S. Loch (Macmillan & Co.). Though the contributors to this interesting collection of essays are not all members of the Charity Organization Society, they have all run the hazard of its criticisms. The book as a whole might serve as an introduction to the ideals animating that admirable body of social workers, and to the methods adopted in its practical effort towards reform. There is recognition of a very real problem of poverty, combined with a certain impatience of exaggeration and lachrymose sentiment. There is a creed always preached, bracing, if austere, of individual self-help, individual salvation; of the family always as the economic unit; and the virtues of self-help, thrift, energy, sobriety, patience, as the methods of attainment of salvation. And there is a profound distrust—distrust often "with a dash of temper"—of all communal and State action and interference. Here the Society appears as fighting a losing battle. Whether it be desirable or not, the coming century is destined to see, in England as in all Europe, persistent efforts towards the mitigation of poverty and its ills by the extended action of State and municipality. In those who are convinced of the dangers of such interference the process awakens feelings similar to those with which Huxley taunted his opponents, when he compared their emotions at the steady advance of science to those of the savage contemplating the advancing shadow in an eclipse of the sun.

Something of that indignation is found in these essays. Mrs. Bosanquet displays from actual results of past experiment the failure of the municipality to deal with the problem of the unemployed. Another writer deprecates the call for further interference of the Legislature in the housing of the poor when all that is required is already legally given: the power to "hustle" the overcrowded. Mr. T. H. Nunn in discussing municipal labour bureaux brands the doctrine that the State should make itself responsible for providing work for all who need it, except under ineligible conditions, as "a doctrine too discredited to need a refutation." Mr. Mackay, in a paper on 'Poor Law Reform,' definitely throws over the system of popularly elected authorities. "It is not possible," he asserts, "to get the present administrative bodies to depart from their entirely empirical attitude and to seek the aid of science and experience which the difficulty of their task requires." Mr. J. Martineau, in his discussion of emigration as a means of reducing the evil effects of unemployment, elevates "want of thrift" into "the chief cause of poverty and distress," and assails the action of the Local Government Board in its recent wanderings from the orthodox individualistic creed: its "hesitating and uncertain action in regard to unearned old-age State pensions," and its failure to check the inconsiderate lavishness of some boards of guardians in the distribution of out-relief. Throughout the book the reader is conscious of an appeal to an orthodox body of doctrine in the background: that reliance upon individual character which has been the strength of the magnificent work of the Society in its treatment of individual cases of economic collapse, but is, perhaps, not entirely competent to stem the tide of advancing Socialistic legislation.

On the other hand, the constructive essays and suggestions of this collection are full of insight and interest. Mr. Loch, who edits the whole, and has contributed the introduction, pleads here for the education of the people in social habit, for playgrounds for boys and girls, physical and military drill, relief from the oppression of local rates, profit-sharing, and the creation of a State Board of Charities. "In the ever-increasing suburbs of our large towns," he asks,

"why should not at least two acres be provided as playground for every new school? Or why should not a fixed proportion of acreage be preserved for playground and recreation as the town pushes outwards?"

The method employed with so much vigour in the cities of Germany for the orderly development of growing towns might furnish a means of carrying out Mr. Loch's suggestion which English legislators would do well to study. The admirable plea for a revived "apprenticeship" in London from the Women's University Settlement in Southwark demonstrates another obvious method of improvement. The authors of this suggestion point out one at least of the causes of the continual sinking of the town-reared life in London before the competition of the country immigrants—the fact that the countryman learns his trade in all-round fashion, while the London boy either picks up his knowledge in entirely haphazard manner, or is limited to one specialized and minute branch of it. The authors believe (and they have a right to give a verdict) that "there are thousands of parents who would be ready to take advantage of" apprenticeship for their sons and daughters, while "trades unions are amongst its strongest advocates." The opposition comes from the employers (the fault not, it appears, in this instance, resting with the much-exhorted working man), who "in this matter of training their employees" pursue a policy "both short-sighted and unpatriotic."

Mr. Rider Haggard pleads in a most interesting paper for the revival of the dying life of rural England. He advocates, as in his great investigation, credit banks, the advancement by the Government of money for building houses, a different rural "education," and peasant holdings—especially the peasant holdings.

"The real fundamental cause why the people of this island are flocking towards the cities in such numbers is that the rural population has no prospect of rising on the land."

He quotes as an ominous sign of the times—the using up and casting aside of labour in the towns—an advertisement of a remedy for "Grey hair—no need to be unemployed through looking old." Yet he demonstrates also the futility of the popular panacea for direct treatment of unemployment by drafting its victims to Salisbury Plain or the marshes of Essex. A man was sent down by a London daily paper:—

"The man found farmers who would be glad to hire him, but they lived some miles from the town—it was Salisbury, I think—and he asked for a cab to take him out to visit them! Afterwards he met a flock of sheep, which came running down the street as sheep will, whereon he skipped nimbly into a doorway saying, 'Lor'! them be *very spirited animals*.' After that he was brought back to town."

This volume is full of matter: if at times controversial, yet always inspired by knowledge, sympathy, common-sense. It can be recommended to all social students, more especially to those in disagreement on fundamental outlook and remedy.

The Praise of Shakespeare: an English Anthology. Compiled by C. E. Hughes. With a Preface by Sidney Lee. (Methuen & Co.)—It is said to be an ill wind that blows nobody any good; and it seems those very peculiar people who call themselves "Baconians" have been the cause of the compilation of a really useful and suggestive book—the book that now lies before us. "The reiterated assertion," writes Mr. Sidney Lee, in the preface he contributes to Mr. Hughes's collection,

"that Shakespeare's contemporaries left on record no recognition of his worth proved that information on the subject was narrowly diffused, and that public intelligence suffered by the strait limits as yet assigned to the distribution of genuine knowledge of the topic. I suggested to Mr. Hughes that he should remedy this defect by collecting in a volume that might be generally accessible all notices of Shakespeare which were penned in early days. Subsequently, when I considered the scheme in detail, I deemed it wise for Mr. Hughes to enlarge its scope so that the volume might form a contribution to the history of opinion respecting Shakespeare of no single period, but of all periods from the earliest to the present day. Thereby the force and persistence of that Shakespearean tradition which ignorance had lately impugned might be rendered plainer, and the liability to misconception might be to a greater degree diminished."

The idea was excellent, and it has been excellently carried out. The result is a valuable addition to works about Shakspeare, innumerable as they are, and may be recommended to all genuine students. Of course, as regards the seventeenth century it cannot be compared in fulness with the gatherings of Ingleby and Miss Toulmin Smith and Dr. Furnivall, nor does it for one moment make any claim to such a comparison. But yet that century is well represented, and not less well the two following centuries, which are not comprehended in those other admirable storehouses. Briefly, this is a volume to be read and marked and inwardly digested.

Mr. Barry Pain's readers are accustomed to find entertainment of an ingenious order in his books, and they will not be disappointed in *Deals* (Hodder & Stoughton). It is a collection of twelve short stories, all of which describe ingenious transactions in

finance or business of a speculative character. It might be called a book of clever swindles, and it is really surprising that one mind should have thought them all out. One hopes that Mr. Barry Pain's style of entertainment will not serve any aspiring neophyte in crime as an incentive to actual experiment; he would probably find the meshes of the law somewhat finer and less easy to evade than did the author's neatly drawn rascals. Mr. Pain is a good workman, and writes with unpretentious simplicity. His aims, in such a book as the present, are certainly not high, not, perhaps, within the scope of serious literary criticism; but they are achieved; the author hits his mark.

Those who remember the great orator and good man Joseph Cowen of Newcastle will be glad to have Mr. W. Duncan's *Life of Joseph Cowen, M.P.* (Walter Scott Publishing Company), which we have perused without finding ground for criticism.

It was a happy thought to issue in the "Dryden House Memoirs" Sir John Reresby's *Memoirs and Travels* (Kegan Paul). Sir John, like his contemporary Pepys, had a taste for music, and was fairly communicative about himself. The editor, Mr. Albert Ivatt, has been enabled to draw on the edition of the 'Memoirs' issued in 1875 by Messrs. Longman & Co. under the editorship of Mr. J. T. Cartwright, who had the advantage of comparing the original edition of 1813 with the manuscript. Consequently, his biographical note contains autobiographical details by Sir John. He was born in 1634, and, while studious, admits that he was "not the most stanch man in the world," presumably in the matter of morals. He knew Elizabeth Hamilton (sister to Anthony, who indited his brother-in-law De Grammont's memoirs), and says, naïvely, "I had probably married her, had not my friends strongly opposed it, she being a Papist, and her fortune not being great at present." In 1689 Reresby died, and the line was extinct in 1748. These travels begin in 1654, and cover four years, during which time Sir John visited France, Italy, Germany, and the Low Countries. It was the day of the grand tour. But so far from laying aside his pen when he came back, he started a diary, which lasted for over thirty years, and consequently sheds light on the period of the Restoration and the reign of James II. He was a Royalist, naturally, yet to him Oliver Cromwell was "one of the greatest and bravest men, had his cause been good, the world ever saw," which is a singularly dispassionate verdict. Yet he adds, "Tears he had at will, and was doubtless the deepest dissembler on earth." The last scene described in his journal is the coronation of William and Mary on April 11th, 1689, and the very last paragraph relates how he was, by the offices of Lord Halifax, to see the king at Hampton Court. But whether this interview took place does not appear, as Reresby died within a week of his last entry.

Mr. Lorrimer's successful book of correspondence from a self-made merchant to his son has inspired Mr. C. Eustace Merriman to retort with *Letters from a Son to his Self-made Father* (Putnam's Sons). Mr. Merriman's name suggests a nimble wit, and his work shows it. He has imitated the style of the original to the dotting of *i*'s and crossing of *t*'s, and any one who was not wearied out by Mr. Lorrimer's epistolary correspondence will doubtless be amused by this sequel from another hand. The letters keep pace with the original letters, and Pierrepont Graham answers his father, John, from Harvard and from the canning-house of Graham & Co. in Chicago, with due American *esprit* and point. Not all the allusions and slang are intelligible to English-speaking people on this side of the Atlantic, but enough remains to entertain. Mr. Merriman is somewhat more boisterous in his replies than was Mr. Lorrimer in his advice; but perhaps that derives naturally from the youth of Pierrepont, as, for example:—

"I wired you to-day for 50 dollars. I couldn't explain by telegraph, but the fact is it cost me that sum to keep your name out of the police-court records."

In the spirit of Mr. Andrew Lang we might well ask what is "dippy for fair" and "in the dead"—gems which we cull at random. It may possibly be objected that Pierrepont Graham's letters are couched in a vulgar tone, and we fear we should be unable to defend them on this charge. But Mr. Merriman might profitably reply that John Graham's were too, which again, if no excuse, is a fact. When the reader gets to the end of this correspondence —if he succeed in doing so—he will probably lay it aside with the hope that no one else will be tempted to add yet another pendant to the original jewel.

Deep Sea Vagabonds, by Albert Sonnichsen (Methuen), cannot be called a novel, it is not a romance, and it is not a collection of stories. It is rather a descriptive account of several voyages made by the author as a foremast hand in the merchant service. And, as such, it is indisputably good. The writer of this notice knows the life described, from "signing on" to "That'll do, you men!" from the picking of watches to the last coil down of braces and halyards; and he is prepared to testify to the absolute truthfulness and naturalness of every page in this book. The work possesses other merits, both in regard to what it has and to what it lacks. It has no pretentious priggishness; it is frank, simple, and straightforward, and the author has not been puffed up by his longshore friends or journalistic "discoverers." His description of Calcutta is admirable, and in its own way almost unique, because, whilst a good description, and one that will be recognized as faithful (with a chuckle) by every sailor whose ship has lain in the Hooghly, it would read to, say, an Indian Civil Servant, as a description of some city he had never seen or heard of. And Calcutta is like that. "There were a good many other names and words I learned in Calcutta by sound; if I could only spell them, I might write as incomprehensibly if not as well as Kipling," says the author, neither very courteously nor quite fairly. One has in this book the old story of hunger and starvation rations for men who endure more exposure, and perhaps work harder, than any other body of men in the world. It is a painfully old story, but it cannot be too often told; and we hope that its telling will one day lead to wise and humane legislation, and that in time to prevent the complete manning of all British ships by foreigners. The book was well worth writing, and is well worth reading.

Messrs. Ginn & Co. send us a cheapened and revised edition (the third) of Prof. A. S. Cook's *First Book in Old English*, comprising grammar, reading lessons, notes, and vocabulary. In its present form the book is probably the most serviceable introduction to the language hitherto published. The grammar, while including only what is needful for beginners, is not unduly meagre; the passages for reading are judiciously chosen (the extracts from 'Apollonius,' in particular, are admirably suitable for their purpose); and the notes and vocabulary show a sound understanding of the requirements of elementary students. The chapter on prosody in the grammar might with advantage be made simpler, and it follows the objectionable custom of misapplying the terms "dactylic," "iambic," "bacchic," and the like, to Old English rhythms. Prof. Cook has added to this edition a new appendix of "specimens of Old Germanic dialects," which seems to have been hurriedly prepared, as it abounds with extraordinary mistakes. It may be quite right to give an extract from the sixteenth-century Icelandic version of the New Testament for comparison with the Gothic and Old High German renderings of the same passage; but the piece ought not to have been headed "Old Norse," and to print *w* instead of *v* in this text is surely very perverse, especially as in all other respects the sixteenth-century spelling is retained unchanged. The extract is said to be copied from *Sweet's* 'Icelandic Prose Reader'; it is of course from Messrs. Vigfusson and Powell's work so entitled. In the Old High German and Gothic passages there are several recurring errors in the notation of vowel quantities. This appendix ought, in any future edition, either to be withdrawn or corrected. In the vocabulary *siđ-nese* is misprinted for *sīđ-nese*, which we believe to be itself a "ghost-word"; and *slæcan* is an impossible form (the passage in 'Apollonius' to which this entry relates should have been corrected in what professes to be a normalized text). But except for the unlucky appendix there is no serious fault to be found with the book.

We have on our table *Scottish Armorial Seals*, by W. R. Macdonald (Edinburgh, Green), — *A Register of the Members of St. Mary Magdalen College, Oxford:* New Series, Vol. IV. *Fellows, 1648-1712*, by W. D. Macray (Frowde),—*The Western Gate of Dartmoor*, by W. Crossing (The Homeland Association, Limited),—*New Latin Grammar*, edited by J. B. Greenough and others (Ginn),—*First Steps in Hebrew Grammar*, by M. Adler (Nutt),—*Cornelii Taciti Annalium Libri XIII.-XVI.*, by H. Pitman (Oxford, Clarendon Press),—*Radium, and all about It*, by S. R. Bottone (Whittaker),—*Marsh-Country Rambles*, by H. W. Tomkins (Chatto & Windus),—*The Poems of Richard Lovelace* (Unit Library, Limited),—*The Clinical Causes of Cancer of the Breast and its Prevention*, by C. H. Leaf (Constable),—*A Dead Reckoning*, by J. Bloundelle-Burton (White),—*The Awakening of Mrs. Carstairs*, by O. Roy (Simpkin),—*Ozunkein*, by St. Michael-Podmore (Ward & Lock), — *The Poet and his Guardian Angel*, by Sarah Tytler (Chatto & Windus), —*Shining Lights*, by T. Bedding (Strangeways),—*Two Men from Kimberley*, by H. B. Baker (Ward & Lock),—*For Love and Ransom*, by E. Stuart (Jarrold), — *Lance-in-Rest*, by L. A. Talbot (Harper), — *Pulse of the Bards*, by P. J. McCall (Dublin, Gill),—*The Destiny of Man*, by J. H. Lester (Wells Gardner),—*The Gospels of the Sundays and Festivals*, by the Rev. C. J. Ryan, 2 vols. (Dublin, Browne & Nolan), — *Prayer-Book Teaching*, by J. Adderley (Wells Gardner),—*The Beauty of Goodness*, by G. B. Austin (Kelly),—and *Christ*, by S. D. M'Connell (Macmillan). Among New Editions we have *An Old English Grammar*, by E. Sievers, translated by A. S. Cook (Ginn),—*Principles of Political Economy*, by C. Gide (Heath),—*The Pilgrim's Progress*, by J. Bunyan (Cassell), —and *His Political Conscience*, a Drama in Four Acts, by Ha Rollo (Burleigh).

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KEATS AND HAYDON: A FRESH LETTER.

THE question whether Keats's 'Endymion' was to be published as a quarto or as an octavo volume was seriously discussed immediately on the completion of the revised manuscript copy of the First Book; and an unusually interesting little letter from Keats to Haydon connected with this subject has lately come to light. It was among the Keats papers communicated to me last December by Messrs. Henry Sotheran & Co., of 37, Piccadilly, concerning the rest of which I have already sent notes to the *Athenæum*.

The 23rd of January, 1818, seems to have been a rather busy day for Keats. There are already in his published writings three letters from him written on that day—one to John Taylor, sending a copy of what Haydon had written to him about an illustration for 'Endymion'; one (a long one) to Benjamin Bailey, including the poem 'Chief of Organic Numbers!' and another long one to his brothers at Teignmouth; and this fresh one to Haydon clearly was written on the same day, though only headed "Friday 23rd." It is in the letter to his brothers that he gives the best account of the matter which the fresh letter illustrates:

"Well! I have given the first Book to Taylor; he seemed more than satisfied with it, and to my surprise proposed publishing it in Quarto, if Haydon could make a drawing of some event therein, for a Frontispiece. I called on Haydon, he said he would do anything I liked, but said he would rather paint a finished picture from it, which he seems eager to do; this in a year or two will be a glorious thing for us; and it will be, for Haydon is struck with the 1st Book. I left Haydon and the next day received a letter from him, proposing to make, as he says, with all his might, a finished chalk sketch of my head, to be engraved in the first style and put at the head of my Poem, saying at the same time he had never done the thing for any human being, and that it must have considerable effect as he will put his name to it.....You shall hear whether it will be Quarto or non Quarto, picture or non picture."

We know now that it was "non Quarto" and "non picture"; but the motives of the decision are not, as far as I know, recorded. Keats expressed Haydon's bit of egotism for him better than he expressed it himself: "This I will do, and this will be effectual, and as I have not done it for any other human being, it will have an effect." In sending Taylor a copy of the letter containing that passage, Keats inquired: "What think you of this? Let me hear." To that inquiry we have not the answer; but what we now have is the following letter to Haydon:—

Friday 23rd [January, 1818].

MY DEAR HAYDON,—I have a complete fellow feeling with you in this business—so much so that it would be as well to wait for a choice out of *Hyperion*—when that Poem is done there will be a wide range for you—in Endymion I think you may have many bits of the deep and sentimental cast—the nature of *Hyperion* will lead me to treat it in a more naked and grecian Manner—and the march of passion and endeavour will be undeviating—and one great contrast between them will be—that the Hero of the written tale being mortal is led on, like Buonaparte, by circumstance; whereas the Apollo in Hyperion being a foreseeing God will shape his actions like one. But I am counting &c.

Your proposal pleases me—and, believe me, I would not have my Head in the shop windows from any hand but yours—no by Apelles!

I will write Taylor and you shall hear from me

Yours ever JOHN KEATS.

The fact that he here promises to write to Taylor, and that the promised letter was written on Friday, January 23rd, 1818, makes it quite certain that that is the particular "Friday 23rd" of the letter to Haydon. The abortive quotation of the proverbial saying about counting our chickens before they are hatched ("But I am counting &c.") was but too appropriate; and the glimpse given of the course of 'Hyperion' serves to make more than ever worthy of regret the abandonment of that majestic work while it was yet but a fragment.

Reverting for a moment to the handsome octavo volume of which Keats was at the time of the foregoing correspondence steadily completing the beautiful fair copy for the printer (sold a few years ago by auction), I will mention a bibliographical circumstance which has but lately come to my knowledge. In the year 1837, nineteen years after the publication of 'Endymion,' there would seem to have been a remainder of the first edition, probably a small one, still unsold. In that year, at all events, copies were acquired by James Duncan, of 37, Paternoster Row, and put up in plain unblocked green cloth, gilt-lettered at the back "Keats's Endymion." They have the second (five-line) list of *errata*, and, beside Taylor & Hessey's four pages of advertisements, an eight-page catalogue of Duncan's publications, dated March, 1837, and a single-leaf announcement of Prosser's Key to the Hebrew Scriptures. The end-papers are primrose-coloured and glazed. Duncan's name is not often encountered in works of pure literature; but he had published in 1826 Mrs. Browning's early book 'An Essay on Mind, and other Poems.'

H. BUXTON FORMAN.

A NELSON LETTER.

63, Queen Victoria Street, E.C., May 16th, 1904.

THE sensational price obtained at Sotheby's on Friday last for a document which may reasonably be assumed to be the last completed letter written by Nelson to Lady Hamilton gives food for thought alike to the *beati possidentes* and to would-be owners of similar treasures, and many of them are doubtless wondering how any approximation to an estimate of the present or future market value of such waifs and strays is to be arrived at. What must be regarded as the penultimate letter in this intimate correspondence, written only nine days before that just disposed of, is in my own collection. As its interest as a personal document (apart from the intensely characteristic and proleptic allusion to the "Nelson touch") is perhaps equal to that of the later letter, and as its text has for some inscrutable reason been mutilated in the Calendar of a portion of my MSS. in the Report of the Hist. MSS. Commission (xv. App. pt. 2, p. 351), I venture to subjoin a full transcript, the first which has been given:—

Victory off Portland Sepr 16th 1805
at *Noon* Wind West. *foul*

I have rec^{d} My Dearest Emma your truly kind and affectionate letters of Saturday and I can only assure you that every tear is a proof to me of your most warm attatchment which were it possible would make me more yours than I am at present but that is impossible for I love and adore you to the very excess of the passion, but with Gods Blessing we shall soon meet again Kiss dear dear Horatia a thousand times for me, I write this letter and I fear I shall too soon have an opportunity of sending it for we are standing near Weymouth the place of all others I should wish to avoid, but if it continues mod^{te} I hope to escape without anchoring, but should I be forced I will act as a man and your Nelson neither courting nor ashamed to hold up my head before the greatest Monarch in the *World* I have thank God nothing to be ashamed of.

I have wrote a line to the Duke, he will show it you, and I shall do it occasionally I prepare this to be ready in case opportunity offers, and I am working very hard with Mr. Scott if you see Sir Willm Scott say how very sorry I am not to have seen him but it was impossible May God bless you my own Emma

and believe me ever most faithfully yours
NELSON & BRONTE.

The letter is not included in the collection of Lord Nelson's letters to Lady Hamilton published in 1814, but Nelson says, in a letter written off Plymouth the next day, which he carried to sea with him, "I sent my own dearest Emma a letter for you last night in a Torbay boat, and gave the man a guinea to put it in the post-office." J. ELIOT HODGKIN.

NOTES FROM BANGKOK.

Bangkok, April, 1904.

A CERTAIN literary activity has made itself felt in Bangkok lately. For the St. Louis Exhibition, the Committee—consisting of the Crown Prince as President, the Minister for Foreign Affairs, the Minister for Finance, and the Minister for Agriculture as members, with Mr. Carter, Head Master of King's College, as General Secretary—have had prepared a sort of encyclopædic work on Siam.

In this most of the Siamese and foreign officials at the head of departments wrote on their special subjects, so that, at all events, the information therein given, if not very exhaustive, is, as far as it goes, correct, and this is more than can be said of most of the publications on Siam.

Siamese books previously published are now reprinted, and as a copyright law came into force in 1901, which follows, of course, in the main that of other countries, the author acquires the protection needed for his literary products. The first book under the new law was the 'English - Siamese Dictionary,' compiled by Luang Ratanayatti (Nai Sngob). He dedicated the book to the King, to whom "Siamese students of foreign languages owe a perpetual debt of gratitude for their good education." The equivalents of Siamese words are in many cases only an explanation; but considering the character of the language, that is the best that could be done. The book is certainly far ahead of the collections of phrases and vocabularies previously published, and it should also be useful as it gives the pronunciation of English words in Siamese characters.

Students of Buddhist folk-lore will be interested in the publication of the 'Dasa jāti' (the last ten births of the Buddha). Two of these, the 'Nemi Jātaka' and the 'Maha Jānaka Jātaka,' have already been published. The Siamese translation is followed by the Pāli text, and as the language employed is a very easy one, it may serve as a text-book for students of the Siamese language. The 'Maha Jānaka Jātaka' was published by Prince Damrong in memory of his late wife, and was distributed at the cremation. The Prince expresses the hope that others will follow the precedent set by him, and that the remaining eight Jātakas will also be shortly published; and this is a wish which can be cordially re-echoed. Siam also boasts now of a scientific society, the Siam Society, which, after many vain efforts, has at last seen the light. The object of the society is, as the rules say, "the investigation and encouragement of arts, science, and literature in relation to Siam and neighbouring countries," and as the King himself views the efforts of the society with favour, and as the Crown Prince has consented to become its patron, and other princes in high position have accepted the office of vice-patrons, it is to be hoped that the outcome of the labours of the society will be such as are set forth in the rules.

O. F.

THE BEGINNINGS OF TYPOGRAPHY.

Among the objects lent to the Printing Exhibition at the Agricultural Hall, which closed last Saturday, were some extremely fine specimens of books printed in Roman letter, fifteenth and sixteenth centuries, contributed by the St. Bride Institute, and a few cases of unique or curious early printed volumes lent by Mr. J. Eliot Hodgkin, F.S.A., who also arranged in three cases printed and other matter forming a synopsis of his contentions on the methods probably employed by the very earliest printers, illustrated by the actual models used by him in the experiments he made in working out his theory. As will be remembered by readers of 'Rariora,' Mr. Hodgkin takes very strong views on the empirical way in which speculations on the first experiments of the earliest typefounders have been conducted, and bases his own theories on the actual production in his workshop of types similar in face to those used in printing the incunabula. He proves, in contradiction to almost all modern writers on the subject, that serviceable wooden types could have been employed, although no books so printed have been discovered, and exhibits in one of his cases such types, recently made, from which 3,500 impressions have been taken without material deterioration. He then exemplifies by the objects themselves the production of metal types by two consecutive operations, a process which he considers to have been the method most likely to be employed by a novice, as overcoming the supreme difficulty of casting the face and shank of the type square with one another. He shows how probably by a lucky hitch in this procedure it was next discovered that hot lead could be poured on to a cold lead matrix, and yet good, sharp type result if a suitably low temperature were maintained. He entirely disproves by experiment the generally received opinion that good leaden matrices could not be made from wooden punches, and exhibits abundance of sharp matrices so made.

Up to this point in the practice of the first typefounder only one width of letter could be produced in any one mould, but Mr. Hodgkin proceeds to show in how simple a way the next stage, the mould adjustable to any width of type, may have been reached by the founder to whom it was a necessity. A working model of each consecutive step in this evolution of the type-mould was exhibited, side by side with a copy of the text describing the inventor's progress.

The author of 'Rariora' seems to be greatly impressed with the disinclination hitherto displayed by writers on the early press to put themselves in the position of the fifteenth-century mechanic, who wanted to print with movable letters, and had no precedent to guide him but that of the block books. He attempts to discredit the idea that steel punches and copper matrices were used in the earlier stages of the invention, and, as has been seen, considers the first printer to have been entirely independent of their aid. A forme of type was exhibited in which a passage from the 42-line (Mazarin) Bible is closely imitated by types cast in leaden matrices produced by punches of hardened lead, obtained originally from wooden punches, a system which Mr. Hodgkin has found eminently practicable, and believes to have been adopted at an early stage, as virtually lengthening the life of punch and matrix. The 31-line Indulgence, containing the earliest printed date, has been dealt with in a similar manner.

SALES.

Messrs. Sotheby, Wilkinson & Hodge sold on the 11th and 12th inst. the valuable library of William Crampton, amongst which were the following:—Apperley's Life of a Sportsman, first edition, 1842, 20*l.* 10*s.* Miss Berry's Journals, extra illustrated with portraits and autograph letters, 6 vols., 1865, 12*l.* 5*s.* Breviarium Romanum, MS. on vellum, Sæc. XV., 10*l.* Book-Prices Current, 17 vols., 1888-1903, 10*l.* 5*s.* Caricatures by Rowlandson and others (400), 25*l.* Columna, Poliphilo, 1545, 10*l.* 5*s.* Cowper's Poems, first edition, 2 vols., 1782-5, 11*l.* The Humourist, coloured plates by Cruikshank, 4 vols., 1819-20, 16*l.* 10*s.* Daniel's Merry England in the Olden Time, extra illustrations, 4 vols., 1842, 19*l.* 10*s.* Pickwick Papers, Victoria Edition, extra illustrations, 1887, 14*l.* Doves Press Publications on vellum (3), 1901-2, 42*l.* 5*s.* Everett's English Caricaturists, extra illustrations, 1886, 20*l.* 10*s.* Fuchs, Commentaires des Plantes, Hagué binding, 1549, 10*l.* Galeni Librorum Pars III., Hagué binding, 1538, 10*l.* Horæ B.V.M., illuminated MS. on vellum (French), Sæc. XV., 38*l.*; another (Italian), Sæc. XV. 30*l.*; another, French, 14 miniatures, Sæc. XV., 86*l.*; another, French, 15 miniatures, 60*l.* Lactantius, MS. on vellum, Sæc. XV., 13*l.* 5*s.* Milton's Paradise Lost, 1902, bound by Cobden Sanderson, 22*l.* 10*s.* Molloy's Court Life below Stairs, &c., extra illustrations, 1882-3, 12*l.* St. Nigri Dialogus, Hagué binding, 1517, 10*l.* 15*s.* Officium B.V.M., MS. on vellum, Sæc. XV., Hagué binding, 16*l.* 15*s.* Pepys's Memoirs, extra illustrated, 5 vols., 1828, 10*l.* Engravings of Sir J. Reynolds's Works by S. W. Reynolds, no date, 25*l.* Rossetti's Hand and Soul, Kelmscott Press, 1895, bound by Cobden Sanderson, 13*l.* 5*s.* Shakspeare's Second Folio, 87*l.* Sidney's Sonnets, Vale Press, bound by Cobden Sanderson, 1898, 13*l.* 15*s.* Gulliver, first edition, 2 vols., 1726, 15*l.*

The same auctioneers sold on the 13th and 14th inst. the following autograph letters:—Marquess of Worcester, 1663, 10*l.*; another, 1652, 14*l.* 5*s.* George Monck (Duke of Albemarle) to Cromwell, 1651, 11*l.* C. and M. C. Clarke's Original Prospectus of the Shakespeare Key, 9*l.* 5*s.* Beethoven, Letter and Sonata, 1819, 30*l.* Isaac Walton, 1676, 15*l.* 5*s.* Duke of Wellington, written the day after Waterloo, June 19th, 1815, 101*l.* Admiral Blake, 1652, 30*l.* 10*s.* Cromwell, June 26th, 1649, 11*l.* Nelson, Medusa at Sea, August 24th, 1801, 16*l.*; another (believed to be the last complete letter written by Nelson to Lady Hamilton), Victory, off Lisbon, September 25th, 1805, 1,030*l.*; another to Collingwood, October 10th, 1805, 13*l.* 5*s.*

Messrs. Hodgson included in their sale last week the following: Chapman's Translation of the Seaven Bookes of the Iliades of Homere, together with Achilles Shield, the excessively rare first editions, in 1 vol., 1598, 230*l.* Holme's Fall and Evill Successe of Rebellion, in old English verse, 1573, 20*l.* A Battle-Door for Teachers, by George Fox, John Stubs, and Benjamin Furley, 1660, 14*l.* Brathwaite's Solemne Joviall Disputation, 1617, 16*l.* 10*s.* Purchas His Pilgrimage, 5 vols., 1617-25, 19*l.* 5*s.* Hawkins's Voiage into the South Sea, 1622, 10*l.* 15*s.* A set of the Royal Statistical Society's Journal from 1839 to 1903, 26*l.* The amounts realized by the early works on trade, which we referred to on April 23rd, and which were in many cases small tracts or single leaflets, averaged from 3*l.* to 5*l.*, showing a considerable increase on recent prices for this class of books.

Literary Gossip.

The memoir of Aubrey de Vere, which Mr. Wilfrid Ward is publishing with Messrs. Longman, and which was expected shortly, will now, we hear, not be issued till October.

In the *Cornhill Magazine* for June Mr. Lang's "Historical Mystery" is 'The Murder of Escovedo.' 'Westminster Abbey in the Early Part of the Seventeenth Century' is the substance of the lecture delivered by the Dean of Westminster at the Royal Institution on April 29th. Sir H. H. Johnston writes on 'The French Empire in North Africa and the Anglo-French Convention of 1904,' while Sir Herbert Maxwell discusses 'Sir John Moore' in connexion with the new edition of Moore's diary. Mr. Maurice Hewlett depicts 'Volterra: City of Dreadful Day,' while 'In London Chambers,' by Mrs. Pennell, describes the struggles of an American to be comfortable in London. Mr. C. J. Cornish treats of 'Partridge Rearing in France' in view of the present dearth of birds in England, and Sir Richard Farrant gives an authentic account of 'Lord Rowton and Rowton Houses.' Poetry is represented by 'The Fool,' by Mr. W. W. Gibson; and 'My Princess: a Medley,' by F. S., which consists of parodies of four different styles in which a lover might woo his mistress.

Sir Herbert Maxwell opens the June *Blackwood* with an article on 'The Past in the Present,' and there are papers on the Marquis of Dalhousie and 'A Scottish Philosopher's Autobiography.' The number also contains two poems—'A Spring Song,' by Mr. Ian Malcolm, M.P., and 'The Passing Singer,' by Miss Ethel Clifford; and two complete stories—'A Remarque in the Margin,' by Mr. Ernest Dawson, and 'The Witch Woman and the Bridge of Fear,' by L. M. M.

Among the articles in the June number of the *Independent Review* will be the following: 'Trade Unions and the Law,' by Sir Charles Dilke; 'Leslie Stephen,' by Sir Frederick Pollock; 'The Newer Spiritualism,' by Mr. Frank Podmore; and 'Religion and Revelation, II.,' by Mr. G. Lowes Dickinson.

A volume on 'The Coming of Parliament' is to be added to Mr. Fisher Unwin's

"Story of the Nations" series. The author is Mr. L. Cecil Jane, who edited Bede's 'Ecclesiastical History' for the "Temple Classics." The book covers the period of English history between 1350 and 1660, and thus forms a connecting link between the two volumes already published in the series—on Mediæval and on Parliamentary England respectively. Mr. Jane, as his title implies, is concerned more especially with the growth of Parliamentary institutions within the period.

Two years ago Messrs. Sampson Low announced that they had in preparation a work on the literature of swimming by Mr. Ralph Thomas. In our issue of February 6th we mentioned that Mr. Thomas had lost the whole of his corrected proofs on an omnibus. They were never recovered, but the book, on which the author has been engaged for many years, is expected to be ready in June. An attempt is made towards showing exactly the present state of our knowledge of the subject, which is treated from theoretical, practical, and literary points of view in an entirely new way. The illustrations, 126 in all, begin with examples from the Assyrian sculptures, and there will be a complete bibliography of books on the subject.

Under the auspices of the Bibliographical Society, a well-attended meeting was held last Tuesday at 20, Hanover Square, to consider what steps should be taken to honour the memory of Robert Proctor. It was announced that upwards of sixty promises of support had already been received, and a letter was read from Sir E. Maunde Thompson, strongly urging the importance of continuing Proctor's work. The publication of a volume of Proctor's bibliographical papers and the completion of the unfinished sections of his 'Index of Early Printed Books' (1501–20) were discussed, and a small committee was appointed to collect the necessary funds.

We learn that a complete text of the chronicle of Fra Giordano di Giano, one of the most important of the early Franciscan chronicles, has been discovered by, and will be shortly published under the editorship of, Dr. Boehmer.

Lord Burnham had a pleasant surprise for the friends of the Newspaper Press Fund at their dinner last Saturday, when he announced that his sister, Lady Campbell Clarke, had given 10,000*l.* to the Fund, to be devoted to Campbell Clarke pensions in memory of her husband.

The new novel by Victoria Cross will be issued under the title of 'To-morrow' instead of 'Consummation,' as previously announced. The book, containing a portrait of the writer, will be published on June 1st. It is an attempt at a powerful study of a man's inner temperament as opposed to that which he shows to the world.

The Rev. Frank Penny writes:—

"In the review of 'The Sons of the Clergy,' p. 620, a doubt is expressed as to whether a pensioner of the name of George Foxcroft, in 1705, was the Puritan Governor of Fort St. George. The pensioner is stated to have been aged seventy at that date; that is, was born in 1635. When George Foxcroft was appointed Governor (Court Minutes, October 19th, 1664) he made certain conditions before accepting the appointment. One was that he might take his son Nathaniel with him as a factor; which means that in 1664 he had a grown-up son, and that the pensioner was a younger man than the Governor."

Prof. Edward Arber, having changed his printers, has now half of the second volume of his reprint of 'The Term Catalogues, 1668–1709 A.D.,' in type, and hopes to issue the volume in about three months.

A Vacation Term for Biblical study is to be held this summer at Oxford, on the same lines as that which took place last year at Cambridge. The course of study is conducted by lecturers chosen not as representatives of any particular school of thought, but as experts in their subjects. Among those who will lecture are Dr. Buchanan Gray, Prof. Ramsay, Dr. Adeney, Dr. Grenfell, Prof. Margoliouth, Sir Oliver Lodge, Dr. Bigg, Prof. Percy Gardner, Dr. Kenyon, the Rev. W. R. Inge, and Mr. F. C. Conybeare. The term will last from Monday, July 25th, to Saturday, August 13th, and information as to the courses can be obtained from the secretary of the movement, Miss Beatrice Creighton, at Hampton Court Palace.

Temple Bar for June will contain an article on 'A Suburban Fishery,' by Mr. Sheringham; one on the 'Beautiful Harbour of Sydney,' by Mr. R. M. de Carteret; and some reflections on beauty by "Ignoramus," this time in connexion with 'Print.'

The Committee of the Advanced Historical Teaching Fund will hold a meeting next month, when a report will be read and the balance-sheet presented. The success of the classes in palæography, diplomatics, and the study of sources which have been started by the committee has been so signal that it is hoped that the movement will not be allowed to drop, but will be placed on a permanent basis.

The June number of *Macmillan's Magazine* contains an article on 'Green Tea and Politics in Morocco,' by Mr. S. L. Bensusan; and by the Rev. J. M. Bacon on 'The Balloon in Warfare.' Mr. Michael MacDonagh writes on 'The Tradition of Oratory'; and a journey over the whole of 'The Trans-Siberian Railway' is described by Mr. J. Dobbie.

At the instigation of the geologist Prof. Brogger, Norwegian men of science have resolved to found a "free Academy of Science" on the lines of the Academy established by Linnæus in Stockholm at the end of the eighteenth century. The necessary money is to be supplied by the "Nansen Fund." Special attention will be paid to the futherance of international peace, to which cause Norway devotes the greater part of her share of the Nobel funds, and for this purpose subjects like sociology and law in all its branches will receive particular attention.

The eminent sociologist Gabriel Tarde, whose death in his sixty-second year is reported from Paris, spent the greater part of his life in the State service, first as judge, and afterwards as President of the Statistical Branch of the Department of Justice, and it was only in recent years that he became a Professor of the Collège de France. His chief work, 'Les Lois de l'Imitation,' obtained for him a prominent place among those writers who consider that sociology should be treated not from a biological point of view, but as a science resting on a purely intellectual basis.

Recent Parliamentary Papers likely to be of interest to our readers are: Selection of Circular Letters of the Scotch Education Department, 1898–1904, with Explanatory Memorandum (8*d.*); Education, Scotland, Continuation Classes, Reports by Inspectors, Particulars of Classes, &c. (6*d.*); Royal Indian Engineering College, Reports and Correspondence (7*d.*), and Minutes of Evidence taken before the Committee on the College (1*s.* 3*d.*); Lists of Elementary Schools and Training Colleges under the Board of Education (2*s.*); and Code of Regulations for Public Elementary Schools, 1904 (3*d.*).

SCIENCE

Radioactivity. By E. Rutherford. (Cambridge, University Press.)

This addition to the Cambridge "Physical Series" is due to the Macdonald Professor of Physics at McGill University, Montreal, and is sure to command attention; for the interest excited in popular and scientific circles by the discovery of radium is almost unprecedented in the history of science. The literature of the subject is already appalling in extent and variety. Not only are the scientific journals full of papers, of all degrees of excellence, dealing with the phenomena of radioactivity, but the wonderful properties of radium fill the columns of the lay press. The daily papers teem with paragraphs which are generally more startling than accurate; they throw open their pages to correspondents in whom ingenuity too often replaces knowledge, while popular books upon the "new force" are on sale at the bookstalls. But amid all this flood of printing-ink English students have had to wait till now for any connected and detailed account of this new branch of physics from the pen of one who has a first-hand knowledge of it.

Prof. Rutherford can certainly speak with authority on the subject of radioactivity. The researches which he conducted with Mr. Soddy, and which have already become classical, were the first to shed any real light on the nature of these novel phenomena. The many facts previously known, but isolated and often apparently contradictory, were thereby summed up in a complete theory, which at the same time satisfactorily accounted for the results of previous workers and suggested many new and attractive openings for further research. It was shown that the complicated radiations and the mysterious evolution of so large an amount of energy could be regarded as by-products evolved at the successive stages in the disintegration of the atoms of the elements concerned.

But it is not only of his own work that Prof. Rutherford treats in the present volume. The history of the matter, from Becquerel's first discovery of the rays from uranium down to the proof by Ramsay and Soddy of the production of helium from the emanation of radium, is set forth in detail,

and the many theories that have been suggested are treated as fully as the importance of each demands, the greater part of the work being devoted to the consideration of the view which the author has done so much to promote. An admirable chapter on experimental methods will be of great use to those who intend to follow up any of the lines of investigation which are explicitly indicated or implicitly suggested in many parts of the book.

But we are doubtful whether the work, in spite of many excellences, will fulfil its primary object. We fear that a student wishing to learn here the first elements of the new science, though possessed of a sound knowledge of general physics, will find progress difficult. The author has fallen into the common error of those who write on subjects they have made peculiarly their own—he forgets that the ideas which have become familiar to him in the course of his work are still strange and difficult to those who approach the matter for the first time. The arguments proffered here are exceedingly condensed, and there is no help afforded to a mind painfully making its way from step to step. This defect is especially noticeable in the considerations on which are founded the equations for the establishment of "radioactive equilibrium" between the decay and the production of some radioactive matter.

The volume is by no means bulky, and it is to be hoped that in a future edition Prof. Rutherford will see his way to amplify his statement of the fundamental arguments, for by rendering the treatise easier to the beginner he would add largely to its value. The printing, illustrations, and index are all of the high quality we are accustomed to expect from the Cambridge University Press.

The History of the World. Edited by Dr. H. F. Helmolt.—Vol. II. *Oceania, Eastern Asia, and the Indian Ocean.* (Heinemann.)—A complete list of the subjects treated of in this volume of the world's history would occupy the whole space at our disposal. The first volume dealt with the history of the American continent; the present volume completes the history of the lands which border the Pacific, including the islands of that ocean, and carries the story forward across the core of the Asiatic continent to the frontiers of Europe on the one hand, and to the African shores of the Indian Ocean on the other. It thus embraces the history of the greater part of the population of the globe, and includes societies at levels of culture so widely different as the primitive and loosely organized aborigines of Australia and the highly civilized communities of India, Japan, and China. The book is, of course, primarily intended for the general reader, but, even so, we think that more space might have been given to the section dealing with China, Japan, and Korea, which runs only to 122 pages, and is consequently treated on quite conventional lines. More breadth of treatment is secured in the section on Central Asia and Siberia, in which the writer, Dr. Schurtz, brings out clearly the unity which marks the history of that region. A short sketch of the physical conditions of Central Asia and the adjoining regions presents the lines along which their history was destined to run, for this region affords one of the classic illustrations of the connexion between geographical cause and historical effect. The distribution of the mountains and permanent watercourses, of the steppe lands, of the deserts, and of the oases by which they could be crossed, have from the beginning, and more inevitably as the desiccation of the centre of the continent proceeded, determined the lines of migration and the areas of settlement. From east to west, from west to east, backward and forward the pendulum of race movement has swung, and if the hordes of horsemen which poured from the eastern steppes of Asia once beat at the gates of Europe, Nemesis in the twentieth century has willed that the victory should rest with the steppe dwellers of the West, who have pushed forward the confines of the Russian Empire past the furthest frontiers of Genghiz Khan, and established themselves at last on the shores of the Pacific. Two great struggles have been fought out: one the impulse of the nomadic peoples to overrun the entire steppe region which stretches from Manchuria to Hungary, carrying with them their pastoral and nomadic habits of life, the other their long pressure against the settled agricultural regions of China, India, Persia, and even Europe. It is impossible to read the history of Central Asia intelligently without considering the phenomena which nomadism presents. Dr. Schurtz, following Hahn, regards agriculture as historically earlier than cattle breeding, even on the steppes. Hahn's work is less well known in this country than in Germany, but in view of his researches it would be difficult to maintain the classic thesis that the invariable sequence is from hunting to the domestication of animals, and from the domestication of animals to agriculture. The two, as he has proved, develope side by side. Nomadism as an economic form does not make its appearance until breeds have been improved under domestication from a milk-giving point of view, for the nomad, it is needless to point out, depends on the milk, and not on the meat, of his flocks and herds. The development of this new resource made it possible to exploit lands too dry for agriculture, and laid the foundation of that pastoral mode of life which found nomadism economically more advantageous than settlement, and which developed as a result the patriarchal family, a large mobile unit, accustomed to act in concert over wide areas. The mobility of the nomad, however, is his weakness as well as his strength, and the vast empires created by the great nomad chiefs who ravaged Asia and pushed into Europe fell through the operation, carried to a logical conclusion, of the same forces which created them.

From Central Asia, by a curious and not very obvious sequence, we pass to the history of Australia and Oceania, and the narrative then returns to continental Asia, summarizing the history of India, Ceylon, and Indo-China. A chapter deals with Indonesia—

> "the largest group of islands in the world, which stretches out in front of India to the south-east, and forms the stepping-stone to the mainland of Australia, on the one side, and to the Melanesian archipelagoes and the island realm of Oceania on the other."

The term Indonesian in this country is commonly used to denote all the peoples of Malaysia and Polynesia who are neither Malays nor Papuans, while for Dr. Schurtz Indonesia is a geographical expression denoting "the region inhabited by that peculiar brown straight-haired race to which we give the name Malayan." It is unfortunate that there should be a difference of usage.

The final chapter, by Prof. Karl Weule, is a suggestive essay on the historical importance of the Indian Ocean. This ocean partakes, as Ratzel and others have pointed out, of the nature of an inland sea, a circumstance which has influenced its history, as, for example, in the extraordinary extension of Islam southwards along its African and eastwards along its Asiatic shores. The advance of the white man into its waters and along its coasts called into play a new set of forces, economic and political, and transformed it into a part of the universal ocean. The cutting of the Suez Canal, besides indirectly bringing Germany and Italy into the field of colonial expansion, shifted the centre of gravity eastwards, making the Pacific the true objective, to which the Indian Ocean is the key. It is in view of this, as Prof. Weule acutely points out, that Russia is constrained to make for the Persian Gulf, and that Britain aims at strengthening her position on the western shores of the Indian Ocean by establishing a transcontinental control of East Africa. We notice that in this volume, as in its predecessors, the German spelling of place-names is frequently retained—a sign of careless editing. The usage, however, is not even consistent, as, for example, on p. 126 we have Chorasan, and on p. 180 and elsewhere Khorasan.

THE CONVERSAZIONE OF THE ROYAL SOCIETY.

The interest of the different exhibits shown at Burlington House last Friday week was more solid than sensational, and no new discoveries, such as that of radioactivity, here came to light for the first time. One of the few exhibits demonstrating a new principle was that of Mr. Sherard Cowper-Coles, who explained that iron, copper (and alloys of copper), aluminium, nickel, and some other metals, if placed in zinc dust and exposed to a temperature far below the melting-point of zinc, will yet receive a coating of that metal which seems to penetrate some distance below the surface. No statement was made as to the *rationale* of the process, which is to be commercially applied under the name of "Sherardizing," but it seems possible that it may depend upon the electrical phenomenon of cataphoresis. Many very ingenious applications of already-known principles were, however, shown, as in the arrangements of Mr. H. H. Cunynghame and Mr. Bertram Blount for conveniently producing high temperatures. Of these, the first-named uses as his source of heat either petroleum or gas, but jackets his furnace with a thick layer of non-conducting material, with the result that no external radiation of heat takes place, and only one-fourth or even one-sixth of the usual amount of fuel need be employed. Mr. Bertram Blount, on the other hand, uses electricity as his source of heat, the current being passed through a strongly resisting mixture of siloxicon and graphite, with which the porcelain tube containing the substance to be heated is surrounded. In another exhibit by the same contributor the resisting jacket is composed of platinum foil, and with either it is claimed that a temperature of 1,500° C. can be obtained in a very short time. Among new apparatus for the study of light is the high-power microscope of Mr. J. W. Gordon, who uses an oscillating opalescent screen in the view-plane of his principal microscope for expanding the transmitted wave front, and as a secondary source of radiation. By this means he is able to magnify to the extent of 10,000 diameters without the blemishes noted by Helmholtz. Exhibits showing the application of three-colour photography to the production of lantern-slides were also displayed by Mr. Sanger-Shepherd and Sir William Abney, the former using a water-colour ink of the colour complementary to that sought to be produced, in a film of gelatine, while the last-named employs the spectrum colour alone.

In Sound a "buzzer," consisting of a thick steel rod supported at nodal points and carrying a microphone, was shown by the National Physical Laboratory for use in measuring inductances and capacities. It gives a nearly pure note of 2,000 vibrations per second, the indicating instrument being a telephone. Mr. T. C. Porter also exhibited a method of mechanically reinforcing sounds by the combustion of a mixture of coal-gas and air, and the Hon. C. A. Parsons an instrument called the auxetophone,

in which the ordinary reproducing diaphragm of the gramophone is replaced by a valve supplied with air from a bellows. By this he claims that the sound reproduced can not only be largely increased, but that the sound leaving the trumpet of the instrument should exactly reproduce that entering it. Demonstrations which were given in the meeting room went far to vindicate this claim, the vocal and instrumental music reproduced leaving nothing to be desired on the score of loudness. On the other hand, the usual disagreeable buzzing was not eliminated, and an extremely shrill note, certainly not in the sounds recorded, appeared at intervals, but was probably due to some local defect in the instrument.

In Electricity the principal exhibit was the apparatus of Prof. Fleming for the study of stationary waves, in which, by means of a solenoid some six feet long of silk-covered wire, made active by the now familiar series of induction coil, condensers, spark-gap, and adjustable resistance, the position of the different nodes and loops was demonstrated by the luminosity or the reverse of exhausted tubes filled with carbonic dioxide and held in the hand of the observer. A metric scale fixed behind the solenoid enables us to measure the wave length of the nodes, and to verify that they are in approximate correspondence with the first five harmonics of a closed organ-pipe. The apparatus therefore demonstrates for us the phenomena exhibited by that of Prof. Seibt, but with the advantages of exact measurement and the abolition of the dark room. The secondary battery of Edison, which has been introduced to the public in other ways, was also exhibited by Mr. Hibbert and Mr. Dick. The active elements are iron and nickel peroxide, with a solution of caustic potash, and it is claimed for it that the addition of a little distilled water from time to time is all that it requires besides recharging, there being no corrosion of the plates. The electro-motive force, however, is low, being about $1\frac{1}{3}$ volts.

Some excellently made instruments of precision, including a new form of Wheatstone's bridge, volt and ampère metres, and an electrical micrometer, were also shown by Col. Crompton, and the National Physical Laboratory sent some apparatus of great ingenuity for electric thermometry. Before leaving the department of physics it may be convenient to mention the new phosphorescent materials shown by Mr. H. Jackson, who demonstrated that compounds of zinc, strontium, aluminium, calcium, and the like, show different degrees and durations of phosphorescence according to their basic or acidic character, and that they were differently affected by violet and ultra-violet light, electric discharge *in vacuo*, heat and friction. The experiments shown may mark an epoch in the recently begun study of phosphorescence, as the photographs of Dr. Alan B. Green showing the capacity of bacteria for retaining and transmitting the radiations of radium may do for bacteriology. Of some importance, too, were the new minerals from Ceylon shown by the Director of the Imperial Institute, one of which, called thorianite, was said to contain 76 per cent. of thoria, and is found by Sir William Ramsay to give 3·5 of helium per gram.

To come to the more direct study of nature, Sir Norman Lockyer showed some interesting photographs evidencing the distribution of sunspots, and the relation of solar prominences to the different forms of the corona, together with some data for determining the relative temperature of the stars. The Royal Astronomical Society sent some transparencies, taken with the spectro-heliograph, of the masses of hydrogen and calcium vapour apparently surrounding the great sunspot of October last; Mr. Franklin Adams some specimens of a photographic atlas of the heavens, with several new features; and Mr. Wilson-Barker some excellent photographs of clouds.

In Geography (to use the word widely) Lord Avebury showed some models, made on a new system, of mountains in course of formation, the plastic substances used being pieces of baize and layers of sand. These were placed in a press enabling lateral pressure to be applied in two directions at right angles to each other, a piece of glass being laid over all. It was claimed that by this means the ridges in the lower layers are narrower, shorter, and more broken up than in the higher layers, which apparently corresponds with the observations made upon natural mountains. Demonstrations in the meeting room were given by Mr. Franklin Fox of the works in progress at the Simplon Tunnel through the Alps, and the bridge over the gorge of the Victoria Falls of the Zambesi, which it is said will form the great gateway into the interior of Southern Central Africa. Much valuable information was given by the Imperial Institute exhibits showing the result of certain inquiries into the possibility of increasing the cotton-growing area of the Empire, and by samples of pearl oysters from Ceylon, with studies of the cestode parasites which are the ultimate cause of the gem.

In Meteorology must be noticed Dr. W. N. Shaw's sensitive barograph, which, by means of an inverted cylinder floating on mercury, records minute changes of pressure and temperature—and the instruments designed by M. Tesserene de Bort, exhibited by their maker, Mr. W. H. Dines, for recording changes of pressure in the upper atmosphere by means of kites.

In Biology there were to be seen the microscopic slides of Prof. Farmer and others, showing very clearly the nuclear division of the cells in the cancerous and other malignant growths of human body, with the view of proving that these scourges of humanity pass through the changes characteristic of the normal reproductive tissue; and Dr. Nuttall's specimens of ticks which are, according to him, responsible for the Texas or red-water and Rhodesian fevers in cattle and sheep, relapsing fever in man, and many fatal diseases in dogs, fowls, and geese. In all these cases the determining element in the malady seems to be a parasite developed in the blood, to which the tick acts as carrier. Some curious studies, exhibiting the origin of the Uredinæ, or rust fungi, were sent by Prof. Marshall Ward, while Mr. V. H. Blackman showed by other microscopical preparations that in their reproduction they exhibit the phenomenon of alternately sexual and asexual generation, the sexual cells possessing single and the asexual paired *nuclei*. Mr. A. W. Hill also showed some plants and photographs from the High Andes, which were an instance of adaptation to environment in their very long tap-roots, enabling them, as the observer thinks, to absorb the water they require from the warmer soil a long way below the surface. Prof. Karl Pearson's studies of 'The English Skull' would have been better for more lengthy explanation; but one must not forget to notice the Differentiometer of Dr. Erskine-Murray, which enables the observer to draw "curves" as it were automatically, the process being adaptable, in the words of the exhibitor, to "all results in.....investigations which involve changes, whether in space or time."

SOCIETIES.

Astronomical.—*May* 13.—Prof. H. H. Turner, President, in the chair.—The Secretary gave an account of a paper by Dr. Downing on the definitive places of the standard stars for the northern zones of the 'Astronomische Gesellschaft'; and of two papers by Mr. Cowell on the errors of the moon in longitude.—A short account was also given of further series of double-star measures by the Rev. T. E. Espin.—The Astronomer Royal read a paper on the new Greenwich micrometer for measuring the photographs of Eros. As the measures were required for the purpose of determining the solar parallax, a greater degree of accuracy was necessary than for the astrographic plates. This accuracy appeared to be obtained with the new instrument, which had been designed on the lines of Mr. Hinks's Cambridge measuring machine. Its errors were very small, and the results so far obtained extremely accordant. The instrument was fully described, and illustrated by photographs shown on the screen.—Mr. Franklin-Adams read a paper on his photographic charts of the heavens on Argelander's scale of 1°=20mm., taken with special reference to the Milky Way. After many experiments and much preliminary work, a 10-inch lens was made by Messrs. Cooke & Sons from designs by Mr. Dennis Taylor, and fitted with a special mounting of the English form, with two 6-inch guiding telescopes. The instrument was taken to the Cape in June, 1903, and erected in the grounds of the Royal Observatory. The work had been practically completed, the whole southern heavens being photographed on 115 plates, each 15 in. square, with an exposure of two hours each, as well as other series of plates with the 10-inch and 6-inch lenses. The lenses gave excellent definition and good star images, even towards the edges of the plate. The instrument was described and illustrated, and specimens of the plates shown on the screen.—Mr. Bellamy read a paper on a new cluster in Cygnus.—Other papers were taken as read.

Entomological.—*May* 4.—Prof. E. B. Poulton, President, in the chair.—Mr. W. J. Kaye exhibited a piece of *Eupatorium macrophyllum* from British Guiana, the white flowers of which are very attractive to the Lycoreas, Melinæas, and Mechanitis species of that region; and a remarkable larva-like twig of birch. The resemblance was so complete that even the head, the segments, the appressed legs, and the anal claspers appeared to be represented, while the pose of "the larva was most lifelike." It had been found on Oxshott heath while larvæ of *Geometra papilionaria* were being searched for. He also exhibited on behalf of Mr. C. P. Pickett a pupa of *Rumia cratægata*, which had spun up in an empty pupa case of *Pieris brassicæ*. The latter was on the roof of a breeding-cage, and the Geometrid larva had completely crept inside to spin its cocoon.—Mr. J. E. Collin exhibited *Corethra obscuripes*, v. d. Wolf (? = *C. fusca*, Staeg.), a little-known species of the genus, and new to the British list, which he had found in some numbers round a recently formed pond in Mr. Verrall's garden at Newmarket.—Mr. G. T. Porritt exhibited a living larva of *Agrotis ashworthii*, of which species he had found considerable numbers on one of the mountains of Carnarvonshire during the last week in April.—Commander J. J. Walker exhibited a gall sent him by Mr. Harold S. Mort, identified by Mr. Froggart as *Brachycelis duplex*, Schrader, and found at Wentworth Falls, Blue Mountains, N.S.W., where it was by no means common.—Mr. G. H. Verrall exhibited three specimens (from the Hope Collection at Oxford) of *Neoitamus cothurnatus*, Meig., an Asilid not previously recorded as British. They were taken near Oxford by Mr. W. Holland.—He also stated that the Anthrax exhibited at the last meeting on behalf of Mr. R. G. Bradley was *A. circumdata*, Meig., a species recorded before, but not observed for more than fifty years past.—The President exhibited a longicorn beetle captured near Malvern, Natal, by Mr. C. N. Barker, together with a large Bracon from the same locality, to which it showed a close superficial resemblance during movement.—Mr. H. J. Turner exhibited living larvæ and cases of several species of the lepidopterous genus Coleophora, and contributed notes upon them.—Dr. A. Jefferis Turner communicated a paper entitled 'A Classification of the Australian Lymantriadæ.'—Dr. F. A. Dixey read a paper by Major Neville Manders, entitled 'Some Breeding Experiments on *Calopsilia pyranthi*, and Notes on the Migration of Butterflies in Ceylon.'

Meteorological.—*May* 18.—Capt. D. Wilson-Barker, President, in the chair.—The Hon. F. A. Rollo Russell read a paper on 'The Principal Causes of Rain,' in which he stated that the chief causes of rain are only four, but several of these are often in co-operation. These causes may be briefly described as follows: (1) The forced ascent of moist air by the slopes of mountains; (2) a mass of air invading rather suddenly another mass moving from an opposite direction, and maintaining its flow below the opposing current which it displaces; (3) the ascent of more or less moist air through heavier and colder air to a height where condensation of vapour takes place; (4) the mixture of currents of air from different directions.—A paper by Mr. W. C. Nash on 'The Observations of Rainfall at the Royal Observatory, Greenwich, in the Years 1815 to 1903,' was also read. The author has made a full inquiry into the circumstances relating to the early history of the register, and has drawn up an authoritative table of rainfall for the

long period of eighty-nine years. The average annual rainfall is 24·36 in., and the number of rainy days 157. The greatest fall was 35·54 in. in 1903, and the least fall 16·38 in. in 1858. During the five months January to May no monthly fall exceeding 4·37 in. was recorded, but in the remaining seven months there were twenty-four falls exceeding 5 in. Light falls of rain are spread principally through the nine months January to September, with a decided preponderance in spring.

MATHEMATICAL.—*May* 12.—Dr. E. W. Hobson, V.P., in the chair.—Mr. G. Birtwhistle was admitted into the Society.—The following papers were communicated: 'On Perpetuant Syzygies,' by Messrs. A. Young and P. W. Wood,—'On the Evaluation of certain Definite Integrals by means of Gamma Functions' and 'On Generalizations of Legendre's Formula connecting the Periods of Elliptic Integrals,' by Mr. A. L. Dixon,—'Note on the Integration of Linear Differential Equations,' by Dr. H. F. Baker,—and 'Some Properties of a Generalized Gamma Function,' by the Rev. F. H. Jackson.—Informal communications were made as follows: 'The Geometrical Representation of Imaginary Points,' by Mr. G. B. Mathews,—and 'A Collation of Kessler's and Hertzer's Tables of the Residue Index with Shanks's Table of the Hauptexponent,' by Lieut.-Col. A. Cunningham.

PHYSICAL.—*May* 6.—Mr. J. Swinburne, V.P., in the chair.—A paper entitled 'Some Instruments for the Measurement of Large and Small Alternating Currents' was read by Mr. W. Duddell.—Mr. F. E. Smith exhibited and described the following instruments from the National Physical Laboratory: a mercury-resistance standard, a 10-ohm build-up resistance-box, and an astatic galvanometer.

HELLENIC.—*May* 3.—Mr. Talfourd Ely in the chair.—Prof. Ridgeway read a paper on 'The Origin of Greek Tragedy.' Scholars were agreed (1) that it originated in the worship of Dionysus, (2) that it was invented by the Dorians, (3) that the Satyric drama was invented by the same Dorians, and (4) that the *thymele* was from the outset the altar of Dionysus. All these propositions are either wholly or in part untrue. (1) Taking first the Dorian theory, Prof. Ridgeway showed that Aristotle ('Poet.' 3) did not say that the Dorians had invented tragedy, but only incidentally cites a claim put forward by them, which he does not endorse. Again, there is nothing Doric in the choruses of Greek plays except the long *a*, which also existed in old Attic and other Greek dialects (cf. Ridgeway, 'Early Age of Greece,' vol. i. p. 670). It was very improbable that the Athenians would borrow for their sacred songs the dialect of the Dorians, whom they would not even admit to worship in their temples (Herod. v. 72). Arion first brought out the dithyramb at Corinth, *temp.* Periander (Herod. i. 23); but as he was a Lesbian the invention or development of the dithyramb cannot be ascribed to Dorians. (2) Dionysus was a new-comer in Greece. In Homer he is a Thracian deity, and tradition said that his worship was introduced into Attica and Athens by Pegasus and Amphictyon respectively. His great sanctuary in Thrace was his oracle in the heart of the Pangæan range, amongst the Satræ, who had never been conquered, and who were aboriginal melanochroous Thracians, whose social habits were lax, no restraint being placed on the girls before marriage. The Satyrs have been long held to be nothing more than the Satræ, and the Satyrs and Bacchæ of Dionysus are simply the young men and young women of the tribe, and in their orgies are reflected the habits of the people, and the very dress of the Bacchants—the fox-skin and the fawn-skin—is only the habitual attire of the Thracians. As among many modern savages licentious ceremonials are held to ensure fertility and good crops, this cult gradually made its way into Greece. But there were plenty of dances and ceremonies to produce crops in Greece before that date. Homer has various references to dances; and at Brauron, in Attica, there was a bear dance very similar to modern savage dances, which must have been very primitive, whilst the monuments of the Bronze (Mycenæan) Age of Greece show evidence of similar ceremonials. At Sicyon, in Argolis—the very region where the Dorians are supposed to have invented tragedy—there were "tragic dances" of great antiquity. Adrastus (one of the pre-Achean and pre-Dorian royal family of Argolis) had reigned there, and his tomb in the market-place was an object of great veneration, as was usual with the tombs of founders and great chiefs (cf. Brasidas at Amphipolis, Battus at Cyrene, &c.). The souls of such great men were venerated with sacrifices poured into holes in or near their graves, and in return the dead kept watch and ward over their people, and even used their influence beneath the earth to make the crops grow. The Sicyonians not only sacrificed to Adrastus, but honoured him with tragic dances referring to his sorrows, not honouring Dionysus. The ancient population had expelled the Dorian oligarchy (676 B.C.) under Orthagoras, whose descendants reigned for nearly a century. The last of these, Cleisthenes, being at war with Argos, stopped the rhapsodes from reciting Homer, because he sang of Argos and the Argives; and he also wished to evict Adrastus from the city (Herod. v. 67) because he was an Argive. Being refused permission by the Pythian prophetess, he obtained from Thebes the bones of Melanippus, Adrastus's great enemy, and having safely deposited them in the Prytaneum, he assigned the chorus to Dionysus and the sacrifices to Melanippus, thus meaning to starve Adrastus out of the town. All writers have hitherto, without reason, assumed that Cleisthenes "restored" (*ἀπέδωκε*) the choruses to Dionysus, but Herodotus (i. 13) when he uses *ἀποδοῦναι*=restore, adds *ὀπίσω*, and not a word is said in the preceding narrative of the democracy having taken away choruses from Dionysus. They had been plainly sacrificing for many generations to the old king, and Dionysus had not yet got into Sicyon. The tragic chorus had danced round the tomb of Adrastus as they represented his sorrows; and when the worship of Dionysus was introduced and sacrifice was offered to him with fire, the tomb of the hero became the altar (cf. the tomb in Æsch. 'Choëphorœ'). In every village of Greece the local hero was especially venerated. At Tegea, in Arcadia, there was an excellent example of a dramatic performance in honour of a hero's sufferings, on which was superimposed the worship not of Dionysus, but of Apollo (Paus. viii. 53). One Scephrus was murdered by his brother, who was at once shot by Artemis. Afterwards the crops failed, until the Tegeans, by order of Delphi, honoured Scephrus. There were various performances, one of which was a dramatization of the slaying of the murderer by Artemis. Thus the local hero could make the crops grow or fail, and his ghost was pleased by having its sufferings in the flesh dramatized. At the funerals of warriors chariot-races, &c., were held to please the spirits. The souls of the Phoceans slain unjustly (Herod. i. 167) had to be appeased with annual games. The drama therefore originated in Greece in the worship of the dead long before Dionysus came from Thrace. (3) The only really Dionysiac part of tragedy is the Satyric drama. When the cult of Dionysus was superimposed on that of Adrastus or any other local hero, to the old performance in honour of the dead was added a chorus in honour of the Thracian god, his tribesmen (Satyri) from Pangæum forming the chorus. This explains why out of fifty plays of Pratinas, thirty-two were Satyric dramas. As time went on the Satyric drama referred less and less to Dionysus, and finally disappeared. In conclusion Prof. Ridgeway pointed out that the great step in the development of tragedy effected by Thespis was not the invention of the single actor or the use of tragedy for moral purposes, but rather the fact that he detached what had hitherto been a piece of religious ritual attached to a particular shrine, and raised it into a great form of literature which could be acted anywhere. Thus Horace's statement that Thespis carried about his plays on waggons is quite right. It was the same with the beginnings of the mediæval drama. Passion plays were pieces of ritual performed at churches in honour of the sufferings of Christ, but gradually companies of strolling players began to perform dramas anywhere and on any subject.—In the discussion which followed Prof. Ernest Gardner admitted that in his brilliant paper Prof. Ridgeway had made out many points against the accepted views, which had originally been based on too narrow a conception of Greek religion. But not all early dramatic performances—*e.g.*, the combat at Delphi between Apollo and the Python—were connected with heroes, though they certainly in many cases had relation to the fertility of the soil. Such performances contained the germs of drama, but yet did not develope into drama as we know it except at Athens and in connexion with the worship of Dionysus. In this sense the accepted view was justified.—Prof. G. G. Murray quoted in confirmation of Prof. Ridgeway's thesis many passages from works of Euripides and other dramatists where either a tomb played a prominent part in the action or where dirges were introduced.—Sir H. Howorth thought that Prof. Ridgeway had proved that the Dorians were not the originators of drama, and also that germs of drama were found among all primitive peoples. The Greeks in the literary age naturally claimed a home-birth for the art they developed so marvellously. The drama unquestionably received a great impetus from the Dionysiac festivals, but its basis was funereal and world-wide.—Prof. Ridgeway in reply admitted the part played by the worship of Dionysus in the development of the drama, but pointed out that he had concerned himself mainly with its origin.

BRITISH NUMISMATIC.—*May* 11.—Mr. P. Carlyon-Britton, President, in the chair.—Ten new Members were elected, and eighteen applications for membership received.—Exhibitions:—By the President, two remarkable specimens of the early British coinage: (1) A silver coin of Cunobeline, obv. CVN in a tablet as Evans, x. 4, but rev. an animal to left—above, a dotted circle enclosing a pellet; below, CAM. This adds another reverse type to our knowledge of the coinage of Cunobeline, and Mr. Carlyon-Britton drew attention to the fact that a somewhat similar animal and the same ornament are to be found on silver coins of Eadberht of Northumbria. (2) A copper specimen of the same king, as Evans, xi. 8, but with portions of the legend CAMV in the exergue of the reverse. By Mr. Talbot Ready, two interesting examples of British ring-money, viz. small circular sections of gold bent to the ordinary penannular form, one found at Abingdon, the other at Wallingford; also an unpublished salute of Henry VI. struck at Châlons-sur-Marne, with m.m. crescent. By Mr. J. Burham Safford, four rare Irish tokens.—An impression of the Society's seal was exhibited and unanimously approved. It is designed after the beautiful Jacobite medal on which Britannia is standing on the British shore, watching the horizon, and in this instance, with the legend AMORE PATRIÆ above, it personifies the general union of Britain, the Colonies, and America in the objects of the Society.—Mr. F. Stroud, Recorder of Tewkesbury, spoke on the origin and application of the *Exurgat* legends in the reign of Charles I., exhibiting specimens of the Oxford three-pound piece and of the Commonwealth crown of 1649. Mr. Stroud was asked to contribute a paper upon the subject to the Society's *Journal*.—Dr. Philip Nelson contributed a complete monograph on 'The Copper Coinage of Ireland,' which will be published in the *Journal*. Trays of coins supplied by the author, and by Mr. Hoblyn and Mr. Lionel Fletcher, who have assisted Dr. Nelson, were shown in illustration of the series.

MEETINGS NEXT WEEK.

TUES. Linnean, 3.—Annual Meeting.
— Royal Institution, 5.—'The Solar Corona,' Lecture I., Mr. H. F. Newall.
WED. United Service Institution, 3.—'Problems of Neutrality, illustrated by the Russo-Japanese War,' Rev. Prof. T. J. Lawrence.
— Geological, 8.—'The Occurrence of a Limestone with Upper Gault Fossils at Barnwell, near Cambridge,' Mr. W. G. Fearnsides; 'The Age of the Llyn-Padarn Dykes,' Mr. J. V. Elsden.
THURS. Royal Institution, 5.—'Literature and the State,' Lecture I., Mr. H. G. Wells.
— Institution of Electrical Engineers, 8.—Annual Meeting; 'High-Speed Electric Railway Experiments on the Marienfelde-Zossen Line,' Mr. A. Siemens.
FRI. Physical, 5.—'The Law of Action between Magnets and its Bearing on the Determination of the Horizontal Component of the Earth's Magnetic Field with Unifilar Magnetometers,' Dr. C. Chree; 'The Ascertained Absence of Effects of Motion through the Ether in relation to the Constitution of Matter on the FitzGerald-Lorentz Hypothesis,' Prof. J. Larmor; 'Coherence and Recoherence,' Dr. P. E. Shaw and Mr. C. A. B. Garrett.
— Royal Institution, 9.—'The Progress of Oceanography,' H.S.H. Albert Prince of Monaco.
SAT. Royal Institution, 3.—'Spitsbergen in the Seventeenth Century,' Lecture I., Sir W. M. Conway.

Science Gossip.

FRENCH science has suffered another serious loss in the death of M. Étienne Jules Marey, the distinguished physiologist. M. Marey was born at Beaune (Côte-d'Or) on March 5th, 1830, and was appointed Professor of Natural History at the Collège de France in 1869. In December, 1878, he succeeded Claude Bernard at the Académie des Sciences, and in 1892 the Académie de Médecine elected him a member of that body. In 1863 he published a work entitled 'Physiologie Médicale de la Circulation du Sang,' and this was followed by a number of other learned works on medical science. A very fine medal, the work of M. Paul Richer, was struck in his honour and presented to him in January, 1902.

GEOLOGISTS who are interested in the metropolitan area will welcome the appearance of a map of the London district just issued by the Geological Survey. Rather more than thirty years ago the Survey brought out a drift map of 'London and its Environs,' but as it was coloured by hand, and the colours were complicated, the price was as high as thirty shillings. This map is superseded by the one just published. The new issue is on the same scale—one inch to the mile; but as it is printed in colours by the Ordnance Survey at Southampton, its price is only one fifth that of the former map; moreover, it is published in four sheets,

each of which may be had separately. Although mainly a reproduction of the earlier publication, the new map embodies the results of a recent survey of some of the gravels and brick-earths of the Thames Valley—deposits which have peculiar interest in that they contain the early relics of man and the contemporary fauna.

There have just been published as Parliamentary Papers the Report on Admiralty Surveys for the Year 1903, by the Hydrographer (2*d.*); and the Annual Report of the Astronomer Royal for Scotland (½*d.*).

In the April number of the *Astrophysical Journal* Mr. Heber D. Curtis, of the Lick Observatory, gives a definitive determination of the orbit of the spectroscopic binary ι Pegasi, remarkable for the shortness of its period. It was discovered to be a binary by Prof. (now Director) Campbell in 1899. The present investigation is founded on forty-three plates taken with the Mills spectrograph between October, 1897, and December, 1903. The period finally obtained amounts to 10·21312 days in length. Dr. Aitken's examinations with the 36-inch refractor have failed to detect any visual evidence of duplicity. The eccentricity of the orbit amounts, according to Mr. Curtis, to not more than 0·0085.

Two new variable stars are announced: var. 18, 1904, Ophiuchi, by Madame Ceraski, in her examination of M. Blajko's photographic plates at Moscow, by which it was found to change from the ninth to the twelfth magnitude; and var. 19, 1904, Leonis Minoris, by Dr. Anderson at Edinburgh, who found that that star slowly decreased from the 8·4 magnitude on March 10th to the 8·9 on April 30th.

Dr. W. Luther publishes the results of observations of thirty-five small planets, obtained at the Düsseldorf Observatory, and Dr. J. Palisa those from visual observations of three of the most recent discoveries, which were detected by registration on photographic plates at Prof. Max Wolf's observatory at Heidelberg. Dr. Palisa suggests that several observatories should co-operate in a scheme for the formation of a series of star-charts specially adapted to aid in the visual search for small planets. It is very desirable that these should be of a convenient size for holding in the hand whilst comparing them with the heavens.

FINE ARTS

Six Lectures on Painting. By G. Clausen, A.R.A. (Stock.)

We should doubt whether since the days of Reynolds's memorable discourses the students in the Royal Academy schools have ever listened to such stimulating and helpful guidance as Mr. Clausen has provided in these lectures. They are not, it is true, comparable with Sir Joshua's in point of learning; they do not, like his, represent the highest pitch of contemporary scholarship; indeed, Mr. Clausen rarely refers to the older schools of painting without making some statement that the scientific criticism of to-day would regard as erroneous; but they are like the first President's discourses in their transparent sincerity, their humble zeal for what is noblest in art, and their entire freedom from self-consciousness or pretension.

Like Sir Joshua, too, Mr. Clausen always keeps before the students the ideal of noble achievement, and inculcates a humble apprenticeship to the great masters of the past. In this he finds the best antidote to the crude conceit and love of display which are too likely to arise from modern training, with its almost total absence of traditional principle. He himself is keenly alive to the drawbacks of this state of anarchy. "Our wider knowledge has brought uncertainty, and every man is a law unto himself." He also recognizes the danger of painting for big exhibitions as opposed to the fulfilling of definite commissions.

He begins by pointing out the great qualities of the Italian primitives: the clearness and definiteness of their vision, the lucidity and directness of their expression, the perfection of their technique, and, most of all, their power of conveying the essential qualities of things without illusion. He alludes—too briefly, we think, to correct prevailing fallacies about the purpose of painting—to the necessity of the decorative quality in pictures, and admits that the distinction "between painting which is pictorial and painting which is decorative is an unfortunate one."

The second lecture, on 'Lighting and Arrangement,' contains some excellent sayings about truth to nature. It is, indeed, a relief to find an artist speaking on art who does not merely repeat high-sounding phrases on the subject, but tries, on the contrary, to face the very difficult question of what is meant by it—who sees that one kind of truth is inconsistent with another, and that, however naturalistic our aim, a picture remains a convention. He very wisely gives his pupils some idea of what kind of truth is most worthy of attainment, of the principles by which they may sacrifice the lesser, particular truth for the sake of the greater and more universal. His theme is painting as a "reading of nature, not an inventory."

Of colour and its emotional effects he speaks with real enthusiasm. If anything, Mr. Clausen over-estimates, we think, its relative importance, and at the same time misses something of what should be implied by the word "design." "The rules of drawing," he says, "are fairly definite, and we may claim to know what constitutes good and accurate drawing." The apposition is curious, for the two things are entirely distinct. Of design as a direct means of conveying ideas, of the power that line and mass have by themselves, apart from their meaning as representation, of arousing emotion, he seems to take but little account, and to suppose that the aim of drawing is accomplished when it is accurate enough to be a good vehicle for the colour which is to set the emotional key. This is, we think, unfortunate, because a true conception of what good design means is both harder to acquire and of more fundamental import, even, than expressive colour. Indeed, Mr. Clausen, when he does refer to design and composition, regards them always as merely the art of producing a pleasing balance, a making of "the masses of the picture agreeable to the eye," whereas in fact great composition is always much more than this—is directly significant and expressive of the theme, so that we can tell already much about it before we recognize what is actually represented.

The author's remarks on Titian, Velasquez, and Rembrandt, though they do not bring out anything startlingly new, show wide sympathies and keen appreciation, and are just of the right kind to give pupils a stimulus to study for themselves. It is the general tone of the book, rather than any particular views, that impresses us so favourably. Mr. Clausen speaks not *ex cathedrâ*, but as a student himself, and one with whom the love of learning increases with experience. We note, too, with pleasure the absence of all partisanship in his remarks on contemporary art. He sees the importance of Manet and Degas, and speaks of Whistler with no grudging praise, with no belittling insinuations. There is nothing new in this, it is true, either from artists or critics, but what is a new and a most hopeful sign is to have this kind of serious, open-minded, and generous criticism of contemporary art spoken by a member of the Royal Academy to its own students.

Stained Glass. By Lewis F. Day. (Chapman & Hall.)—This admirably illustrated and well-written treatise of one hundred and fifty pages forms one of the "Victoria and Albert Museum Art Handbooks." Mr. Lewis Day is well known for his works on ornament and for a more ambitious book than this on painted windows, but this volume is very good of its kind; it will not be despised by the most careful and advanced student in the history or practice of the beautiful art of producing ornaments or pictures in glazing, and ought to be highly valued by younger learners. We can cordially recommend it to clergy and others who want to have some accurate knowledge about old glass of different periods in church windows, or to take intelligent interest in the multiplicity of modern designs, which are sometimes good and sometimes bad, but more often mediocre.

The aim of the book is

"to trace, as clearly as possible, the historic sequence of stained glass—the development, that is to say, of its design, and the gradual perfection of its technique. It has not been thought necessary to dwell upon the period of its decadence."

This aim has been well achieved. The illustrations, though good and sufficiently explanatory of different periods and styles, suffer somewhat from being taken almost entirely from glass in the Victoria and Albert Museum, or from drawings in that art library; but this is inevitable in a book primarily intended for South Kensington students. This decision has, however, its advantages, for it has brought about the inclusion among the plates of a highly interesting and instructive set of working drawings for domestic glass done by G. A. Vischer between 1585 and 1603.

The book concludes with an inventory of stained glass exhibited in the museum. At first it seems rather unfortunate that there are such comparatively few examples of the successive stages of English glass. But regret becomes modified when it is recollected, with satisfaction, that the tendency has happily now for some time been to retain with much jealousy old stained glass, however fragmentary, in the windows for which it was constructed. If a good inventory could be compiled of all the old glass in English churches of different periods, it would be of great value. This has been accomplished for two or three of the home counties by local archæological societies. Such a list would form a most valuable appendix to a future issue of this manual, and no one could do better justice to it than Mr. Lewis Day.

The index to this book is not what it should be, for there are various omissions. For instance, we look in vain for any reference in the index to the remarkable and noteworthy glass of Norbury church, Derbyshire; but there are two good illustrations of Norbury glass, one of a shield of the English lions, with a charming label of five points, each point charged with three fleurs-de-lis, and the other of an elaborate

Decorated grisaille pattern, with varieties of which the side windows of the chancel are filled.

CLASSICAL ARCHÆOLOGY.

The Temple Cyclopædic Primers.—A Manual of Greek Antiquities. By Prof. R. Maisch. Translated by L. D. Barnett. (Dent & Co.)—English teachers of classical antiquities are continually confronted with a difficulty. They would like to recommend their pupils to study some of the valuable works which France and Germany have produced; and their pupils—more is the pity—can rarely read French or German. The process of translation has been too slow on our side, and the publishers are assuredly to be commended for their judgment in including a number of translations in this series of shilling manuals. In the present instance Dr. Barnett (who has also contributed the volume on the Greek drama) knows all about the subject, and he writes thoroughly good English, which enables his countrymen not only to read but also to enjoy a useful little book. The illustrations and plans are creditably reproduced, but the translator's eye has missed PELASG. TREPPE on the north side of the Acropolis plan; and KLEPSHYDRA (*ib.*) seems unusual.

The Little Guides.—Rome. By C. G. Ellaby. Illustrated by B. C. Boulter. (Methuen.)—Few subjects are more fascinating to think about, read about, write about, than the buildings and relics of immortal Rome. The very confusion of the ages—regal, republican, imperial, papal—has much to do with the fascination, bewildering though this confusion is at a first visit. Guide-books for Rome may arrange their information according to chronology or locality—and happy is he who can stay long enough to study the city in both ways.

The present book adopts in the main an arrangement based on chronology of architecture—that is to say, each chapter (except the first and the last) is concerned with a particular class or group of buildings. This is the best feature of the book, *pace* the author, who claims chief merit for "the very pretty illustrations which Mr. Boulter has drawn." A few of the sketches are good (*e.g.*, the Ponte S. Angelo, and the interior of the Pantheon), but Mr. Boulter's Marcus Aurelius will be jerked off his horse if the animal brings down (fortunately it will not) its off fore-leg; and the Colosseum and the Arch of Constantine are not fairly represented by one-half of themselves, nor the Tomb of Clement XIII. by one-third. Plans, however prettily arranged and lettered, must be provided with scales.

Mr. Ellaby has studied architecture, and taken some pains with his work; but his style is slipshod, and his pages do no credit to his scholarship or proof-reading. It cannot be believed that St. Paul on his journey to Rome would have seen "the great palace of Caracalla, on the Palatine, though the still loftier home of Alexander Severus was not built" (p. 4); Leo IV. was not living in 846 B.C. (p. 30); nor is Commendatore Boni canonized yet, as the words "S. Boni" (p. 86) would lead one to suppose. On p. 17 we find "*Pons Cistio*" and "M. Aemilius Lepidis"; "Scala Gemoniae" on p. 76; on p. 98 "Septimus Severus"; on p. 100 "Divo Ioriano [? Ioviano] et Varioniano [? Varroniano] Consulibus"; "Pestum" on p. 49, "Pesto" on p. 248; "I. [? Q.] Marcius Rex" on p. 124; "Sextus V." on pp. 153, 264. Italian is no better off than Latin, for on p. 63 "Omberto" misnames the late King of Italy; "Trinita" is shorn of its accent on p. 117; "S. Ambroglio" occurs on p. 179, and "Opedale" in the map (Bartholomew) at the end; and on the plate facing p. 279 Cancelleria is vilely distorted into "Cancalaeria."

Nor does English escape awkwardness, if not ill-treatment:—

"The temples used were also as modern churches in Rome are often now."—P. 53.

"the great temple of Neptune, erected by his minister Agrippa and then restored by Hadrian after its destruction by fire to its former splendour."—P. 59.

"Facing the dome is a real apse."—P. 61.

"This temple had a double cella place bac to back so as to touch one another."—P. 87.

"The garden near the Tiber is very pretty, with a number of small beds of flowers full of pinks in May and a stone lion."—P. 278.

"The number of monks are even now far too numerous."—P. 288.

"And which" occurs *ad nauseam*.

The book needs a thorough overhauling before it can be regarded as worthy of use by an intelligent traveller.

Catalogue des Vases Peints du Musée National d'Athènes. Par M. Collignon et L. Couve. Planches, Photogravures de Jules Devillard. (Paris, Fontemoing.)—That a vase catalogue without illustrations is now an anachronism is a criticism that appeared in more than one notice of the text of this catalogue when it was published last year. M. Collignon is unduly severe on his critics in accusing them of not reading the notice, inserted in the text, that plates were to follow. The notice he refers to merely announces plates reproducing the shapes of the vases. However, no one will quarrel with him for being better than his word. The present volume contains just what is wanted, photographic reproductions of representative vases of every class mentioned in the catalogue. As these consist of fifty-two plates, with an average of four or five vases on each, they amply suffice for the purpose. Only a few figures are added in the text, to show details. The text accompanying the plates is a summary of such parts of the catalogue as refer to the vases illustrated. In the plates, which are reproduced by a "net" process, M. Devillard has evidently done his best with the plates supplied to him; the results are satisfactory for vases with a light-coloured ground, especially for the early wares, but in the case of later black-figured and red-figured vases there is too little contrast, and in many cases the design is barely distinguishable; the plates used by the photographer seem not to have been suitable for the purpose; with good isochromatic plates a better result is possible. With the welcome addition of these illustrations, MM. Collignon and Couve's catalogue forms a very convenient and serviceable record of the vases in the Athens Museum.

THE ROYAL ACADEMY.

(Second Notice.)

Since our last article we have had an opportunity of examining the pictures bought this year by the Council of the Academy under the terms of the Chantrey Bequest. They are a cause for genuine surprise and regret to us. They show that in the construction which we put upon the Council's action in the past when reviewing Mr. MacColl's book we had strained a point in their favour beyond what the facts allowed. We believed that it was partly through carelessness in reading the will, partly through the inheritance of a bad tradition, that the Council had acted as it did; but we quite hoped that when once the true meaning of the will had been pointed out, when once the importance of the national trust committed to their charge had been made plain, they would have taken steps to repudiate the past action of their body, which, since they did not defend it, we must suppose to have been indefensible. Unfortunately this is not the case, and the purchases this year, though by no means worse than has often been the case in past years, are still far from fulfilling the testator's intentions. Mr. Napier Hemy's *London River* (No. 236) is a distinctly good picture. We have always admired Mr. Hemy's work, and this is a good example. But the Chantrey Bequest has already acquired one specimen from him, and good as Mr. Napier Hemy's canvas is, no one could claim that he occupied so pre-eminent a position in the history of British art that a second work of his should be purchased before the serious gaps in our collection which have so often been pointed out have been filled. And Mr. Hemy's 'London River' is decidedly the best purchase of the year.—Mr. Pegram's *Sibylla Fatidica* (1694) comes next, but it is only a careful, scholarly, and eminently uninspired work, in which a sculptor of certainly exceptional, but by no means transcendent talent, has essayed a subject beyond the range of his pedestrian muse.—Mr. Wardle's *Fate* (840) is still less remarkable. The general line of the composition is good, though Barye and Mr. Swan have long shown the way to this treatment of beasts of prey, and the colour and tone are restless and inharmonious. There is, indeed, no sign of the artist ever having had any deliberate purpose in them other than that dictated by a desire for general verisimilitude. It is eminently an inartistic picture, though not without talent of a kind. Still, what we urge is not that these pictures are especially bad, nor that with the works at their disposal in the annual show the Committee could have done conspicuously better, unless they had bought Mr. Watts's two exhibits; but that they might, after so much discussion, have realized that a larger field than that of the walls of Burlington House lay open to their choice. Again we must protest that after all the enthusiastic praises which members of the Academy have bestowed on Whistler, the duty of acquiring some specimen of his work for the nation was obviously incumbent upon them. And, as the Council of the Academy must be well aware, there are many other important artists whose work should claim their attention before Mr. Pegram's or Mr. Wardle's if they have any desire to carry out honourably the instructions of this national trust. It may be, indeed, that in pursuing thus their old policy in the face of criticism which they vainly ascribe to base or personal motives, they may find that they have at last overcome the inertia of a too tolerant and easy-going public opinion.

But to return to the exhibition itself. Mr. Clausen's *In the Beanfield* (94) is decidedly one of the most accomplished things he has done, and though he has chosen a rather trying effect, in which positive greens are seen against a chilly mist, an effect which in nature is by no means harmonious, he has managed to avoid leadenness, and given his picture an unusual richness and fulness of colour. We think, too, that his technique is more masterly; he begins to use his brush less as though it were a stick of pastel, to aim more at fusion and flow. Better still in colour is the *Frosty March Morning* (756), which is ablaze in the glittering sunlight, and here nature was more propitious, and all that the artist had to do was to miss nothing of the delightful harmonies of orange earth and pale blue hoar frost. The other two pictures, though good, are less distinguished, and one, *Gleaners Coming Home* (258), though the composition is ingenious and condensed, is spoilt for us by the return to a mustard yellow colour, for which we think Mr. Clausen has never quite succeeded in finding harmonious relations.

Mr. La Thangue, who is the Bastien Lepage to Mr. Clausen's Millet, sends this year one piece, *A Sussex Farm* (343), in which more than ever before he has overcome his tendency to blackness and leaden tones in the shadows. It is still hard and restless in handling, but he has got a surprising glow of colour, a suffusion of sunlit air.

Mr. Farquharson's *Full Moon and Springtide* (195), which takes the place of honour in the big room, is one of those indisputable achievements which are sure of their full meed of success. It is, indeed, an astonishing rendering of a very difficult and a very poetical effect of

nature. The artist has taken one of those situations which nature sometimes presents, which of themselves arouse emotions such as we get usually only from creations of the human imagination; he has taken his picture ready made, and has reproduced it with real skill. But it is, we think, only a brilliant illustration of a beautiful thing—it has not the peculiar effect on the mind of an original creation. It reproduces a scene, it does not interpret it in the light of the artist's own feeling.—Still less can we praise Mr. Donne's *Golden Dawn* (176), in which such interpretation as there is is wholly of the sensational order. Everything is seen in cruder contrast, in less subtle harmony, than the actual scene would present.

One of the best landscapes in the exhibition, and perhaps the most masterly piece of painting, is Mr. Sant's *On the Moors: Kilbryde, Scotland* (706). It is a real delight to come upon this little work, with its fresh and expressive handling, its luminous transparency of colour, its vivifying accents of light, put on with masterly skill. We wish we could imagine it to have been painted recently, but the internal evidence is against a recent date. It serves here to mark how comparatively short a time ago the art of oil painting was still understood.

The sculpture this year is unusually interesting, if only by reason of Mr. Watts's great venture, the *Physical Energy* (1842), in the courtyard. It seems to be a nearly impossible feat to discover a rhythm which will perfectly unite into a single indissoluble whole the figures of a horse and his rider, a rhythm so pervasive and irresistible that it presents us from every point of view with a harmonious play of lines and sequence of planes. Indeed, we know of but one solution which can be held complete—Donatello's. Mr. Watts has not found it. He has had some magnificent glimpses of what a new solution might be like; he has caught it from several points of view, but he has not conceived it in its entirety. Looking from the west — just a little to the north of due west — we get a magnificent impression. From here we find two main lines: one, starting from the horse's hind hoofs and pressing forward and upward to the head and curved fore-leg, is admirably expressive of the forward plunge; the other, made by the curved body of the rider, passing down his right leg and ending in the upright of the horse's fore-leg, at once balances the first line and expresses the counteracting movement of restraint. Something of this beautiful balance of two counterpoising lines of force remains while we walk round until we turn the corner of the horse's head, and then suddenly there is disaster; we find that the lateral saliences on either side have no such controlling rhythm; that the head sticks one way, the fore hoof another, and that the man's body has no ascertainable meaning in the composition. All these saliences, in the perspective of a side view, helped to the harmonious result, and yet to get that, they had to be made meaningless, almost grotesque, in profile. What we have, then, at the worst, is a stupendous *alto relievo;* some day we hope it will be applied to a wall—why not the basement of the National Gallery towards Trafalgar Square?—so that only its astonishing beauties as *alto relievo*, and not its serious defects as sculpture in the round, may be visible. On those beauties it is scarcely necessary to dwell, so apparent must it be that we have at last a heroic design on a heroic scale, and executed with that large and ennobling simplicity, the secret of which seemed to be lost to us for ever. Mr. Watts has found how to build his figures with straight lines, and the discovery has made him a master of the grand style. We have never had anything like this, never the beginnings even of a monumental conception in England before, and we do well to be proud of it.

But we must descend to earth and notice a very respectable, perhaps not very original attempt in the same direction of large and massive design in Mr. Alfred Turner's statues of *Labour* (1667) and *Maternity* (1670). We may guess from these that the Sheffield Memorial to the late Queen will be the best erected.

Mr. Basil Gotto sends two pieces of unusual promise. His bronze of *Brother Ruffino* (1753) is the more satisfactory as it is the easier subject. The modelling of the face and still more of the hands has a nervous force which is really remarkable. His *Marsyas Defeated* (1841) is also a notable attempt at a very difficult and dry treatment of the figure.—His Majesty had certainly an eye for talent of a kind when he selected Signor Pietro Canonica to execute the portrait busts of the Royal family. It is talent of a kind which does not happen to be sympathetic to us, since the effect is all got by over-modelling, by an exaggeration of the traits of likeness; whereas the effort of all great art is, we take it, in the opposite direction; but the work has the air of an unforgettable personality. One cannot doubt from these and Signor Mancini's portrait that the Italians still have the specific talent for the arts in a higher degree than other nations, but more than almost all others they lack the right inspiration to guide them.

THE HAWKINS COLLECTIONS.

The second portion of the important collections formed by the late Mr. C. H. T. Hawkins has been dispersed by Messrs. Christie during the past fortnight, excellent prices being again realized.

The 10th and 11th inst. were devoted to porcelain. The sale on the 12th began with miniatures: A Lady and Three Children, by Grimaldi, 180*l.* A Gentleman (lot 787), by Engleheart, 140*l.*; A Lady (lot 792), by the same, 355*l.*; Col. and Mrs. Warburton, by the same, 410*l.*; Capt. and Mrs. Archdale, by the same, 210*l.* Hon. Susan Carew, by Cosway, 215*l.*; A Lady (lot 807), by the same, 300*l.* Mrs. Crowther, by Engleheart, 220*l.* The snuff-boxes sold on the same day included the following: Oval, panels painted with pastoral and other figure subjects (lot 836), 200*l.* Louis XVI. Oval Gold, with enamel of girl winding a ball of wool (lot 855), 310*l.*; another, painted with *genre* subjects (lot 860), 680*l.*; another, painted with classical figure compositions (lot 866), 700*l.*; another, painted with foliage (lot 869), 700*l.* Oval Vienna Porcelain, miniature of a gentleman by J. Smart (lot 870), 540*l.* Oval Gold, with the Crowning of Cupid and Psyche (lot 871), 310*l.* Louis XVI. Oval Gold, with groups of Cupids (lot 876), 1,250*l.* Louis XVI. Oblong Gold, with pastoral scenes (lot 878), 1,150*l.* Oblong Gold, varicoloured panels with groups of arms (lot 879), 270*l.* Louis XVI. Oval Gold, with Amorini (lot 880), 270*l.*; another, panels with Venus, Cupids, &c. (lot 881), 200*l.* Louis XV. Shell-shaped, miniature of a lady (lot 882), 270*l.*

The 13th was notable for the price fetched by Holbein's circular miniature of Frances Howard, Duchess of Norfolk, which realized 2,750*l.* Other miniatures: John Mayhard, by J. Hoskins, 140*l.* Lady Arabella Stuart, attributed to Hilliard, 165*l.* Earl of Sandwich, by S. Cooper, 470*l.* Two Small Children, dated 1590, a pair of oval miniatures, in gouache, 1,000*l.* Henry Cromwell, by S. Cooper, 252*l.*; General Ireton, by the same, 120*l.* Queen Henrietta Maria, attributed to Hoskins, 105*l.* General Fairfax, by S. Cooper, 152*l.* Gold snuff-boxes: Louis XVI. Oval, with a *genre* subject (lot 932), 220*l.*; another, with English miniature of a lady (lot 938), 200*l.*; another, with Venus and Adonis, Cupids, &c. (lot 958), 380*l*; another, with peasants carousing (lot 959), 1,650*l.* Oval, with Nymphs disarming Cupid (lot 964), 205*l.* Louis XVI. Oval, with portrait of Henrietta Maria, Duchess of Orleans (lot 966), 230*l.* Louis XV. Oblong Rectangular, with Diana in her car, Cupid, &c. (lot 967), 260*l.* Louis XVI. Oval, with Nymphs sacrificing to Cupid (lot 968), 600*l.*; another, with Bacchanalian scenes (lot 969), 380*l.* Louis XV. Oblong, with baskets and sprays of flowers and fruit (lot 970), 400*l.*; another, with Mars in a chariot drawn by lions, &c. (lot 971), 600*l.* Louis XVI. Oval, with figure subjects (lot 972), 600*l.*

The miniatures on the 16th included: Philippe, Duc d'Orléans, by Petitot, 136*l.*; Louis XIV., by the same, 115*l.*; Arthur, Earl of Essex, by the same, 183*l.* A Lady, by P. Oliver (lot 1047), 178*l.* Madame de Jourdis (?), by N. Hilliard, 110*l.* Gold snuff-boxes: Louis XVI. Oval, with landscapes, probably by Serignac (lot 1093), 510*l.*; another, with Nymphs disarming Cupid (lot 1094), 240*l.*; another, with a girl nurturing Cupid (lot 1106), 300*l.* Oval, with two Cupids (lot 1107), 215*l.* Louis XVI. Oval, with monogram AB (lot 1108), 225*l.* Early Louis XVI. Oval, with two children (lot 1109), 340*l.* Louis XVI. Oval, with pastoral subjects (lot 1110), 380*l.* Louis XV. Oblong, with pastoral figures after Lancret (lot 1114), 920*l.* Oval Agate Box, with Venus and Cupid (lot 1116), 490*l.* Louis XVI. Oval, with Triumph of Bacchus by Degault (lot 1117), 430*l.*; another, with sleeping shepherdess (lot 1118), 300*l.*; another, with classical subjects and vases (lot 1119), 1,050*l.* Louis XVI. Octagonal, with Nymphs and Cupids (lot 1120), 400*l.* Louis XVI. Oblong Octagonal, with *genre* subject after Greuze (lot 1221), 290*l.* Louis XV. Oblong, with figures of Fame, Peace, War, &c. (lot 1122), 720*l.*

The sale of the second portion of Mr. Hawkins's collections concluded on the 17th. Miniatures: Mrs. Gillespie, by Engleheart, 378*l.* A Lady, in gouache, profile to the right (lot 1143), 140*l.* Marie Camargo, by Hall, 157*l.* Louis XVI. Oval Chased Gold Box, with a classical subject (lot 1177), 205*l.* Gold snuff-boxes: Louis XVI. Oval, with enamel representing a coronation (lot 1178), 260*l.*; another, with classical figures (lot 1182), 250*l.* Old English Presentation, from the City to Admiral Collingwood (lot 1183), 380*l.* Louis XVI. Circular, with basket of flowers by V. Pol (lot 1184), 255*l.* Louis XVI. Oval, chased with infant Bacchanals (lot 1211), 210*l.*; another, with pastoral scene (lot 1212), 430*l.* Louis XVI. Oblong, with mythological figures by Degault (lot 1213), 220*l.* Louis XVI. Oval, with motto "Votre fidélité fait ma félicité" (lot 1220), 255*l.*; another, with Cupids, &c. (lot 1225), 370*l.*; another, with classical subject (lot 1129), 220*l.* Oval, with Venus and Cupids (lot 1231), 355*l.* Louis XVI. Rectangular, with miniatures by Van Blarenberghe (lot 1235), 510*l.* Louis XVI. Small Oval, with baskets and sprays of flowers (lot 1238), 230*l.* English Shell-shaped, with lady by Petitot (lot 1239), 240*l.* Louis XVI. Oval, with Diana and a Nymph (lot 1241), 270*l.*; another, with infant Bacchanals (lot 1242), 900*l.* Louis XVI. Oblong, with lady in blue dress (lot 1243), 270*l.*; another, with *genre* subjects after Chardin (lot 1244), 820*l.*; another, with landscapes by Van Blarenberghe, and miniature of the Pompadour (lot 1245), 550*l.* Louis XVI. Oval, with classical composition (lot 1247), 210*l.* Louis XV. Oblong Snuff-box, of carved rock-crystal (lot 1203), 200*l.* Oblong Dresden Porcelain Snuff-box, with Venus, Cupid, and the dead Adonis (lot 1246), 260*l.* The collection has so far realized 142,000*l.*

SALES.

The Hawkins sale was suspended on the 14th inst. On that day the following works belonging to the Duke of Marlborough were sold at Christie's. Drawings: H. D. van Blarenberghe, Old Paris, 65*l.*; The Picture Gallery of the Duc de Choiseul, 577*l.* Pictures: Hobbema, A Woody Landscape, with water-mill, horseman, and beggar, 267*l.* F. Holl, W. E. Gladstone, 472*l.* Sir E. J. Poynter, Phyllis, 168*l.*

The other works were from various collections. Pictures: J. S. Chardin, Still Life on a Table, 126*l.* R. van der Weyden, A Triptych, the Madonna and Child, with St. Francis and St. Andrew, 105*l.* H. Singleton, Portrait of a Gentleman, in green coat and white cravat, 183*l.* Romney, Hon. Burton Cunningham, 120*l.* Titian, The Holy Family, 136*l.* Moretto da Brescia, The Magdalen, 105*l.* N. Neufchatel, Portrait of a Lady, in Nuremberg costume, 131*l.* Reynolds, Miss Elizabeth Halsey, 126*l.*; James Murray, of Broughton, 430*l.*; The Death of Dido, 105*l.* S. Scott, Blackfriars Bridge and St. Paul's, 141*l.*; Westminster from the River, 157*l.* Cuyp, Portrait of a Youth, in black dress and grey cloak, 141*l.* Rembrandt, Portrait of a Gentleman, in black dress and hat, gloves in his left hand, 504*l.* Rubens, The Madonna, in red and blue dress, holding the Infant Saviour, 168*l.* J. Stark, The Pond, 162*l.* Downman's drawing, Portrait of a Young Lady, in white dress and white turban, seated, fetched 94*l.*

On the 16th Birket Foster's three drawings, On the Thames, On the Dee, and On the Coast (Playmates), brought 71*l.* each.

Fine-Art Gossip.

Last Monday an exhibition of paintings by George Morland (1763–1804), on the occasion of the centenary of his death, was opened to the press at South Kensington.

Yesterday at the Burlington Fine-Arts Club an exhibition was opened of pictures and other objects of art of the School of Siena.

Last Saturday in Dowell's Rooms, Edinburgh, a portrait of 'Margaret Moncrieff, Wife of Mr. John Pattison, of Kelvingrove,' by Raeburn, was sold for 2,600 guineas to Messrs. Lawrie & Co. A picture by Sir George Harvey, 'Shakspeare before Sir Thomas Lucy on a Charge of Deer-Stealing,' went for 105*l*. This picture has been frequently engraved.

Paul Lefort, the well-known art historian, whose death in his seventy-fifth year is reported from Paris, devoted himself especially to the study of Spanish art, and his 'History of Spanish Painting,' as well as his writings on Goya, Velasquez, and Murillo, secured him a considerable reputation.

We regret also to announce the death of one of the most original French artists of the day, Daniel Vierge. He was the son of a Spanish artist called Urrabieta, and Vierge was the maiden name of his mother. He was born at Madrid in 1848, but settled in France in 1870, and for all practical purposes may be regarded as a Frenchman. His masterpiece, the edition of 'Don Pablo de Segovia,' published in English by Mr. Fisher Unwin two or three years ago, will remain an enduring monument to his extraordinary fertility of imagination. For many years his illustrations in various Parisian periodicals formed artistic diversions of a highly original order. Some years ago he was overtaken by a stroke of paralysis, which affected the use of his right hand. He then set himself the task of writing and drawing with his left, and his success in this respect was remarkable. Of late years he resided at Boulogne-sur-Seine, where he died last week.

We have already given a list of purchases by the State at the new Salon (*Athenæum*, April 30th). The purchases at the old Salon (Société des Artistes Français) are sixteen in number, and include the portrait of a young woman by Ernest Laurent; 'L'Anxiété,' by M. Tony Robert Fleury, President of the Société; a view of the aqueduct at Seville, by Zo; view of the village of Larchant near Nemours, by Madame Jacques Marie; 'The Blind Mandolist,' by Laparra; 'La Liseuse,' by Bolistrieri; a Dutch interior, by Troncy; 'Coin de Bataille,' by Hofbauer; 'Noce en Bretagne,' by Henry d'Estienne; 'Femme en Blanc sur la Plage,' by Raoul du Gardier; 'La Place à Portvieux,' by Dabadie; and others by Hanicotte, Duvent, Bergeret, and Wéry.

The frescoes in the Chiostro Verde of the church of Santa Maria Novella at Florence, painted in the early part of the fifteenth century by Paolo Uccello and Dello Delli, have been long deteriorating from damp, some of them being almost obliterated, and others peeling from the walls. According to the *Italian Gazette* these interesting works of art are now to be taken in hand and saved from further injury by a process somewhat akin to *decalcomanie*. Strong linen, impregnated with a special chemical compound, is placed over the fresco, which comes away bodily on to the prepared surface. The back of the fresco is then coated with another sheet of linen, prepared with a cement which hardens to a marble-like consistency and durability. After this the fresco is replaced, but not flush with the wall, a narrow space being left between the two surfaces to admit of air passing freely. The first linen covering is then removed, and it is said, from experiments already made on a fresco in the Campo Santo of Pisa, that the effect is to improve and restore the freshness of the colours.

For many years M. Hébert, of the Rue de la Paix, interested himself in forming a collection of ancient *moutardiers*, and he succeeded in obtaining a unique series of all shapes and sizes in old Sèvres, Dresden, and other porcelains. M. Hébert died recently, and Mr. Fitz-Henry purchased the whole series from M. Hébert's brother for presentation to the Louvre. These mustard-pots will find a permanent resting-place in the room now occupied by the exhibition of the French Primitives.

MUSIC

THE JOACHIM CELEBRATION.

Last Monday night there was a memorable gathering at the Queen's Hall. Within a few days it was the sixtieth anniversary of Dr. Joachim's performance of Beethoven's Violin Concerto at the Philharmonic Society in 1844, under the auspices of Mendelssohn, and some of his warmest friends and admirers were determined worthily to commemorate the event. An address was read by Sir Hubert H. Parry, Director of the Royal College of Music, and in reference to the Philharmonic Concert mentioned above he justly remarked that the "great and salutary change which we have witnessed in the course of the last generation" is largely due to the exertions of the eminent artist. And the next sentence also deserves quotation. "Learning," said the speaker,

> "from Mendelssohn and Schumann, and working with Brahms in the comradeship of lifelong friends, you have devoted your whole energies, as executant and as composer, to continuing the tradition and maintaining the ideal of classical music."

In the history of the musical life of London during the past half century Dr. Joachim has played, we may say, many parts. As executant and interpreter of great classical works at the Crystal Palace, Philharmonic, and Popular Concerts, to name only the principal, he won and long maintained the highest reputation, but he also strove to make known the compositions of Schumann and afterwards of Brahms. Now that these two composers are properly recognized, one is apt to forget the courage and perseverance of those who fought and won the battle against ignorance and prejudice; besides Dr. Joachim there were a few who helped in the struggle, and notably, as regards this country, the late Sir George Grove and Sir August Manns. After the address the Prime Minister presented to Dr. Joachim his portrait painted by Mr. J. S. Sargent, and in his speech spoke of the artist "as musician as much as friend, and as friend as much as musician," to whom they were paying "all the honour that lay in their power." He referred to the country whence Dr. Joachim came as one "whose greatest gift to the artistic world had been a musical gift," and declared that

> "if the music of all the other nations of the world were destroyed, we should be the poorer by many a great masterpiece. But we might get on. If, however, the music of Germany were destroyed, we should not get on."

Mr. Balfour probably had in his mind the chief composers of the eighteenth and nineteenth centuries. Yet it should not be forgotten that British composers of the two previous centuries exercised influence over some of the illustrious predecessors of Handel and Bach, and were thus indirectly instrumental in preparing the way for those two masters and their great successors. Dr. Joachim replied modestly to Mr. Balfour's eloquent and just tribute of praise to him as man and artist.

But there was music as well as speech-making. Dr. Joachim played the Beethoven Concerto, and how noble is his reading of the music needs not to be told. He was also heard in Schumann's 'Abendlied,' arranged by him for violin solo and orchestra; and he conducted his overture 'King Henry IV.,' Op. 7, an interesting unpublished work, in which there are striking dramatic touches. It was written in 1855, and in a letter (March 10th) of that year, addressed to Liszt, the composer mentions his 'Hamlet' and 'Heinrich' Overtures.

The evening opened with Mendelssohn's 'Hebrides,' and closed with Brahms's 'Akademische Festouvertüre,' the former under the direction of Mr. Henry J. Wood, the latter under that of Dr. Joachim, and thus all present were appropriately reminded of the two composers he loved and honoured. Of the many events recorded in his book of memory, this evening will be one of the most notable. The programme-book contained a sonnet by Mr. Robert Bridges, and portraits of Dr. Joachim in 1844 and in 1904.

Musical Gossip.

The performance of 'Lohengrin' last Thursday week was highly interesting. To hear the work without cuts is on the whole a great advantage, and yet we cannot help feeling that had Wagner revised it at a late period of his career he would have found the choral element too prominent. Fräulein Destinn's Elsa was good, though somewhat stagey. Herr Herold as the Knight made a most favourable impression. He has a voice of sympathetic quality, and he sings well; nervousness, however, prevented him from making full display of his gifts.

An extremely fine performance of 'Rigoletto' took place on Friday evening. Madame Melba was the Gilda, but her voice, through a cold, had not its usual brilliance. Signor Caruso, who appeared for the first time this season, sang superbly. Signor Mancinelli conducted.

On Monday Mozart's 'Le Nozze di Figaro' drew a good, though not full house. With exception of the delightful orchestral playing under Dr. Richter, the rendering of the work was not remarkable. We shall return to the opera after the second performance.

At the first orchestral concert of the reorganized Bach Choir at St. James's Hall on Wednesday evening was given an excellent performance of Brahms's 'Schicksalslied,' a work thoroughly representative of the composer; also two short but fine *a cappella* compositions of Schubert—Psalm cxii. for baritone solo, quartet, and chorus, and a setting of "Christ ist erstanden," chorus of angels from Goethe's 'Faust,' for soli and chorus. The choir sang with ensemble and expression. The programme included Schumann's 'Requiem for Mignon,' in which the lights and shades were not always satisfactory, and Sir Hubert Parry's 'Ode to St. Cecilia's Day.' For the 'Requiem' a harp part *ad libitum* is written in the score; the instrument was on the platform, but it was not used. Dr. Walford Davies, the conductor, is training the choir thoroughly well; moreover, he deserves praise for the unhackneyed programme.

Mr. Otto Voss, an American pianist, gave an orchestral concert at the Queen's Hall last Saturday. In three concertos—Tschaïkowsky in B flat, Saint-Saëns in C minor, and Liszt in E flat—he displayed technical skill of a high order, but his renderings were sensational rather than sympathetic. He was decidedly best in the first-named work.

The Joachim Concerts came to a successful close last Thursday week, when the programme was devoted to Brahms, Mr. Leonard Borwick playing the pianoforte part in the Trio, Op. 87. On Friday evening there was a sonata recital by Miss Fanny Davies and Dr. Joachim, when there was a large audience. The programme included sonatas by Schumann, Mozart, Brahms, and Beethoven. The last number was the 'Kreutzer,' and the performance naturally excited great enthusiasm, both by reason of the music and of the interpreters.

Mr. Phillips announces a second song competition. A prize of five guineas will be given for the best unpublished song (or two short songs) with English words. The prize

song will be published, and a royalty on each copy paid to the composer; moreover, it will be sung at one of the Barns-Phillips chamber concerts (tenth series). Songs must be sent to Mr. Phillips, 75, Belsize Park Gardens, Hampstead, on or before October 1st.

On the 13th inst. at the Clothworkers' Hall, Mincing Lane, Mr. Andrew Carnegie was admitted to the honorary freedom of the Worshipful Company of Musicians. In his speech he referred to the marked influence which music exercised in human life. And recognition of that fact by men who are not professional musicians—of the technique of the art Mr. Carnegie declared that he knew nothing—is of interest and of importance. A similar declaration was made a few days later at the Joachim reception at Queen's Hall.

Wagner's 'Rule, Britannia,' Overture, hitherto described as "missing," has been discovered in a collection of old music belonging to a Mr. Gamble, of Leicester, who purchased it from Mr. Thomas, formerly conductor at the Leicester Opera-House. The score of forty-one pages bears the signature of Wagner, and the date March 15th, 1837, Königsberg. It was in 1836 that the composer went to that city, and in 1837 he conducted orchestral concerts in the crush-room of the theatre; at one of these was performed under his direction the overture in question. A notice in the *Neue Zeitschrift* of March, 1837, states that "Königsberg is the only place where young composers can bring their new-fledged works at once to hearing without risk," adding, "Thus we have heard this year an overture by Servais, and one by Musikdirektor Wagner." According to Mr. Ashton Ellis's 'Life of Richard Wagner' there exists a fragmentary sketch of the overture. The work was performed once again at Riga, March 19th, 1838, also under Wagner. Mr. E. Dannreuther, in his article 'Wagner' in Grove's 'Dictionary,' states that the "score was sent to the London Philharmonic Society in 1840 (apparently lost)."

Leicester, by the way, is connected with an early work of another master. Owing to the war, a Mrs. Bowater left Bonn in 1791 and went to Leicester. She, or the Elector's chaplain, under whose charge she was placed, brought over an early trio of Beethoven, which no doubt was performed in the musical afternoons of which Thayer makes mention in his biography.

PERFORMANCES NEXT WEEK.

Sun.	Sunday League, 7, Queen's Hall.
Mon.	Royal Opera, Covent Garden.
—	English Opera, Drury Lane.
Tues.	Royal Opera, Covent Garden.
—	English Opera, Drury Lane.
Wed.	Grimson Quartet Concert, 3, St. James's Hall.
—	Madame Yvette Guilbert's Recital, 3, Bechstein Hall.
—	Mr J. Ivimey's Concert, 8.30, St. James's Hall
—	Royal Opera, Covent Garden.
—	English Opera, Drury Lane.
Thurs.	Miss Louise Dale and Mr. H. Earle's Recital, 3, St. James's Hall.
—	Miss Janotha's Chopin Concert, 3, Stafford House.
—	Miss Agnes Zimmerman and Herr von zur Mühlen's Pianoforte and Vocal Recital, 3 30, Bechstein Hall
—	Madame Yvette Guilbert's Recital, 8.30, Bechstein Hall.
—	Royal Opera, Covent Garden.
—	English Opera, Drury Lane
Fri.	M. Léon Delafosse's Pianoforte Recital, 3, St. James's Hall.
—	Royal Opera Covent Garden.
—	English Opera, Drury Lane.
Sat.	Herr Schnabel's Pianoforte Recital, 3.30, Bechstein Hall.
—	Royal Opera, Covent Garden.
—	English Opera, Drury Lane.

DRAMA

Plays for an Irish Theatre. Vols. I., II., and III. By W. B. Yeats. (Bullen.)

Among those responsible for the attempt to establish a national Irish stage, Mr. W. B. Yeats counts as the most potent spirit. It is too early to predict the future of a movement still in its beginnings. Such performances as have been given in England have been witnessed by few except the esoteric, and have scarcely obtained that limited amount of recognition ordinarily accorded to similar experiments by the press. The publication in three volumes of six plays by Mr. Yeats shows how much ability is at the disposition of the management, but indicates also that the leading dramatist has scarcely the qualities of simplicity and lucidity which appeal to a general public. In drawing some of his plots from the Irish prose romances Mr. Yeats has been happily inspired, and the plays thence derived are in all respects the best. Two only of these, 'On Baile's Strand' and 'The King's Threshold,' are wholly or mainly in verse, though others contain lyrical passages. More familiarity with the legends concerning Cuchullain than is possessed by the average English reader is necessary to the full appreciation of the former, which is a one-act tragedy. Taking its rise in 'The Wooing of Emer' and the begetting upon the Amazon Aife, or Aoife, by Cuchullain, of Conla, who, having promised never to reveal his name, receives his death at the hands of his father, this story is a Celtic equivalent to that of Sohrab and Rustum. It is powerfully and poetically told, the scene in which—moved by some inward impulse, and recognizing in the youth's face suggestions of his mother, Aife—Cuchullain seeks, instead of answering his son's challenge, to win his friendship, being admirable. A few lines of this may be quoted. Cuchullain speaks:—

You 'll stop with us
And we will hunt the deer and the wild bulls,
And, when we have grown weary, light our fires
In sandy places where the wool-white foam
Is murmuring and breaking, and it may be
That long-haired women will come out of the dunes
To dance in the yellow fire-light. You hang your head,
Young man, as if it were not a good life;
And yet what 's better than to hurl the spear,
And hear the long-remembering harp, and dance?
Friendship grows quicker in the murmuring dark;
But I can see there 's no more need for words
And that you 'll be my friend now.

Much protest is roused by this proposal among the old kings surrounding Concobar, and the youth himself, though flattered, hesitates as to what his mother will say:—

There is no man I 'd sooner have my friend
Than you whose name has gone about the world
As if it had been the wind.

But his mother would accuse him of turning coward, and the doom is not to be escaped; Conla receives his death at the hands of his unconscious sire. Upon discovering the nature of his deed Cuchullain rushes into the sea and seemingly commits suicide. We should at least so assume were such a death consonant with the spirit of the legend.

In a note to 'The King's Threshold,' which was played in Dublin in 1903, Mr. Yeats, besides owning his indebtedness to old Irish prose romance, mentions his obligation for a portion of the arrangement of his subject to 'Sancan the Bard,' a poem published some ten years ago by Mr. Edwin Ellis. This drama, which supplies a quaint prologue, supposed to be spoken by "an old man with a red dressing-gown, red slippers and red nightcap, holding a brass candlestick with a guttering candle in it," is perhaps the most ambitious and characteristic work in the collection. With the exception of the prologue in question, which at the Dublin performance was not used, since, "owing to the smallness of the company, nobody could be spared to speak it," the play is wholly in verse. It describes the attempted suicide by self-starvation of Seanchan (pronounced Shanahan), the chief bard of Ireland, in consequence of his being forbidden by King Guaire to occupy at the high table at Gort the place from time immemorial accorded the poet. This high-handed action, the king says in his vindication, is due to the outcry of his courtiers—

Bishops, soldiers, and makers of the law,
Who long had thought it against their dignity
For a mere man of words to sit among them.

Acting on this suggestion, says the monarch,

I ordered Seanchan to good company,
But to a lower table; and when he pleaded
The poet's right, established when the world
Was first established, I said that I was King
And made and unmade rights at my own pleasure,
And that it was the men who ruled the world,
And not the men who sang to it, who should sit
Where there was the most honour.

Refusing the place assigned him, Seanchan went out, and, throwing himself upon the threshold, abstained for three days from food, so imperilling the king's fair fame. Vainly has intercession been made with him by the ladies of the Court; the Princesses Buan and Finnhua have pleaded in vain, and the remonstrances of Fedelm, his sweetheart, even have been of no effect. At length the angry monarch sends to Seanchan his pupils, with ropes round their necks, and bids them demand their own lives, since, unless they conquer the obduracy of the poet, they shall all swing. After listening to the master's statement of his views, these heroic youths accept the situation, and one and all hold out their necks for the executioner, bidding the starving man,—

Die, Seanchan, and proclaim the right of the poets.

Touched by this heroism, the king kneels and offers his crown to the man with the greater power, who, however, lays it again upon the royal head. This story, significant as illustrating in what esteem the poet was held in the early period of Irish history or myth, is told in verse, the rough texture of which suits well the subject. Addressing the Court ladies, the almost fainting Seanchan says:—

Yes, yes, go to the hurley, go to the hurley,
Go to the hurley, gather up your skirts,
Run quickly. You can remember many love songs;
I know it by the light that 's in your eyes,
But you 'll forget them. You 're fair to look on,
Your feet delight in dancing, and your mouths
In the slow smiling that awakens love.
The mothers that have borne you mated rightly,
For they had little ears as thirsty as are yours
For many love-songs. Go to the young men:
Are not the ruddy flesh and the thin flanks
And the broad shoulders worthy of desire?
Go from me. Here is nothing for your eyes,
But it is I that am singing you away,
Singing you to the young men.

'The Hour-Glass,' a morality, is a striking work. The wise man, believing only in what is sensible to vision or touch, has converted all his pupils and associates. An angel appears, and tells him his last hour has arrived and his life shall last only while the sands in the glass run out. His chance of salvation rests in being able to find one person who believes. When pupils, wife, and children, all of whom he has imbued with doubt, refuse any avowal of faith, Teigue, the fool, who is also the dreamer and the poet, utters the words that save the

wise man's soul from torment. Suggestions of Faust are found in the story, and the treatment recalls in some respect Maeterlinck. The whole is informed, however, with more reverence and piety than are to be found in the Belgian poet.

'Cathleen ni Houlihan' eponymizes Ireland, calling from the plough, the shearing-ground, the market, the altar, her sons to fight and die in order to get rid of alien supremacy. The period is 1798, when, according to the 'Shan van Voght,' "the French are on the sea." On the point of being married, Michael Gillane obeys, as one possessed, the summons of the old woman, and proceeds to join the invaders at Killala. When Patrick, the twelve-year-old brother of Michael, is asked if he saw an old woman, he replies: "I did not, but I saw a young girl, and she had the walk of a queen."

'The Pot of Broth' is a farce showing the power of blarney and the superstitious beliefs of the peasant. It is amusing, and gives an insight into Irish rustic life, but from a literary standpoint is not noteworthy.

Unlike the other plays, 'Where there is Nothing,' which was published earlier, and occupies a volume to itself, is in five acts. It is more than a little mystical, preaches a sort of quaint socialism, and exhibits contrasted phases of Irish life. It has some of the charm of 'Le Chemineau' of M. Richepin, and has a suggestion of Borrow. Paul Ruttledge, an Irish country gentleman, abandons his estates, becomes a tinker, marries a gipsy bride, and takes up the line of social and theological reformer, meeting the customary fate of the apostle, and being slain by those he has sought to benefit. As we understand, this work has been played in Ireland. Such an experiment is little likely to be tried in this country.

As to the chance of establishing a national theatre on the strength of work of this class we will not speak. Whatever attractions the plays may offer to the Celtic intellect, by the average Saxon who now assumes the post of arbiter in the case of acted plays they will be derided or scouted. For a more thoughtful class they have the piquancy of novelty and suggestion. So far as the stories are concerned, no claim is put forward for originality. In its naïve blending of poetry and folk-speech the language commands attention and admiration.

THE WEEK.

Royalty.—'The Money-Makers,' a Farcical Comedy in Three Acts. By George Rollit.
Wyndham's.—'Cynthia,' a Comedy in Three Acts. By Hubert H. Davies.
Court.—Productions of the Stage Society: 'Ina,' a Play in Four Acts. By R. C. Prowse.

The two works which constitute the week's chief theatrical product, though in other respects wide as the poles asunder, have a certain measure of resemblance in theme. Both have a scene of sentimental interest in a kitchen, and both show the efforts of young and inexperienced women to raise the money of which they stand in need, and the troubles in which they are consequently involved. Both are about equally dull in conception, and we know not which proves the more stimulating—the apprehensions of girls who, thinking to make an income as "tipsters," find themselves under the two-fold danger of being lynched as "welshers" and tried for obtaining money under false pretences; or the embarrassment of an extravagant wife who, having borrowed from a moneylender a few thousands at fifty per cent. interest, supposes that with the receipt of the money her responsibility ends. Nothing could, however, be more widely different than the treatment. In the case of Mr. Rollit this is purely farcical. No pretence is made to reason, character, or sanity, and the whole is rough-and-tumble extravaganza of a kind the secret of which seemed almost to have been lost. Judged by the public reception, 'The Money-Makers' must be held to have the better chance of enduring popularity.

From the purely intellectual standpoint, however, 'Cynthia,' which first saw the light a couple of years ago in America, is the superior work, furnishing at least something which approximates to a study of feminine character. Mr. Rollit's two heroines are simply foolish, ignorant, and passably vulgar lasses of the most free-and-easy manners and the most coming-on disposition conceivable. Cynthia Jerold, on the other hand, is drawn directly from Pope, and might find a place in the gallery of women depicted in the second of the 'Moral Essays.' She is "the Cynthia of this minute," the latest outcome of American development. An innocent and a confiding love of her husband saves her from inclusion in that ruck of women who, according to the same poem, have "no characters at all." She is, however, so silly as to be all but vapid, and has no claim upon admiration or indulgence except personal beauty and irresponsible frivolity. That her adventures won acceptance at all may be attributed to the personal charm and allurement of the principal actress, and to a penitential attitude on the part of a gallery conscious of having recently misused a trust which it quite gratuitously holds to have been confided to it. One or two signs of dissatisfaction on the part of individuals were angrily and peremptorily repressed, whether by a direct action of "the gods" themselves or by an interference of authority is unknown, and the favourable verdict passed at the close was marred by no discordant note. Once more, however, it may be said that the novelty is an agreeable and irresponsible entertainment, and in no sense a drama. We decline to accept the notion that some of the characters Mr. Davies depicts would lend a moment's attention to the futile and meaningless scheme the heroine expounds in the last act. Such genuine success as is obtained is a tribute to the attractions of a bright and winsome personality which may or may not have some dramatic potentialities, but is in the present case not specially well suited. No very great opportunities were afforded to the various characters; and though Mr. Gerald Du Maurier, who is always welcome, was fairly well suited, more than one competent actor was seen to little advantage.

Mr. Prowse's new drama, produced on Monday afternoon by the Stage Society, displays in the first act a certain measure of dramatic perception, but dwindles into insignificance. A woman, unhappily married to a cantankerous invalid, is subjected by him to some specially angry and ill-merited vituperation, in the course of which he has a fit. Having at hand the remedy, she hesitates to employ it, and allows him to die, furnishing herself with much matter for speculation as to her moral responsibility. The heroine was played with feeling and delicacy by Miss Margaret Halstan, an actress who, when our stage is so ill-provided with women, should surely obtain a permanent engagement, and be relieved from the necessity of showing her qualifications in a succession of thankless experiments.

HAMLET AND MACBETH: AN INTENDED CONTRAST.

'Hamlet' can best be understood by reference to the authorities followed in the play, and can more clearly be realized by comparison and contrast with 'Macbeth.' To me the two tragedies seem the outcome of the same mental energy, the two characters the converse of one alternative hypothesis. We can follow the suggestions when we have got the clues, by noting Shakspeare's treatment of his originals.

The real Hamlet lived in the fifth century, and his story was written by Saxo Grammaticus in the twelfth. The poet did not go directly to the historian, but to the novelist. The Italian novels of Bandello were translated into French, the earlier volumes by Boaisteau, the later by Belleforest, who added the novel of 'Amleth the Dane,' the third story in the fifth volume, first published at Paris in 1570. There was an early tragedy on the subject by 1587, for Greene in his 'Menaphon' mentions "English Seneca," who "will afford you whole Hamlets, I should say handfuls of tragical speeches." Henslowe's 'Diary,' 9th June, 1594, mentions payments "to my Lord Admiral's and my Lord Chamberlain's men for playing 'Hamlet.'" Lodge, in his 'Wit's Miserie,' 1596, refers to the "ghost that cried so miserally at the Theator, like an Oister-wife, *Hamlet, Revenge!*" Decker speaks of the same in 1602. There was an English translation of Belleforest's, 'Hystorie of Hamblet,' but the earliest copy known was printed by Richard Bradocke for Thomas Pavier, 1608. It has been suggested that there might have been an earlier edition of this, and that Shakspeare might have seen it. The supposition is unnecessary. Shakspeare was probably able to read the French copy for himself, and certainly could do so with the help of his friends. I think that, whether or not Shakspeare made use of the earlier play, he did his work with his Belleforest beside him. Dr. Aldis Wright believes that Shakspeare began to work up the old play on the subject in 1602, that the edition of 1603 represents the play after it had been retouched, but that in the quarto of 1604 we first find 'The Hamlet of Shakespeare.' In the earlier version the names are different. Hamlet's mother is Sigrie, his father Hagbert, his uncle Eric, Corambis instead of Polonius, Montano for Reynaldo, Leonhardus for Laertes. These earlier names appear still in the German version, known to have been performed in Berlin in 1626. It is too different from Shakspeare's to have been a translation, and may therefore represent the earlier English play, now lost. English actors were playing in Germany in 1603, and in 1612 a patent was granted an English company to become the servants of the Elector Frederick. These would take their repertory with them. Shakspeare's free treatment of his originals permits us to study his 'Hamlet' as his own conception. Belleforest tells us that the Danish King Rorique gave the government of Jutland to Horvendille with his daughter Geruthe. Their son was Amleth or Hamlet. Fengon, the brother of Horvendille, deceived Geruthe; treacherously, though openly, killed his brother at a feast, accusing him of wishing to murder his wife, thus excusing himself for the murder

and the marriage. Hamlet was under age to govern, but he knew his uncle would kill him also, did he not fear his grandfather Rorique. He feigned madness till he should come of age, and should have a chance of complete success in his schemes. Fengon, suspicious of him, sent a beautiful woman to test if he were really insane. A friend warned him, and as he did not return her caresses, his madness seemed to be real. But Fengon tried another ruse. A spy was sent to listen to Hamlet's talk with his mother. The spy was slain, and when alone, Hamlet reproached his mother, because it was through her lightness and lack of wisdom that he was forced to play the fool, unlike the son of the brave Horvendille. The desire of vengeance was graven on his heart, but he had to be careful in order to preserve his life to seize opportunity when it came, and not ruin matters by precipitating them. He implored her to be faithful to him and to his father's memory, and to help him in his scheme. He reminded her that her grandfather had burnt a man alive for a similar deed :—

"It is no treason for me to lift my hand against Fengon. He is not my Lord, but my vassal. Glory I must have, or, armed to the teeth, I shall snatch life from those who have made mine unhappy. I shall not die until I have avenged myself on mine enemy."

His mother promised. The Hamlet who had spoken so boldly in secret was prudent enough to excuse the death of the spy through his madness. His uncle sent him to the King of England with two companions bearing a message to have him killed. Hamlet suspected this, substituted their names for his own, and returned to Denmark to find the Court celebrating his funeral rites. He appeared unexpectedly, in order to strike his uncle with sudden fear. (This may have been the suggestion of "the play to catch the conscience of the King.") He burnt the intoxicated guests as they feasted, followed his uncle, who had retired in alarm, and dispatched him, saying :—

"Go to hell and tell thy brother, whom thou didst kill so wickedly, that his son sent thee to him with this message, to soothe his memory, and to appease his shade, and quit me of the obligation borne on me."

The fire and uproar brought together a crowd, whom Hamlet harangued, showing that the times were out of joint, and he had been born to put them right, and the people hailed him as their king. Though more incidents follow in the life, this might have been the end of the tragedy, as Malcolm's triumph is in 'Macbeth.' It may be noted that there was no ghost either in Saxo or in Belleforest. But when Hamlet reproaches his mother for marrying his uncle "sans respecter les ombres de Horvendille," a suggestion is given which is strengthened by Hamlet's words to the dying Fengon. The cause of the entire change in character and in *dénoûment* is suggested in the sentence of Belleforest : "All this happened a long time before the Kingdom of Denmark received the faith of Jesus." The Hamlet of Belleforest was a pagan, with pagan virtues and vices. He knew what to do, and he did it, steadily but stealthily, fearlessly but prudently, and he triumphed in his will.

Shakspeare (or his predecessor in writing the play) brought down the date to contemporary times, and superadded to the original character Christianity, civilization, education. The combination educed from the old Hamlet of simple aims, direct argument, and consecutive action, a new Hamlet, a university man from Protestant Wittenberg, trained in scholastic logic, imbued with Christian tenets, with doubts of the morality of necromancy, of the reality of apparitions, and an uncertainty as to whether the command, "Revenge!" were not a temptation of the devil; whether the "Divine right" vested in an uncrowned king would make "killing no murder." Otherwise he was a popular up-to-date young prince, brave in danger, trained in fencing, fond of players, susceptible to the charms and glories of life and of the world, sensitive to his honour, faithful to his friends, and, as his pagan prototype was, devoted to his father, and crushed by his death. Thus the Christianizing of Hamlet led to the complexity of his ideas, to his mental struggles as to the direction of duty. His vision is obscured by subtleties, his action hampered by casuistic argument, and customary, if not constitutional, indolence and self-indulgence. His madness was feigned, as in the original, but it strained his nerves. He was a man who had the imagination of the metaphysician or the scientist, not of the "lunatic, the lover, and the poet." He did not create his own Ghost. It was an objective apparition, visible to others. It laid on him a burden too heavy for his nature. His procrastination caused his fall, and involved in destruction those dear to him, as well as those he hated. When the voice of the Ghost said, "Time is," he dallied with the wonder of it, and took up arms in vain when it echoed, "Time has been." "Born to set his times right," he died without doing so, save through his communion with his friend Horatio.

The same culture and creed changed those around him. His uncle killed his father secretly instead of openly, and hid the murder well. Afflicted with terrors of judgment, he vainly attempted to pray—to purge his soul. Gertrude had to be made innocent of everything except of indecent haste in marrying her husband's brother. Ophelia, instead of tempting Hamlet sinfully, loved him modestly. She was not wicked, only weak. Polonius even is christianized after a fashion.

The Ghost that is evolved from the "shades" and "demons" of the story is complex. He is impelled to reveal the truth before he can rest, as a Christian ghost might do ; but demands from his son "revenge" with true pagan insistency, while he suffered purgatory for his sins in Dantesque Catholicism. Mr. French and other writers suppose that Shakspeare's "second intention" in Hamlet is to represent Sir Philip Sidney, with his friend Hubert Languet as Horatio, and Lord Burleigh as Polonius. When Robert Cecil was about to set forth on his travels, his father's real advice to him was wonderfully like that given to Laertes. But there was no murder in the family of Sidney. There *might* have been some allusion to the Earls of Leicester and Essex, but that does not seem likely to be aimed at then; but that there was a contemporary atmosphere is evident. Prof. Gollancz in his lecture before the British Academy, reported in last week's *Athenæum*, showed that the name of Corambis was used up to, and in, the edition of 1603, but that it probably was supposed to represent Lord Burleigh. But Shakspeare changed it, 1604. Burleigh had died in 1598, and in that year had appeared a translation of the work of Laurentius Grimalius, the greatest Polish statesman of the time. It was entitled 'The Counsellor,' and contained many phrases suggesting the conversations of Polonius.

Dr. Leo of Berlin discovered that "Rosencrantz and Guildenstern" were contemporary high officials at the Danish Court, friends and brothers-in-law. I also found at the British Museum a letter from Guildenstern, Chancellor of the King of Sweden, to Elizabeth, complaining of the slanders of John Dymock, May, 1581 (see *Athen.* No. 3459, September 23rd, 1893). It was strange to use real names of contemporaries thus.

Dr. Furnivall, in the preface to his 'Leopold Shakspere,' points out that some of the plays are linked together "as with hooks and eyes." He notes this relation between 'Julius Cæsar' and 'Hamlet,' but does not mention the more powerful links between 'Hamlet' and 'Macbeth.' The poet chooses another Northern country, of wilder scenery and sterner character than Denmark. Again he deals strangely with the materials from which he wove his plot. Here, however, there was a determining influence at work—indeed, two determining influences. He wanted to dwell further on the problems he had worked at in his 'Hamlet,' and he desired to honour the king who had done so much for himself and for his friends. 'Macbeth' was the triumph of a laureate's inspiration. Shakspeare could not degrade his art by gross flattery, but he combined the finest veins of compliment with artistic skill. He interwove with the story from Holinshed the views of the king's new book on 'Demonologie'; the interlude on Banquo's prophecy prepared by Dr. Matthew Gwynne for the king's progress at Oxford ; a glorified tradition of the king's ancestral families ; historic details from the king's own MS. metrical history of Scotland by Stewart ;* the scenery of the king's fatherland, and its political position, on one of those rare occasions in which England could be represented in friendly relations with Scotland, as he had represented Denmark, the home of the queen-consort, in 'Hamlet.'

Shakspeare never wronged a real character so much as he did that of Macbeth, the best king that early Scotland had, who had ruled his people well and made them prosperous during a reign of seventeen years. The process of blackening his character had been begun by the historians of the triumphant Malcolm, who overthrew Macbeth, introduced into his kingdom a new principle of inheritance, a new faith (the Romish), to supplant that of the Culdees, new tastes and habits foreign to the national feeling. But even the authorities he follows the poet darkens. Duncan, Malcolm, Banquo, he was expected to honour. His poetic instinct showed him that the simple truth, even from Holinshed, of the brave Macbeth, defrauded by the incapable Duncan, fighting with him and killing him on the battlefield, would not inspire the initial horror needed to carry over our sympathy to Malcolm, who really won his crown from Macbeth (with less right), in the same way that the latter had won it from his father. Duncan's weakness was dignified by his being made a gentle old man instead of a foolish and indolent youth ; Macbeth's duty to his country rendered a wrong, by Malcolm's presence as the brave heir instead of a helpless child, as he was when his father died. All the crimes and vices of his predecessors for a hundred years were heaped on the head of Macbeth. The superstition of Duffe, the revenge of Donewald, the vice of Cullen, the covetousness of Gryme, the imaginations of Kenneth, the slaughters of Malcolm II., are all added to Holinshed's character of Macbeth, as well as the "manifest vices of Englishmen," a phrase that the poet was too patriotic to quote. The character that Shakspeare saw looming out of the seething and chaotic past of Scottish history was a national representative of the kings preceding Malcolm Canmore, a generalized idea of race, worked out, like the superimposed photographs of Galton. Only these become representatives of general characteristics in a faint, blurred way, while Shakspeare's generalized ideas become a real and particular man, with personal character clearly outlined.

While Hamlet had been brought down the stream of time and civilized, Macbeth was thrown back in time and cast loose from Christianity, which is only suggested, not followed, in the play. His weakness in good and his strength in wickedness alike are shown to arise from his having no elevating ideal, no inner saving faith, outreaching to a higher than himself. He had no wakeful conscience of his own, keen-sighted and ready to detect the first impulse of great sins, no university training to

* See my article 'Shakspeare's Materials for "Macbeth,"' *Athenæum*, July 25th, 1896, p. 138; *Notes and Queries*, April 24th, 1897.

help his powerful brain in logic, but only an external conscience, a jumble of customs, desires, fancies, a utilitarian creed based on the love of approbation and desire of power. His highest standard was "the golden opinions" of other men and of his wife. These once lost, he had no internal moral force to support him in his high powers, and he fell from bad to worse. He was quite willing to commit murder if he thought he would not be found out. He was physically brave, though he trembled before the visions his excited fancy had evoked. It may be noted that while the Hamlet ghost was objective and seen by others, the visions of Macbeth were subjective, and affected no sense but his own. His imagination was the concrete and poetic imagination of a savage, who feared the supernatural, yet "would jump the life to come" to attain his earthly ends. His lower self, tainted by sin, sought out wizards and witches, and he tried to secure the throne that he had won by blood, by shedding more. There is just a suspicion of madness in Macbeth, and a certainty of it in his wife through remorse. The poet carries back our sympathy to the vanquished man, who, paralyzed through "the juggling of the fiend that lied like truth," bereft of his faithful wife, deserted by men and spirits, went forth to "die with harness on his back." He failed, but it was not as Hamlet failed, through irresolution and postponement, but as Hamlet might have failed had he acted otherwise than he did.

It may be noted that while the original nature of Macbeth somewhat resembles that of Hamlet, it is environment and circumstance that differentiate the two. Macbeth, moved by ambition, is given a *rôle* similar to that of Hamlet's uncle, saving that his relations to his wife are noble, while Malcolm takes the part Hamlet should have taken. Full of crime as Shakspeare made Macbeth, he painted of him a picture, grand in its lurid colouring, comparable only to the Satan of Milton's 'Paradise Lost,' and he evolved a drama on broad elemental lines, stern as a Greek tragedy, or rather as a trilogy of Crime, Triumph, and Retribution. Of Lady Macbeth, as opposed to Ophelia, much might be said. The poet, with consummate art, restores somewhat of pity for her, as he had done for her husband. I do not think that he could have written the whole speech of Malcolm, with which the play closes, as it is generally printed, which is curiously suggested by Hamlet's address to the triumphant Danes in Belleforest. He would not have cast away the triumph of his art by recalling the thoughts of his listeners to the evils of "this dead butcher, and his fiend-like Queen," but would have left them to go home with the tragic feeling in their hearts and its lesson in their souls, that in the beginning we must stay evil, and avoid even the thought of crime.

The association of Hecate with the witches has puzzled many. If Shakspeare had meant the "weird sisters" of the first act to represent the Parcæ, he might have known that Proserpina, Diana, or Hecate was often associated with them.

There is this further parallel, that in the 'Hamlet' (1603), as acted in Germany, Phantasmo exclaims, "Oh, Hecate, thou queen of witches," while in the prologue to the same play (which is not carried over by Shakspeare) the three Furies address Night by the name of Hecate. CHARLOTTE CARMICHAEL STOPES.

Dramatic Gossip.

AFTER the withdrawal of 'The Darling of the Gods' on Saturday in next week, Mr. Tree will revive for a week 'The Last of the Dandies' and 'The Man Who Was,' to be succeeded by 'The Merry Wives of Windsor,' in which Miss Ellen Terry will again appear as Mistress Page.

'WARP AND WOOF,' a play by Mrs. Alfred Lyttelton, has been given for copyright purposes at the Grand Theatre, Hull.

'A MARRIAGE HAS BEEN ARRANGED,' by Mr. Alfred Sutro, with Mr. Arthur Bourchier and Miss Violet Vanbrugh in their original parts, now prefaces at the Garrick the performance of 'The Fairy's Dilemma.'

AFTERNOON presentations of the 'Hippolytus' of Euripides, translated by Mr. Gilbert Murray, will be given at the Lyric on May 26th, 30th, and 31st, and on June 3rd.

'THE WHEAT KING' has not long survived its transference to the Avenue Theatre, and is this evening withdrawn. It will give way to a dramatization of 'A Gentleman of France,' by Mr. Stanley Weyman, the hero of which will be played by Mr. Murray Carson.

'WHO'S WHO?' is the title of an adaptation by Mr. Sidney Dark of 'L'Affaire Mathieu,' a three-act farce of M. Tristan Bernard, with which Mr. C. W. Somerset proposes forthwith to reopen the Savoy. The original was given at the Palais Royal on October 24th, 1901, its author being known as the author of 'L'Anglais tel qu'on le parle.'

THE Athenian company announces that for its performances of 'Electra' it has secured the services of M. Caropulo, who will sing the Delphic Hymn of Apollo, the notation of which was discovered during last year's excavations at Delphi.

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J. K.—N. M.—Many thanks.

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The above considerations are reinforced with regard to Japan—the turn of the other two of the "Three Lands" will come—by the course of the present war. Physically, materially, and morally the Japanese have shown themselves at least the equals of the Russians, and have demonstrated their originality by a generalship—the creative side of military operations, every one of which needs imagination — on all sides as superior as their diplomacy has been to that of their opponents.

Mr. Clement enables us to understand how all this has come about. He gives a brief but sufficient account of the country and its people and their antecedents, and without labouring the details of the recent history of Japan presents a picture of its condition to-day, drawn with a sure and instructed hand, of which the traits may assure us "that her achievements up to date are a guarantee of continued success in the future," for, to cite the apt quotation with which Mr. Clement closes his very useful and attractive volume, "Hos successus alit; possunt, quia posse videntur."

Among the most interesting chapters are those on the position of women in modern Japan and in Japanese Christendom—a better title than "Christianity in Japan," for, as Mr. Clement well says, the religion of Christ will be "Japanicized" in such a manner that the form of it, without necessary injury to the essence, will better fit in with the national idiosyncrasies and social structure. The Japanese Christians number less than 150,000 out of a population of over forty millions; but they exercise an influence entirely out of proportion to their mere numbers. Not only are Bibles multiplied in the land, but also commentaries and theological treatises are numerous, and tracts are counted by millions. There was even published in 1902 a popular novel ('Ichijiku; or, the Fig-tree') Christian in tone and teaching; Christian societies of all kinds exist, and churches and chapels have been built by hundreds. Lastly, there are a thousand Sunday schools in full work. In every Diet there are a disproportionately large number of Christian members; the Speaker himself was one when Mr. Clement closed the chapter with the prophecy that within this twentieth century Japan will become virtually a Christian nation.

In Miss Davidson's stately volume, thoughtfully and pleasantly written, modern Christianity is unnoticed, but a couple of chapters are devoted to an examination of Shintoism and Buddhism. Shintoism is strictly not a religion at all; it is a cult, not a faith, and possesses no ethical system. Buddhism has both a theology and an ethical code, but it has no god, and its ethics are wholly self-regarding; the Buddhist practises virtue to obtain nirvana—for himself. But if Shintoism has no religious faith, it has a political one, the divine descent of the Mikado, who is the Son of Heaven really, while the Chinese Emperor is so figuratively only. On this basis is founded the peculiar patriotism of modern Japan, a patriotism which is almost a passion. But so was the adoration of the sword, the "soul" of old Japan. Yet the latter fell to pieces within a year or two of the revolution of 1868. Apart from these two chapters, Miss Davidson's book is one of a class growing more numerous every day—a good but not remarkable member of it.

Mr. Hatch's volume of impressions shows that he thoroughly understands the political and commercial problems of the Far East. He visited the "Three Lands" about three years ago, but the book is written in the light of recent events. He notes the curious contrasts that Japan presents —and must for long present—the latest adjuncts of Western civilization in one street, close by modes of mediæval life; "not far away a labourer ploughing with an implement of almost the exact pattern of that used by the ancients." But, after all, similar contrasts are to be seen in Europe—in fact, within our own four seas. In Osaka Mr. Hatch visited a cotton mill of the Settsu Spinning Company. The workshops were splendid, airy, and well ventilated. The women get 5*d.* a day, the male hands about 7½*d.*, and foremen about 2*s.* There are two shifts, eleven hours each, with three-quarters of an hour for meals. Many of the children employed are not more than seven or eight years of age, and are paid probably not more than 2*d.* a day. The Japanese import principally Indian cotton, and make coarse goods only. In Japan there are as many as seventy-four mills, with a million and a quarter spindles. Mr. Hatch also visited the Mitsubishi dockyard at Nagasaki, which he found "thoroughly up to date," using "magnificent machinery" driven by electricity, employing over 5,000 hands, and turning out in a single year twelve vessels, "ranging from ocean-going steamers to steam launches."

Mr. Hatch saw a good deal of Korea, and was informed that the Korean, far from being a lazy fellow, is most eager for employment, very intelligent, apt at machinery, and handles engines with skill and fearlessness. He was struck with the great contrast the Koreans present with their neighbours, and largely descendants, the Japanese. But this is an accident, mainly due to the utter devastation of the country by the Japanese invasions of the sixteenth century. Of the wonderful Korean hat an explanation is given which is new to us. The object of the broad brims was to prevent, it is said, the courtiers of a jealous prince from whispering to each other. The solution of the mystery is at least *ben trovato*. It would appear that for some years Japanese emissaries—no fewer than forty thousand, but this must be an exaggeration — have been preparing the Koreans for a change, investigating the resources of the country, and making elaborate maps—in cartography the Japanese are past-masters. Many excellent traits in Korean life are noted, and in their hospitable and courteous behaviour the people might not unprofitably be taken as a model by their Eastern neighbours.

In one of the chapters dealing with China a very interesting memorandum by the reformer Kang Yü Wee is printed, and a characteristic quasi-rejoinder by Li Hung Chang is appended. Perhaps on the whole the Chinese portion is the most interesting as well as the most instructive division of Mr. Hatch's book. He has much to say about the richness of the Shansi coal and iron deposits—of anthracite alone it is absolutely certain, writes Mr. Glass, quoted by the author, that there is enough to supply the whole world for many generations to come. There need be no fear, we are told, of the Japanization of China, but the victory of the Japanese, it is suggested, might give the signal for the emancipation of the whole East from white thraldom. This is sure to take place, probably within a century, and it is just that it should take place, but it will not be through or by Japan. Nothing is more likely to hasten it than the Anglo-Saxon contempt for the yellow race. Japan, it must be remembered, can always be kept in check by naval power—against the advance of Russia by land there is no direct protection.

A History of Bedfordshire. Edited by H. Arthur Doubleday and William Page, F.S.A. Vol. I. (Constable & Co.)

The scheme of the "Victoria History of the Counties of England" allots three volumes to Bedfordshire, and this is a fairly generous arrangement, for only Huntingdonshire, Middlesex, and Rutland are smaller. This first instalment well sustains the general repute won by the opening volumes of other counties. The natural history sections—geology, palæontology, botany, and zoology—have all been contributed by writers who are general or local experts in their particular subjects. In these various departments the one that always appeals the most to the general reader is that of the avifauna, partly because of the comparative ease with which they can be studied, or at all events noted, partly because of the small number of specimens they exhibit when compared with insect life, or what Darwin calls "the awful abyss and immensity of British plants."

The ornithology of Bedfordshire having hitherto received little or no attention from competent writers on natural history, there is in this respect more interest attaching to Mr. Steele-Elliott's list than to those of the majority of other counties. He shows in considerable detail the exact distribution of the species that have come under his notice in different localities, and in the main the bird-life of the county reflects its prevailing conditions in much the same way as elsewhere. No particular reason is assigned for the marked decrease of the meadowpipit and the dabchick as breeding species in recent years. The tree-sparrow is described as abundant, and may, as suggested, be often overlooked; this species, like the stockdove, which continues to increase in numbers everywhere, is mentioned as a not unusual occupant of an old magpie's nest. Much information is forthcoming as to the former breeding of the raven, and there is an interesting allusion to some captured young birds, which, being allowed a certain amount of freedom with clipped wings, were attacked fiercely on several occasions by their parents, presumably with the object of driving them away from the neighbourhood of the nest, which was only a mile distant. Mr. Steele-Elliott is able to supply particulars concerning the continuous occupation of a favourite nesting site by a redstart and a spotted flycatcher for twenty and nineteen years respectively, the sequence in both cases being still unbroken. Among other items of exceptional interest we note briefly the situation of a sedgewarbler's nest at a height of eight feet in a hedge, an amazing flight of woodpigeons in 1895, the appearance of a flock of twenty two-barred crossbills in 1890—a year in which they were recorded elsewhere—a colony of sand-martins at Sandy estimated at 1,000 pairs, the winter occurrence of the sedgewarbler and the willow-warbler, and the characteristic constancy of the great grey shrike to a certain dead ash tree for a number of years. The list of local names contains a few which are uncommon and entertaining: the dainty long-tailed tit is known as Long Tom, the green woodpecker is the Laughing Lady, while the innocent whitethroat is sometimes dubbed the cut-throat, a somewhat ghastly allusion to its physical appearance rather than to any murderous propensity. We notice that the sectional editor, as in the corresponding volumes of other counties, has allowed the particular writer to determine what exactly constitutes a local name. In the present list it does not strike us as wholly consistent to give "lapwing, *locally* peewit," and "little grebe, *locally* dabchick," if — as seems preferable — an alternative is admitted elsewhere in the "landrail or corncrake"; a curious compromise does not mend matters in another place, where we read of the "ringdove or wood-pigeon, *locally* woodpigeon." Uniformity is certainly desirable on this point throughout the series. The Bedfordshire list would be smaller were it not for the fact that the valley of the Ouse provides a regular migration route for the rarer waterfowl. Mr. Steele-Elliott calls attention to the singular importance of such a small area as the sewage-farm at Newnham in attracting uncommon migrants. In the many osier and reed beds he has remarked not only immense numbers of swallows and martins congregating to roost, but also large gatherings of pied and yellow wagtails.

The traces of "early man" are numerous and exceptionally valuable throughout Bedfordshire. Mr. Worthington G. Smith has, indeed, in this county a fine field on which to discourse, and he has written after a more chastened and careful style than that which he adopted some years ago in his 'Man, the Primeval Savage,' which was spoilt by a series of slenderly supported guesses. Palæolithic implements of the largest size, and of much variety of colour and treatment, have been found in various parts of the Bedford gravels. But the more remarkable discoveries are those made by Mr. Smith in the brick-earth and contorted drift on the hilltops south of the county, chiefly at and near Caddington, between Dunstable and Luton. At first sight discoveries on such a site appear to be at variance with the universally held opinion that the living-places of palæolithic men were confined to river banks and their adjacent swamps, or to the edges of inland lakes. But it is pointed out that what are now known as the Caddington Hills, in the south of the county, were valleys in the palæolithic days surrounded by higher ground. Mr. Smith believes that he is able to detect great differences in age among the implements of ancient man, who kindly scattered his tools among the Bedfordshire strata for our long subsequent information. The lowest stratum, at Folly Pit, near Caddington Church, was in some cases 40 ft. below the present surface, where implements were found resting on the chalk and covered with brick-earth. In each of the series of strata of brick-earth above this lowest deposit palæolithic implements and flakes came to light. The sharp-edged implements near the surface are the newer, and are scattered in different directions for several miles, showing that the neighbourhood of Caddington was extensively peopled in the later palæolithic days. As nearly six hundred flakes of this district have been replaced on implements or on other flakes, the evidence of people actually living on this site and making their tools there is satisfactorily established.

A hearty welcome should be given to the separate and thorough treatment of 'Ancient Earthworks.' This section, contributed by Mr. A. R. Goddard, includes about thirty plans. The examination of earthworks has not as yet been sufficiently carried out or systematized to permit of dogmatic divisions into Celtic, Roman, Saxon, Norman, Mediæval, and so forth. Further patient surveying in other counties, such as has now been accomplished for Essex and Bedford, particularly if accompanied by careful spade investigation, will eventually enable experts to form sound historical conclusions about old entrenchments and earthworks, which have up to the present been too often the prey of incompetent guessers. It is much to be hoped that the general editors of this county history scheme will see that work such as Mr. Goddard has done for Bedfordshire is accomplished in other shires.

Mr. Round is always instructive and thoroughly to be trusted when discoursing on Domesday, and his introduction to the Bedfordshire part of the great Survey is equal in interest and in new deductions to those that have preceded it relating to other shires. Among the subjects discussed are the general assessment of the county; the three manors of royal demesne on the southern border; the short and unsatisfying account of the county town, a mere entry of seven lines; the spiritual lords, including those alien magnates the Bishops of Bayeux and Coutances; the three great lay tenants-in-chief, Hugh de Beauchamp, Walter the Fleming, and Nigel de Albini, all succeeded by long lines of heirs; the fate of the old English landholders; the problems of tenure, and legal antiquities; the sources of wealth, such as the woodland mast for swine, and the pasture feeding for sheep; miscellaneous rural features, such as a vineyard at Eaton Socon, a park for beasts of the chase at Stagsden, and the fishstew of Osbern the fisher at Sharnbrook; the identification of manors; and the special features of Bedfordshire hundreds.

The ecclesiastical history of this county, together with the historical sketch of each religious house, has been entrusted to "Sister Elspeth of the Community of All Saints." Certain of her reflections may be open to criticism; but, on the whole, this difficult part of the work has been fairly accomplished, and shows no trace of particular theological bias. There certainly is not the slightest attempt to pass over anything to be found adverse to the religious of either sex in the visitations taken from the episcopal registers at Lincoln. Indeed, it might have been as well to insert a reminder that visitations were avowedly undertaken to discover the laxities or evils that might exist, and were never used as a record of the devotion and good order that would be found in the majority of cases. It must always, too, be remembered that bishops' act books of every diocese only contain the details of visitations where injunctions were the result. In such cases, and in such cases only, was it necessary to file certain particulars, in order that it might subsequently be seen if the *reformanda* had been duly carried out. In this county, as in Hampshire, so much fresh information has been gleaned as to the different religious houses that the volume may be fairly regarded as a new Monasticon.

Useful maps of every kind and helpful illustrations are numerous, and this survey of Bedfordshire is all the more valuable as it is the first attempt to compile a history of the county from original sources.

Gemme della Letteratura Italiana. Da Joel Foote Bingham. (Florence, Barbera; London, Frowde.)

A REALLY adequate history of Italian literature in English, with or without an accompanying "chrestomathy," has long been a desideratum, at any rate among the few teachers, and probably fewer students, of that language now to be met with in this country. The liveliest anticipations must therefore have filled the breasts of all persons belonging to either class when they saw announced by the Clarendon Press a work apparently calculated to meet the "felt want." The work in question is now before us, and we regret to say that, so far as we can judge, the want is as far as ever from being met. In the first place the whole book—preface, notes (such as they are), and all other accessories—is written in Italian, so that it merely adds one more to the already copious list of similar works which Italian writers have produced. Of course, too, it is in no sense published by the Clarendon Press; Mr. Frowde has merely secured an edition from the Italian publisher. Cover, paper, type, all are of Italy, Italian; only the price is quoted in shillings and dollars. (The English purchaser, by the way, will be glad to note that he gets the book some 12½ per cent. cheaper than Dr. Bingham's compatriots can do.) The compiler, it must be said, defends his exclusive use of Italian on the ground that "a mixture of languages tends to confuse the ideas, and diminish the clearness of thought." One might contend that it was just the other way, and that nothing conduced to clear and accurate thinking so much as the effort to transfer a thought from one language to another; and that to this end occasional careful renderings of characteristic passages were likely to be of great service to the pupil.

Next as to the contents of the book. The extracts are on the whole not badly selected, though to whom the credit of the selection is due we are, for reasons presently to be given, not prepared to say. But it suffers from an extraordinary want of proportion in the space allotted respectively to older and more recent authors. Of the delightful, if somewhat formal, verse of the earliest period we have barely a line. The thirteenth century is represented only by some specimens of its unformed prose. The year 1600 is reached with the end of the first third of the book, while some four hundred pages out of a thousand are devoted to the nineteenth century. To say nothing of the Cinos and Guidos, the Gellis and Boccalinis are pushed out to make room not only for the Montis and Bottas, but also for a number of worthy gentlemen, poets, novelists, critics, who might surely, one would think, be allowed to await the consecration of Libitina, not, indeed, before claiming admiration, mutual or other, but before being exhibited in sample in the pages of an anthology.

Yet if this "Ninth Era," as Dr. Bingham rather pompously calls it, this "Periodo dei Viventi," be cut out, we fear the book will lose almost its sole title to originality. In an English prospectus Dr. Bingham tells us that "he has long made Italian literature the principal subject of his studies, and taught it by lectures at Trinity College, Hartford, Conn." It was while thus teaching it, he adds, that he recognized the need for such a volume as the present. Yet he knows, it would appear, the admirable 'Manuale della Letteratura Italiana' of Profs. D'Ancona and Bacci; in fact, if he had not mentioned that work in his preface, we think his acquaintance with it would not be hard to demonstrate. He speaks of it as "an inexhaustible mine of notices, historical, critical, and biographical, &c.," and the "&c." covers a good deal. Looking through the book and taking passages almost at random, we find that, with very few exceptions, Dr. Bingham's taste has led him to select the very same specimens as are included in the 'Manuale.' In some cases, though not many, the coincidence is acknowledged. In the preface, indeed, we find it stated that "whenever it was possible" the place occupied in the 'Manuale' by any of the selected passages has been indicated. We must assume, no doubt, that the omission of any such indication in the case of one specimen from Sannazzaro, four from Machiavelli, two from Tassoni, four from Marini, five from Leopardi, and others from Castiglione, Caro, Vasari, Sarpi, Mazzini (to take the principal authors to whom we have referred), has been due to some inability on the compiler's part to trace them in the earlier work. In the case of one of the passages from Tassoni, it must be pure coincidence that has caused a trifling error of reference (stanza 45 for 43) to appear in both cases, since in the same extract Dr. Bingham introduces a row of dots, presumably to indicate an omission, where the 'Manuale' has none, and where in fact no omission exists. Among the examples taken from the 'Manuale' and duly acknowledged is that given from the 'Orfeo' of Poliziano. But why is there nothing to show that the biography of that writer is also taken almost verbatim from the same source?—the chief alteration being that of "amò" into "fu amante di"—not by any means the same thing.

Where Dr. Bingham does rely on his own judgment in making his selection, it cannot be said that an improvement is always manifest. It would hardly seem, for instance, that in a book intended for young students a singularly brutal scene from Bruno's 'Candelaio' was particularly in place, if, indeed, the play was one to which it was desirable, or even worth while, to call special attention in what professes to be a collection of "gems." Nor does one quite feel that due proportion is observed when Metastasio and Goldoni receive more space than Ariosto and Tasso.

THE NEW FOREST.

The New Forest. By Horace G. Hutchinson. Illustrated by Walter Tyndale and Lucy Kemp-Welch. (Methuen & Co.)

The New Forest. Painted and described by Mrs. Willingham Rawnsley. (A. & C. Black.)

IT was high time that a substantial new book should be published on the New Forest, for it is more than forty years since Mr. Wise's comprehensive work was issued, and it has been long out of print. Mr. Hutchinson's volume includes almost every subject of interest pertaining to this delightful south-western corner of Hampshire, which embraces nearly 100,000 acres of most varied scenery—woodland, moor, and heath. Those who have learnt to love the New Forest, and who are something more than mere seekers of brief holidays, as well as the steadily growing number of residents in this singularly healthy district, require, or ought to require, literature of a more satisfying description than that which is supplied by the annual flights of ephemeral and not too accurate guide-books. To such as these Mr. Hutchinson's excellent book, which is rendered peculiarly attractive by the fifty coloured illustrations by Mr. Walter Tyndale, and the four horse studies by Miss Lucy Kemp-Welch, can be cordially recommended without any reservation. It is a good genuine book from the beginning to the end of its three hundred pages, thoroughly sound, and yet in no sense dull or heavy. It is long since we have had to notice anything so good and attractive amid the multitudinous issue of topographical literature.

Notwithstanding, however, the general completeness of the volume, there are just two points wherein it is capable of improvement. As the book claims to be historical as well as descriptive, it would have been helpful to mark on the map at the end of the volume the changed area of the forest at the different mediæval perambulations, a subject that was recently well treated by Mr. Moens in the *Archæological Journal.* In the second place, notwithstanding the care bestowed on the account of the old courts of the forest, and the elaborate methods by which both "vert and venison" were secured, or supposed to be secured, from poachers of all ranks, the actual

records, many of which are still extant at the Public Record Office, have been ignored by Mr. Hutchinson as they were by Mr. Wise before him. There are, for instance, the accounts of John Randolph, the keeper of the forest in the time of Edward I., as clearly written as on the day they were penned, showing the sums he expended in smartening up the court-house at Lyndhurst in 1295 and the manor-house at Ringwood preparatory to a visit from the king; the full records of the great court of Forest Pleas held at Southampton in 1330, where details are given of venison presentments involving the illicit death of twenty-two does, ten bucks, three hinds, and six fawns; of a case five years earlier when the white mare, on which two men hunting with nine greyhounds and a mastiff packed their game, was forfeited and the delinquents imprisoned; of the actual number of the deer salted down for the king's larder at Martinmas in the time of Edward IV.; of royal grants of venison and of oaks in the days of Henry VII. and Henry VIII.; or of the miserable plight of one Harison Rogers, whose fine of 30*l.*, after a long imprisonment in 1639, for a single venison offence was reduced to 5*l.*, he being

"a miserable poore man in lamentable distresse, having a poore wife and vij small children, and had great losse by fire, one of his children a creeple, and hath a blind man to his father that wholly lyeth upon him."

The general history of the New Forest from the more usual sources is well put together, and such lately issued information as is to be found in the scholarly and legal work of Mr. Turner for the Selden Society, entitled 'Select Pleas of the Forest,' has been brought to bear upon the story of this district. In one place Mr. Hutchinson has been indiscreet in following Mr. Turner (p. 25), for further investigation has shown that the roebuck remained in some parts of England "a beast of the forest" at a later date than was assumed to be the case in 'Forest Pleas.' The decision of King's Bench in 12 Edward III. against the roebuck being a beast of the forest seems only to have applied to the forest of Pickering, whence the appeal came.

It would be difficult to improve on the section dealing with the great Cistercian Abbey of Beaulieu and the other ecclesiastical establishments that had rights in this district. The accounts also of the old churches within the forest show much care and knowledge. There are pleasantly written chapters devoted to New Forest folk, and to the gipsies, whilst the fauna and flora receive adequate treatment. The Deer Removal Act and its consequences, the somewhat alarming incursion of the Scotch fir and pine, and kindred subjects, are carefully discussed after a fashion which shows thorough knowledge and close acquaintance with the district. The descriptive accounts of the different parts of the forest are well done, whilst in the last section, entitled 'Some Details of the New Forest's Beauty,' successful attempts are made to portray in words the varied charms of the fascinating scenery. The account of the transition from a beechwood to a firwood, with its startling contrasts, is an effective and vigorous piece of English, which only the limits of space prevent us from quoting as an example of Mr. Hutchinson's best style. The writer, however, wisely in this respect, draws attention to the lifelike colouring of the pictures which are liberally interspersed among these pages, as setting forth far more vividly the beauties of nature than the mere "black-and-white medium of written words." Miss Lucy Kemp-Welch, whose reputation as a horse painter is closely identified with her New Forest studies, contributes some vigorous sketches of mares and foals; but the duty of furnishing fifty coloured pictures of the scenery and chief features of the district has devolved on Mr. Tyndale. The general verdict of those competent to judge will agree in warmly commending the success that has attended a difficult task, and the skill that has been shown in this excellent example of colour printing. The pictures for the most part will be promptly recognized by lovers of the New Forest. The bold treatment of some of the larger oaks and beeches is most effective, but there is perhaps a truer artistic feeling in one or two of the more general pictures, notably in 'Across Malwood Walk from the Road to Fritham,' in 'The Pool at Minstead Mill,' or in 'Riverside Boldre.' The interior of the delightful unrestored little church of Minstead, with its great three-decker, and Norman font below it, is full of charm. The garish, over-praised modern church of Lyndhurst does not lend itself to artistic effort either within or without; Mr. Tyndale has contented himself with merely giving the summit of tower and spire, in the tiniest proportions, across a great stretch of wood from Emery Down. From that distance it is bearable. Is there any good reason or excuse for printing "Brokenhurst" at the bottom of several of the plates? Mr. Hutchinson spells it right in the letterpress, "Brockenhurst," *i.e.*, the wood of the badger or brock.

Mrs. Rawnsley's book has been issued at a somewhat unfortunate time, as it cannot fail to suffer by comparison with that of Mr. Hutchinson. It must, however, be remembered that it costs but a third of the price, if it has only about a third of the illustrations. Mrs. Rawnsley is both artist and author. The plan followed is to give an illustrated description of each month. The New Forest has no doubt its special attractions and its own beauties in every season of the year; but this plan of writing has resulted in a somewhat stilted style, and it is given to very few to be capable of composing readable "nature notes"—a subject already getting almost hackneyed—right through the calendar. There is not a word of history or topography in the book, so in that respect it cannot be compared with the larger and more important work. The letterpress will probably be less appreciated—it is too full of "I's" and "we's" and personal touches—than the pictures. Of these 'The Lily Border,' illustrating July, might well have been omitted; it has no connexion with the district, and the same might be seen in hundreds of gardens. Other pictures are delightful and characteristic—'Marsh Marigolds at Longneath,' 'Wild Daffodils at Minstead,' 'Foxgloves in the "Enclosure,"' and 'On the Beaulieu Road' are full of charm.

Our advice to all lovers of the New Forest, as well as to those who as yet know it not, is to purchase both books; for the former will find their love intensified, whilst the latter will long to have personal knowledge of a district abounding in such delights.

A New English Dictionary on Historical Principles. — Outjet—Ozyat. Edited by Dr. J. A. H. Murray. (Oxford, Clarendon Press.)

The completion of the letter O is hailed with a satisfaction chastened by the announcement that, as the section of sixty-four pages has been extended to one hundred pages, "the excess will be allowed for in future issues." Who can have protested against too rapid an advance? We would suggest adjustment by adding the twenty-eight pages wanted to make up a double section to the double section of P, which may be considered due in July; though to be sure Mr. Craigie will have taken nine months over "a portion continuing R," announced for April, so possibly the other editors insisted on an acknowledgment of their prescriptive rights in the matter of avoiding all appearance of being "hustled." When, in January, 1902, the regular announcement, "The remainder of the work to the end of the alphabet is in an advanced state of preparation," was altered to "The remainder of the work is in active preparation," and a third editor for vol. viii., Q-S, was mentioned, it was naturally expected that there would be a progressive increase in the speed of production. But such anticipations have been disappointed. As Dr. Murray by himself issued 268 pages in 1897, and 128 pages in April, 1898, it seems a fair inference that the multiplication of editors is not being fully utilized for the acceleration of the work. Altogether 528 pages were issued last year, instead of three times 268—*i.e.*, 804 pages. To turn from general to particular retrospect, we may mention the omission of "oustee," which we have just found in Perkins's 'Profitable Book' (1642).

The portion before us is mainly occupied by compounds of "out-" and 2,173 compounds of "over-." The derivatives of Lat. *ultr-*, *e.g.*, "outrage" and its derivatives, "outrance," "outray" (distinct from "outray" = surpass in radiance, revived by Lord de Tabley), "outré," "outrecuidance," "outréness" (apparently American), "outrepass," relieve the monotony of the "out-" compounds, among which the adapted Dutch vocables "outlope," "outroop" (= auction), and "outspan" are noteworthy, as also are the Dutch "overschippen," and "overslaugh," an established military term not properly explained before by lexicographers. The only other breaks in the English "over-" compounds are, we believe, "overt" (adj.) and its relatives, one of which, "overture," furnishes an interesting article, the earliest meaning being "aperture," then "disclosure," "revelation," and erroneously, late sixteenth and early seventeenth century, "overturn" (sb.), "overturning"; while the musical use, of which the earliest instance recorded is 1667, was preceded by the general sense "opening," "beginning" (sixteenth–eighteenth cent.). We cannot

approve the contraction of "made an overture" (or "overtures") into "overtured" in the *Daily News* of 1880, and see no advantage in the preservation of such journalistic forms. Under "overtake," the original notion underlying which is doubtful, we read :—

"In Early Middle English *overtake* and *overgo* had the parallel forms *oftake*, *ofgo*, which seem to have been the strictly southern equivalents (*oftake* being actually exemplified earlier than *overtake*) : the relation between *of-* and *over-* here, as well as in *ofthink*, *overthink*, has not been clearly determined."

Among the nine different meanings of "overtake," the possible "take over" does not find a place, though "overget"=get over, surmount, a Midland dialectal sense, "has recently passed into literary use," the instances adduced being Southey, 'Letters,' 1803 ; Mrs. Henry Wood, 1862 ; and *Charity Organization Review*, 1886. Does "recently" mean "about forty-two years ago," or does the aforesaid review constitute an authority on literary matters ?

A fourth usage of "overman" might have been added, in which it represents a translation of Nietzsche's "Uebermensch." In composition "over-" may be an adverb, as in "overjoyed," or a preposition, as in "overall," "overhead," "overhang," or an adjective, as in "overcoat," "overshoe," and as the adverb has 15, the preposition 19, and the adjective 4 subdivisions, it is not surprising that the 760 quotations in the general article on "over-" are arranged under 34 subdivisions. As it is perfectly open to any writer to prefix "out-" or "over-" to a large percentage of our vocabulary, without knowing or caring whether the compound is to be found in a dictionary or in any author of repute, the multitudes of such compounds supplied merely constitute a selection, in which all the most important instances seem to have been included. It is a curious coincidence that the earliest quotations for "output," vb.,=produce, and "output," sb.,=amount produced, are each of 1858. Shakspeare is the earliest authority offered for about seventeen "out-" compounds, of which the most important is "outweigh." The etymological portions of the article on "owe" occupy more than two columns, although the Old English past tense *áhte* is separately treated under "ought." The primary meaning of "owe" was "have" or "own," and as to the modern use we read :—

"This branch and the next were expressed in OE., as in the other Teutonic langs., by the vb. *sceal*, pa. t. *sceolde*, inf. *sculan* (Goth. *skal*, *skulda*, *skulan*), mod. Eng. SHALL, SHOULD. The first traces of the mod. use appear in the Lindisf. Gloss, which renders L. *dēbēre* (where the Rushw., like the later Ags. Gosp., uses *sculan*) by the phrase *áȝan tó ȝeldanne* 'to have to pay.' Examples are wanting during the following two centuries to show the stages by which this was shortened to the simple *áȝan*, which is found by 1175 in full use, both in the sense 'to owe (money),' and 'to have it as a duty,' 'to be under obligation (*to do* something),' in both taking the place of OE. *sculan*. (See also OUGHT *v.* 2, 5.) The result was that *shall* gradually ceased to have the sense 'owe,' retained that of obligation with a weaker force, and became mainly an auxiliary of the future tense; while.....*owen*, *owe*, in taking *dēbēre* as its main sense, has in Standard Eng. lost that of *habēre*, or handed it over to the cognate OWN, which shares it with *have* and such Romanic synonyms as *possess*."

Under the word "outputter," in the sense maintainer or abettor of thieves or freebooters, a sixteenth-century clerical error has given Dr. Murray a fine opportunity for animadverting upon the peccadilloes of his predecessors in the following note :—

"Rastell's Eng. transl. of the Statutes (ed. 1543) reads in the Act of 1421 'felons called yntakers and *outparters*,' an obvious misprint, which was however repeated in all editions previous to that of Ruffhead in 1763 (which retains 'outparters' in the text with 'outputters' in the margin). Hence 'outparter' was accepted as a genuine word by Cowell, who in his *Interpreter* further identified the 'outparter' with the thief, with which erroneous explanation the bogus word has duly reappeared in the Law Dictionaries down to Wharton, as well as in Phillips, Kersey, Bailey, Ash, Crabbe, Ogilvie's *Imperial Dict.*, *Century Dict.*, and Funk's *Standard Dict.;* it was eschewed by Johnson and Webster. As if one error were not enough, Wharton has also *Outputer*, with an explanation founded upon the latter part of Cowell's article, but making 'man or house' into 'manor-house' (!). This last blunder is taken over from Wharton by Cassell's *Encycl. Dict.*, Ogilvie, and *Century Dict.* (all professing to take it from Cowell). In Hodgson, *Hist. Northumbld.*, pt. ii. i. 60, the 'outparters' of 1543 appear in a new guise as 'outpartners,' erroneously said to be used in the Supplication of 1421, which has *Out-putters*."

It is a pity that no simple instance of the figure "oxymoron" is given, especially as the rendering of the lemma, after Liddell and Scott, "pointedly foolish," instead of "cleverly stupid," obscures the fact that the name of the figure is also an instance of its use. Our columns supply the illustrations of "oxime" and "oximide," while poor Mrs. Raffald, an eighteenth-century Mrs. Beeton, is credited with the last word of the letter, "Ozyat. *Obs.* An illiterate spelling of ORGEAT." The simple words of early English origin still in use are, with the exception of "owe," "own," and "oven," zoological, namely "ouzel," "owl," and "ox," while the chief French vocables are "oval" and "oyster." The Latin *ovum* and the Greek ὀξύς yield numerous derivatives and compounds.

No matter how unpromising in respect of interest any section of this wonderful dictionary may seem at first sight, careful examination is certain to correct such an impression and to disclose a multitude of noteworthy points.

NEW NOVELS.

Dorothea : a Story of the Pure in Heart. By Maarten Maartens. (Constable & Co.)

REMEMBERING the delightful local colouring which lent such a charm to some of this author's earlier work, we can scarcely help regretting that in the present case he should have, to a great extent, deserted his native soil of Holland, yet the interest is throughout maintained at a more uniformly high level than in his other novels. The theme, indeed, is by no means a new one. Most novel-readers are familiar with the girl reared in primitive innocence and simplicity, then suddenly plunged into the outer world and married on a very short acquaintance to a man who, though well-principled, inherits tastes and traditions diametrically opposed to her own. They know beforehand that she will prove an uncomfortable wife, and unwittingly play into the hands of an unscrupulous rival, with disastrous results. It is a great merit in Maarten Maartens that he has treated this hackneyed subject with a freshness and originality which give it a new interest, and has developed his characters with such sympathetic skill that to the end we love his heroine, yet do not dislike her misguided husband. The characterization, indeed, is excellent all through. Dorothea's scoundrel of a father, her charming Dutch aunts, her undesirable stepmother, and still more undesirable sister-in-law deserve especial mention. The single exception is the Italian siren who sows discord between husband and wife, and who somehow fails to convince us of her attractions.

The Wine of Love. By H. A. Hinkson. (Nash.)

MR. HINKSON'S studies of Irish life and character, sympathetic though they are, show no tendency to ignore the darker side. Cruelty to animals, *mariages de convenance*, deficiency in practical as opposed to theoretical chivalry, are all the subject of forcible comment. Gambling and horse-racing as prominent factors in the national life also receive attention, but the author's disapproval is not quite so evident here. 'The Wine of Love' is witty and amusing, and contains some shrewd remarks on the agrarian situation, viewed from the standpoint of that generally unconsidered individual, the landlord.

The Colonel : a Military Romance. By Capt. Olivieri Sangiacomo. Translated from the Italian by E. Spender. (Nutt.)

IN spite of dramatic and even sensational elements, one would hesitate to apply the term *romance* to the book under consideration. Stern realism and actuality of treatment bring even episodes such as these into harmony with the general tone and style of the narrative. The author's uncompromising handling does not prevent his work from being a poignant page of human history. As for the rendering, we may point out that a little baldness of touch goes a long way to mar an atmosphere. However this may be, the book stands for a powerful yet pitiful presentation of the throes of a passionate, undisciplined young vagrant, caught, without the necessary equipment, in the iron cage of militarism of the most rigid sort. The short preface was not needed to show that the author knew (he died in 1903) his ground from experience. If his story be meant to serve any ulterior purpose, it is not to be taken, we should say, as any indictment against soldiering, but as a warning against the enormous danger to society and to the individual of parental duties ignored and natural affection withheld by artificial conventions.

The Red-Keggers. By Eugene Thwing (Hodder & Stoughton.)

THIS is a long and somewhat tiresome story, dealing with the affairs of a little "Michigan farming and lumbering community." The author acknowledges his indebtedness

to Mr. J. W. Rhines and Mr. F. S. Burton, whose reminiscences and experiences he has used, as they "seemed needful for the purpose of this book." It does not give one the impression of having much first-hand knowledge in it. It deals with a wild life in a spirit we can only describe as tame. Its moralizings are of the sort that good children were supplied with half a century ago from the Sunday-school library. The dashing bad young man of the story is desperately wooden, and his villainy is only conveyed to the reader by the prosy method of making him say, "Don't you know!" whenever he opens his mouth. There are quiltings and spelling bees galore, with the usual accessories of Far West romance; but the prosing and the moralizing are more than sufficient to swamp the interest of the story.

Not Even a Tragedy. By Leslie Keith. (Grant Richards.)

This is a long novel, an unusually long novel, by the author of 'Lisbeth.' It is domestic, emotional, somewhat prosy, but eminently safe; a book which no well-brought-up girl would mind reading to her mother. The story meanders placidly along, sunny for the most part, and peaceful as a summer afternoon in a sheltered garden. The characters are the sort of people one has met, and expects to meet, over teacups in country towns and in rural rectories, and the style fits the matter, being pleasant, bright, undistinguished, amiable, and a little trite. It is without subtlety, but it is also free from any sort of unpleasantness or vulgarity; in fine, a good, sound, circulating-library novel.

Helen in Morocco. By M. H. Locke. (Sands & Co.)

Upon the title-page of this rather futile story Mary Muckart is the author's name; the cover gives the name of M. H. Locke. If any average fluent young English lady, with ample time on her hands, paid a week-end visit to Tangier, and followed this up by reading, say, Mr. Pickthall's 'Saïd the Fisherman,' and a course of Mr. Dawson's tales of Morocco, the sort of production one would expect from her when she put pen to paper would be 'Helen in Morocco.' But the writer of this book evidently fancies that she really knows something about the Moors and their country, and so she gives us all sorts of quaint words which are supposed to be Arabic, or, as she puts it, "Mogrebbian." Sôk figures here as "Socco," which has a suggestion of English public-school slang about it. We cannot regard the characters of the story as representatives of living men and women, and the situations into which their creator drags them are sufficiently remote from the life really led by Europeans in Sunset Land. One cannot commend the story, for, derivative and imitative as its author is, she does not derive well—she imitates without artistry.

The Stonecutter of Memphis. By William Patrick Kelly. (Routledge & Sons.)

The scene is laid in Egypt during the occupation of the Hyksos. Sisthenes, a young officer of the royal bodyguard, endowed, apparently, with perpetual leave, while wandering about Egypt, falls in love with Kama, daughter of Sesochris, an elderly *nouveau riche*. With the aid of his foster-brother Huni, a sort of Sancho Panza in his way, the hero gets himself and the heroine into many surprising situations, until all the party are left for execution in the wicked city of Bubastis for the murder of a cat. From this fate they are saved by the intervention of the Biblical Joseph, who has just been made governor of Egypt. The villain of the piece, a priest named Soophis, who desires the lady for himself, is conveniently disposed of by a poisoned arrow. Sisthenes turns out to be the son of Potiphar—a relationship that one would think hardly likely to prejudice the new governor in his favour — and marries Kama, while Huni pairs off with her faithful waiting-maid. The Egyptology appears to be mostly taken from Wilkinson, and is good enough for a novel; but the author is blissfully ignorant that in Egypt names went a good deal by dynasties, and that Huni, a sixth-dynasty name, would be as much out of place under the Hyksos as Caractacus or Hardicanute in our own times, while his other names would be meaningless in Egyptian. The application of the water-torture of the Spanish Inquisition to the heroine is also an anachronism, and as, although fatal in later and more degenerate times, it leaves Kama not a penny the worse, it can only have been introduced to make the reader's flesh creep. But the characters are not badly drawn, and the story will serve to while away an idle hour.

MILITARY BOOKS.

The Principles of Land Defence, and their Application to the Conditions of To-day. By Capt. H. F. Thuillier, R.E. (Longmans.)—This book represents an endeavour to explain, by an examination of the historical development of land defence in theory and practice, and by a consideration of modern arms and tactics, the general principles which should be followed in the fortifications of to-day. The scheme is sound in conception, and the details are carefully, perhaps somewhat cumbrously, worked out. The author understands and emphasizes the essential difference between the permanence of principle and the variability of practice. "It would seem," he says on p. 347, "that the principal point to be attended to is to remember that no form of works or methods of defence are suitable under all conditions." So, years ago, Vauban wrote that "one does not fortify by systems, but by good sense and experience" (p. 23). In tactics—of which fortification is always to be regarded as a branch—no single or simple type can satisfy the circumstances of every case: the lessons of the Franco-German War are no more absolute than those of South Africa. And the moral of it all is, that mobility and marksmanship must co-operate with the skilful choice and use of ground, if a successful defence is to be ensured.

The laborious style of the book sets the author in strong contrast with Sir John Jones, from whose 'Journals of the Sieges in Spain' he wisely quotes. English and engineering ought to be reconcilable; and the present work might have been spared much clumsiness and involved sentences like this: "It was, of course, assumed that the defenders' artillery had been squashed in an early stage of the combat, though what inherent inferiority the defending artillery was supposed to suffer from as to make its overthrow by that of the attackers a matter of certainty is not clear" (p. 188). We are not acquainted with "high-muzzle velocity" (p. 171), nor are we willing to believe, as the arrangement of headings on p. 374 tends to suggest, that the women's laager at Mafeking was responsible for the charges dealt with by the court of summary jurisdiction.

As an officer whose service in South Africa included both staff and regimental duties, as well as independent command, Major B. F. S. Baden-Powell is eminently qualified to speak of *War in Practice* (Isbister) from notes written actually in the field. As he rightly remarks in his preface, "After all the experience gained in South Africa (and at what cost!), let us not forget the lessons learned." Major-General R. S. S. Baden-Powell contributes an introduction to his brother's book, in which he urges against "the amateur military critic" that the war exemplified no new principles of strategy or major tactics, though it set the seal of experience, confirmatory or contradictory, upon existing ideas, "and no officer, even the *youngest* of us, has so great experience that he may not with advantage supplement it by the experiences of others." The book consists of seven chapters, dealing respectively with strategy and the general conduct of operations, attack, defence, ground, fortification, outposts, arms. The various operations of general rules are stated and discussed in order, with ample and appropriate examples drawn from the South African campaign. Thus, in the first chapter, we find notes on the invincibility of small garrisons, the danger of controlling operations from too great a distance, the uselessness of attacking a surrounded enemy (Paardeberg), the paramount importance of secrecy (Stormberg) and surprise: "Almost every one of our reverses in South Africa can be ascribed to our being taken unawares; and many of our successes, too, are due to our surprising the enemy" (p. 37). In the chapter on fortification the zigzag trenches of the Boers are noticed as worthy of imitation. The assimilation of cavalry and mounted infantry is considered in the last chapter. The marginal headings which serve to indicate each point should certainly, for the sake of clearness and convenient reference, have been restated together at the head of each chapter or in the table of contents. It is a pity that notes so intelligent and so useful should contain many instances of slipshod and ungrammatical English—the eye does not run with ease or pleasure over such phrasing as "can generally be greatly improved artificially" (p. 135), and "The Boers also sometimes broke down obstacles by driving a mob of cattle or horses at it" (p. 196). The photographs are fairly well chosen, but not infrequently misplaced in the text.

Cavalry Tactics of To-day. By Brevet-Major A. W. Andrew, 1st Lancers, Hyderabad Contingent, late Commandant 6th New Zealand Regiment, and 3rd New Zealand Brigade, in South Africa. (Thacker & Co.) — This little volume, written in Natal, gives the valuable experiences on active service of a cavalry leader who believes thoroughly in the capacity of his arm, especially of the Indian Silledar regiments, and desires to make the mistakes of the past avoidable for the future. "There is no use mincing matters. We have now to undo nearly all the work we have been doing during the last ten years."

The notes bespeak a thorough mastery of all that appertains to the handling of cavalry and the equipment of horse and man, and may be emphatically recommended for careful study by all cavalry and yeomanry officers. The incidental criticisms on British methods of campaigning are worthy of the serious

attention of the public. We give a few instances:—

"It was not for want of oil that the rifles were not kept clean; the men took no pride in them. Our enemies, with everything against them, kept theirs beautifully clean. Why could not our men do the same? I believe thousands of our rifles were ruined during the war through being fired through, when filthy."—P. 14.

"Squadron commanders should occasionally, during the midday halt, off-load their transport wagons, inspect each man's kit, and destroy anything found in excess of the above [list]. Officers commanding regiments should occasionally inspect the headquarters wagon, and deal with the officers' kits in the same way as the men's."—Extract from a brigade order, p. 87.

"The boots were often of very bad quality. I drew a consignment at Bloemfontein, that were without soles in six or seven weeks. On examination it was found, that the soles were sewn only with string; as soon as the string wore through, they came off."—P. 91.

"After a few months of fighting, all hope of getting information by our mounted troops was in most of the columns abandoned, and Kaffir scouts, controlled by Dutch guides and our Intelligence officers, were substituted. The reason for this has never been quite clear to me, especially as we had in our ranks South African colonials who knew the country well, and thousands of Australians, Canadians, and New Zealand troops, from amongst whom could be picked hundreds of men with as good an eye for country as the Boers."—P. 48.

"Our officers and men were repeatedly caught napping, and as often badly dealt with, not because the Boers were innately more cunning, or clever, than our men, but rather, because we have over and over again shown a want of common-sense, and intelligence, in handling and moving our mounted troops in the theatre of operations."—P. 77.

The notes are written in language as rugged as the common sense which characterizes them throughout. Commas are peppered in everywhere with an Oriental redundancy that spoils the writer's sentences and the reader's patience: "back ground" will not do for background, nor can a scout be sent "into the column." The writer surely might have found some friend able and willing to remove literary blemishes which render his book far less readable and intelligible than it deserves to be.

Practical Gunnery, in the Lecture-Room and in the Field. By Capt. H. T. Russell, R.A., Adjutant 2nd Sussex R.G.A. Volunteers. (Gale & Polden.)—Volunteer adjutants have ample opportunities of observing the various difficulties which military work presents to men of average intelligence. The appreciation and anticipation of such difficulties form, of course, the essence of sound instruction, and this text-book, which aims at helping officers to teach, and the rank and file to learn, the elements of an abstruse and technical subject, can certainly be regarded as sound and successful, not only in avoiding confusion, but also in sustaining and increasing the interest of the reader. There are a few awkward expressions and minor inaccuracies (*e.g.*, "fuse" hard by "fuze" on p. 66, and the omission of an elevation on p. 91), which prompt the criticism that the publishers might greatly improve both the literary and the technical value of this series of handbooks if they would enlist the services of a really efficient proof-reader.

We have thoroughly enjoyed the study of *Military Sketching and Reconnaissance* (Stanford), by Lieut.-Col. A. F. Mockler-Ferryman, late Professor of Military Topography at Sandhurst. The arrangement of the subject is clear, the language simple and good; the whole work blends in an eminently successful manner technical information and—a thing rare in military text-books—intellectual stimulation. The author knows well enough how to explain the puzzles of topography for beginners, but he keeps in view throughout the real importance of the subject, over and above the mere requirements of prospective examinations, in which the essential interdependence of tactics, topography, and military engineering is apt to be obscured. The book is amply equipped with well-drawn plates (No. xviii. ought to face p. 188) and diagrams. We cordially support the claim of the preface that the book will enable any British officer to become not only an efficient military sketcher, but a trained observer, an expert scout, and a capable instructor of others. A better manual we have not seen for a long time.

The Volunteer Annual, 1904 (A. & C. Black), limited, by a not too obvious line on the cover, to metropolitan corps, contains, like its predecessor of last year, much useful information, personal and technical. The Motor Volunteer Corps and the Royal Naval Volunteer Reserve appear for the first time.

The Non-Commissioned Officer's Guide to Promotion in the Infantry. New Edition. (Gale & Polden.)—In this handbook, now revised to suit the latest ideas of infantry training, the subjects required in the promotion examinations of non-commissioned officers are reprinted from the various official publications, with commentary and catechism. The book should be twice blessed, by examinee and examiner. In the quaint wording of the preface:—

"It contains not only the actual text of each subject in the fullest detail, but also Questions and Answers on each of those Subjects, in which the Candidates are required to answer such *vivâ voce* questions as may be put by the examining Board, and also save the latter much trouble."

The compilers have done their work pretty well, but there is room for a little more careful editing. The syllabus (headed by the word 'Lance-corporal') showing the subjects and their official sources does not make it sufficiently clear what are the additional duties which corporals are to study. It is time that the familiar diagram (reproduced on p. 27) of men with helmets on pitching and striking tents should be discontinued; the parts of the rifle are very indistinctly and unsystematically lettered (p. 74); and on p. 97 a man sitting at the "present" is said to be at the "ready." An extraordinary misprint occurs twice on p. 260:—

"The bed of the backsight is arranged to give 200 yards when the slide is at the bottom of the leaf and the lathe [? latter] down, and 500 yards when the slide is at the top of the leaf, the lathe still down."

It seems reasonable to ask the military authorities why a book of this kind is not accepted as an official publication and issued at a nominal charge to those concerned.

An Officer's Letters to his Wife during the Crimean War. With an Introductory Memoir of General Sir R. D. Kelly, K.C.B., by his daughter, Mrs. W. J. Tait. (Elliot Stock.)—Both the memoir (100 pages) and the letters (350 pages) contain much that is far too personal to be interesting or appropriate for general publication. As Sir R. D. Kelly served also in the Indian Mutiny with considerable success, we could have wished that the present volume had been composed of selected letters or passages from both periods; but the letters of 1857 have unfortunately been lost. Those who have leisure to look through the present series, which is readable enough in itself, may find here and there passages that illustrate afresh the well-known features of the Crimean campaign—the good soldiering of the French, the collapse of the British commissariat, the apathy or the pipeclay anachronisms of the staff. The following incident (p. 192) is amusing:—

"Sir G. Brown came and looked at our regiment while on parade to-day, and the first thing he thundered out was: 'I see a man without a shako, sir: where is it?' I explained to him that during the severe weather in December, when the regiment first arrived here, shakos were not worn by any regiments, and that the men being so hard-worked, and having no place to keep their shakos but a wet and muddy tent, several of them got damaged and some lost them.....However, nothing would satisfy him, and he roared out: 'Try him by court-martial, sir! Try all those that have lost their shakos!' His next bellow was: 'Your belts are brown, sir, not white; have you no pipeclay?'"

But "Ursa Major," as he was called, relented enough to ask Col. Kelly to dinner the next day.

Catechism on Field Training. By Capt. Lascelles Davidson. Second Edition. Edited by Major S. T. Banning. (Gale & Polden.)—The revision of Capt. Davidson's useful handbook, necessitated by the recent changes in infantry training, could have been entrusted to no better officer than his friend Major Banning, whose abundant qualifications are well known in military circles. The scheme of company training is arranged for twenty-one working days; the information applicable to each is derived from the latest official and unofficial books, and illustrated by diagrams reproduced or adapted from the same. In everything, save a somewhat confusing use of asterisks (which, so far as we can see, might have been omitted), the book is thoroughly clear and comprehensible.

The same editor has successfully revised his own *Regimental Duties Made Easy* (Gale & Polden), which officers will find a most useful compendium of official information, both for the study of subject "A" in the promotion examinations and for the purposes of ordinary routine.

MONEY AND POLITICAL ECONOMY.

The Fundamental Problem in Monetary Science. By Correa Moylan Walsh. (Macmillan & Co.)—Mr. Walsh, whose industry and power of work appear to be absolutely inexhaustible, has constructed this book on a plan which we have never seen carried out with such elaborate completeness before. The economic problem he has set himself to master is the precise meaning of the term "value." In order to do this effectually, he has studied almost every author of importance, and gives quotations from the works of almost every known economist relating to the subject. The variety of opinions expressed is exceedingly great. "Value in exchange," the amount of money which has to be paid for an article or for which it will sell, roughly expressed by the saying "that the value of a thing is as much as it will bring," is the definition which will occur to most. By some "labour"—for example, the number of days employed in making a thing—has been declared to be the measure of value; by others "cost of production." But "cost of production" includes many other things besides labour, and "labour" itself is so variable in quality that comparison between one description of it and another is impossible. Then we read of "value in use." This may be exemplified by the "use" of a drink of water to a man perishing with thirst. The sufferer might be willing to exchange the whole of his wealth for the possession of a few drops of a liquid which in an ordinary way has little or no "value in exchange." Again, there is a value which may be termed one "of esteem." This may change rapidly and greatly. Pictures and prints, for instance, which in one year are competed for with avidity and realize enormous prices, may the next year be almost unsaleable.

Mr. Walsh says, and truly, the solution of the problem "is imperative." Values are the quantities with which economics deals, and it is therefore essential that an exact measure of quantities should be found. But this is just what economists of all ages have found difficult, if not impossible. Even a definition of the qualities which "good money" should possess is not a point on which economists are agreed. The purchasing power of money necessarily varies, but there is a difference of

opinion amongst economists as to whether it is better that it should "appreciate"—that is to say, become capable of purchasing fewer things—or "depreciate"—that is to say, become capable of purchasing more things.

Mr. Walsh cites the opinions of all the great modern economists — English, American, French, German, Spanish, Italian—on the subject of value. Scarcely any two agree. Some are shown to have been inconsistent even with themselves. We close the book more disheartened than encouraged; but we desire to thank Mr. Walsh for his care and ability. The first step towards improvement is to know where and when you have been wrong. Present-day economists may learn from Mr. Walsh's pages what to avoid, and we may hope that in a future edition he may chronicle at last the fact that, through the "concentration of attention" he commends, some progress towards unanimity of judgment has been attained.

Millionaires and Kings of Enterprise. By James Burnley. (Roy & Co.) — This very curious volume contains some sixty brightly written short biographies of millionaires and kings of enterprise of the United States recently or actually living. Incidentally it contains a great deal more than that. It gives a wonderfully lively view of life both in large cities and in country districts where these magnates lived, of their amusements and occupations. For it is gradually borne in upon the reader that the persons whose doings are chronicled, though distinguished in their way, are only a few selected examples of an enormous class, constantly changing, continually increasing, always accumulating greater riches and greater power, and that besides the "multimillionaires" commemorated there is an almost endless succession of men approaching them in wealth and similar in habits, whose history might be continued almost indefinitely. Most varied have been the exploits and equally varied the careers reported here. Some, as Andrew Carnegie and Sir H. Maxim, are British born; some, as F. Pabst, Spreckels, Astor, and Schwab, are German by birth or descent; one or two, like De Lamar, are of French extraction. The greater part were native Americans. Most began life with nothing, though some, like Pierpont Morgan, who is too well known to require any further description, and, in a far smaller way, James J. Hill, had parents in comfortable circumstances. Some have cared for nothing but wealth; some, like Dr. Pearsons, have striven to make money simply that they might help their poorer neighbours. Others, like Pillsbury, have achieved success by the most steadygoing industry. Some, like Jay Gould, have shown a subtle compound of audacity and unscrupulousness in business, while in the privacy of home-life they have been beyond reproach. Some, like John W. Gates, stuck at nothing to secure success:—

"He plays with stocks when he can, but failing stocks he plays poker, and failing poker he will welcome any other game of chance, and doesn't care whether his opponents are millionaires or railway porters."

The names of some are well known as inventors, like Edison, who has always before him the desire to complete other inventions, such as to develope the possibilities of the Röntgen rays, or a machine which when perfected will give back sounds as well as scenes and figures, or a method by which, if we understand it right, electricity is to be coaxed out of the atmosphere without the intervention of the elaborate and expensive machines now in use. Some have done much in the way of lavish and painstaking charity, like Pullman, the inventor of Pullman cars, who built a town for his workpeople in which no intoxicating drinks are allowed to be sold. Some have shown great simplicity in their tastes, like Hill, E. Harriman, and Dill, who for all that received the largest known lawyer's fee, 200,000*l.*

Some have made their way by force of character, like Armour and Vanderbilt; others by clearness of head, like Whitney, a strenuous man who always threw his whole heart and soul into any business he undertook. Some have had great physical difficulties to contend with, like Rouss, the blind millionaire of New York, and Edison, who is as deaf as a post. Many, like Westinghouse, have been first-rate judges of men. Some have owed much to their mothers' training and education, like Heinz and Pabst. Some had hardly any training at all. Others have possessed great bodily energy, like Balliet ("Corduroy Bill"), who while yet at school undertook as a newsboy a walk of nearly fifteen miles every evening for more than three years, and kept up his school attendance as well, and Cramp, the ship-builder, who during more than half a century of professional work probably "missed fewer days' work than any man he had ever employed."

Many have been influenced by religion, having been connected with Sunday schools or church work all their days. Thus Wanamaker has remained constant to religious feeling during life. He was the son of a brickmaker, and a story is told of him that when a child he attended a little wooden church, to the congregation of which Dr. Chalmers, an eminent preacher of the time, ministered. The doctor one day urged the congregation to help him to improve the building in which they worshipped. If the people had not money, he implored them to render aid in substantial things. As he finished his discourse there was dead silence for a minute or so, then from the gallery a child's voice was heard calling out, "I will give one load of bricks from my father's yard." Some remembrance of this appears to have moved Mr. Wanamaker, who for many years was the superintendent of probably the largest Sunday school in the United States. On one Sunday when he was addressing the children, he pleaded the cause of a new mission school and concluded by saying, "And I want each of you to buy one brick and to bring it here next Sunday." Next Sunday each of the hundreds of boys and girls had come with a brick, some had brought two or three, some as many as they could carry. The bricks were piled up in a heap outside the school, and the contribution towards the new building was considered a very handsome one. Mr. Wanamaker was pleased with the children till next day, when he was waited on by

"a fiery-eyed contractor with a bill claiming payment for huge piles of bricks which had disappeared from his brick yards on the previous morning."

Very different have been the sources of wealth. Thus the great cost of building sites in large cities led G. A. Fuller and H. S. Black to arrange the "sky-scraper" style of structure. By the manufacture of matches Ohio Columbus Barber has made an enormous property. The Barberton concern

"can turn out 100,000,000 matches a day, probably a seventh of the entire consumption of the country. There was not an advantage that Mr. O. C. Barber failed to avail himself of. Next to the gain by special labour-saving machinery he managed to secure a considerable measure of control over the aspen production,"

which is of the greatest use in the manufacture of matches.

There is one story about Jay Gould which Mr. Burnley has not given us. Perhaps he rejected it as apocryphal, perhaps he regarded it as too trivial for serious history; but if not *vero*, it is, at all events, *ben trovato*. The story is to this effect. When Jay Gould was at the height of his success he found, day by day when he went on the New York Stock Exchange, that whatever he had intended to do had been anticipated. However early he went, whatever he proposed, some one else had done the very same thing just before he arrived. This somewhat disconcerted the great "operator," and often caused him serious loss. He never had confided the secrets of the game he was playing to any one. He never mentioned any details. Thought-reading was not developed at that period, telepathy was unknown. How it all happened was a bewildering puzzle. At last light dawned on him. As he sat at breakfast his laundress drove up in her brougham. She took away his shirt worn the day before, and departed, doubtless to occupy herself with the dirty linen of the great man. But not in the proper way of her trade. As the carriage wheeled round, Jay Gould reflected. He remembered that his habit was to mark down, after dinner, his plan of operation for the next day on the cuffs of his shirt. The laundress had discovered this, and had carried out his skilfully sketched plans at once, and to her own great advantage.

The volume has many interesting portraits of the principal magnates mentioned. It is altogether very readable, and full of suggestive information.

Elements of Political Economy. By J. Shield Nicholson. (A. & C. Black.)—In the sentence with which his preface begins, Prof. Nicholson tells us his work "is intended primarily for the use of students." All, however, who desire information on economic subjects, whether technically students or not, may turn to it with advantage. They will find it assists them to keep pace with recent views on economic questions. While it is based on the larger work by the same author, 'The Principles of Political Economy,' it is not simply an abstract. The material used has been largely recast; where further condensation of the argument was impossible, some subjects have necessarily been omitted. In the present state of economic inquiry this course was essential. Yet, though Prof. Nicholson has been compelled to abbreviate his work thus, it is a very useful guide. Where subjects had to be cut out, care has been taken to recommend the reader to books which will supply the information needed.

Prof. Nicholson remarks in his first chapter on the enormous growth of economic literature of recent years, not only in England, but also in every civilized country. While these special treatises indicate the great attention given to separate branches of the subject, the difficulty of defining the scope and describing the method of inquiry into economic questions increases with the ever-increasing complexity of the matters treated and of the literature in which they are explained. But space does not allow a complete analysis of Prof. Nicholson's work. His is a well-filled storehouse, and we shall do more justice to the value of its contents by reference to the spirit in which the work is conceived than by attempting a more general survey of it. We may call attention to his remarks on the two distinct methods, or rather groups of methods, to which the descriptions "deductive" and "inductive" are given. These are often stumbling-blocks to the student at the commencement of his labours, but both are essential. By the deductive method, if we start with broad facts and general propositions we may successfully "deduce some particular conclusion." On the other hand, in the

"typical inductive method we start with the observation and classification of concrete facts and ascend to general principles."

Both methods must be in constant use. To inquire which is the more important is like endeavouring to decide which blade of a pair of scissors takes the larger share of the work. Prof. Nicholson wisely makes no attempt to

hide the difficulties of economic studies, and of applying the teaching of theory to the actual events of life. We find him allowing that

"it is one thing to point out the meaning, causes, and effects of certain lines of conduct, and quite another to assert that therefore certain rules ought to be obeyed";

and, again, that while

"one principal meaning of economy is the least wasteful or most effective means to attain any given end.....it may sometimes be desirable on moral or social grounds to adopt the more expensive or less economical methods."

A writer who begins with this frank admission of the difficulties and limitations of his subject may well be trusted to give a logical explanation of the best way to meet them. "The relativity of utility" is fairly explained; the old stock difficulties are fairly met. Thus, for instance, the assumption that within any country or nation the mobility of labour and capital is perfect—that, in other words, capital and labour flow readily to the districts in which their productive power is greatest—is discussed, and the severe limitations on this claim for the mobility of capital are admitted.

"Machinery that loses its money value can no longer be ranked as fixed capital; similarly, if the revenue, reckoned in money, from any source ceases, the source is no longer capital."

This illustration shows Prof. Nicholson's grasp of the difficulties of the present time. His book gives evidence of careful and continued thought. He puts before us the constant movement of prices, of conditions of labour, habits of life, economic combinations, productive energy, and the organization of production, and thus incidentally shows how impossible it is to set strict limits to economic inquiry. He adds a useful bibliography to most of the chapters. Our only regret is that it is not fuller.

As a further edition is sure to be called for, we venture to draw Prof Nicholson's attention to one or two slight misprints. Thus, in the diagrams given at pp. 29 and 46, the letter x is used where X should be employed. At p. 459 there is a similar mistake: the letter n is used in the note describing the diagram, but after careful search we fail to find it in the diagram itself. Instead of n the letter q should have been given. And in the index, which is a very good one, the final letter in the name of McCulloch is incorrect. As regards the Bank of England, the limit of issue of bank notes against securities was raised on August 10th, 1903, to 18,450,000*l.*, not 18,750,000*l.* as stated.

Prof. Nicholson will pardon us for these remarks. He will take them as evidence of the care with which we have read his book.

OUR LIBRARY TABLE.

Foundations of Modern Europe, by Dr. Emil Reich (Bell & Sons), consists of a series of twelve lectures delivered by him at the University of London. It

"attempts to give a short sketch of the main facts and tendencies of European history that, from the year 1756 onwards, have contributed to the making of the present state of politics and civilization."

The author apologizes for the effort to treat so vast a subject in so brief a manner, and to some extent this apology disarms criticism. The work exhibits some of the strong and weak points of lectures given, apparently, to a general audience. On the one hand, the subject is treated with freshness and originality; on the other hand, there is an obvious straining after effect, which tends to become wearisome in a book; and, worse still, the lectures are so lacking in soundness of judgment and care in details as greatly to impair their value. As examples of the author's better kind of work we may cite his just depreciation of the exaggerated claims of Lafayette and of his admirers that that young noble did much to bring about the overthrow of the British power in the future United States. The important influence wielded by Beaumarchais, on the other hand, is emphasized, perhaps unduly so. The influence of naval operations on the military events that culminated in the surrender of Cornwallis at Yorktown is also suggestively brought out; but it is an exaggeration to say that the chief event in those operations is not known by one Englishman or American in ten thousand. Capt. Mahan emphasized its importance, and it finds a place in the narrative of the chief text-book dealing with English history of that period. The same proneness to one-sided or exaggerated statements characterizes the following lectures. In the first lecture on the French Revolution, Dr. Reich essays to answer the question: Why did the French Revolution break out in the reign of Louis XVI. and not in that of Louis XV.? He finally decides that it was because by the year 1789 France had become homogeneous. The explanation is far from adequate. The movement towards closer union of provinces and classes which characterized most European countries was taking place in France in those years. It was part of the general movement towards enlightenment that marked the age of Frederick II. and Joseph II. But the approach to homogeneity was so slow and partial in all countries as to furnish an incomplete explanation of so great an event as the French Revolution. There were causes that operated with special power in France, such as the direct personal influence of Voltaire, Rousseau, and the Encyclopædists, and also the participation of France in the American War. The return of the French troops in 1783 probably did more for the spread of democracy than all the writings of the philosophers. Dr. Reich, however, passes by these considerations, and he refers to the agrarian grievances only in order to scoff at the testimony of Arthur Young. We are by no means convinced that the English traveller was such a simpleton as he here appears. The first decisive legislation of the French National Assembly was directed against the agrarian evils on which Young had descanted.

Dr. Reich's four chapters on Napoleon are marked by some curious utterances on military affairs. Passing over the *Code Napoléon* and similar topics with a disappointingly brief reference, he deals at length with the Emperor's campaigns and general policy. Incidentally we learn that

"strategy really means a line. The line of operations, that is, the direction which leads a general, if he is victorious, to a decisive victory; to one that forces his opponent to surrender."

Certainly, if campaigns were waged on these geometrical principles the conduct as well as the study of them would be simple enough. The author, after noting the admirable strategy of Napoleon in Italy, and his skilful tactics at Austerlitz, brings this geometrical test to bear on the far more complex problems that confronted Wellington in the Peninsular War. Ignoring the difficulties of the duke's situation, he blames him for not accomplishing anything decisive until 1813. Now it is well that Dr. Reich should utter a protest against the notion that "England saved Europe." But when he asserts (p. 86) that "from 1793 to 1815 the English were able to secure not a single decisive victory on land single-handed," and (p. 122) "had.....suffered in innumerable engagements at the hands of the French signal and most annoying defeats," we are led to ask whether he has heard of Abercromby's victory at Aboukir, and the capitulations of 19,500 French effectives to which it led up, not to speak of Vimiero, Corunna, and the expulsion of Soult from the north of Portugal. As for Talavera, Busaco, Barossa, Albuera, and Salamanca, the author ought to be aware that the help there rendered by the Spanish and Portuguese contingents was very slight. He, however, singles out for commendation Cuesta's conduct at Talavera—a proof that his knowledge of the battle is as defective as it is of the movements of the Spanish General Venegas, whose incompetence and carelessness thereafter compromised Wellesley's position and compelled him to retreat. The charge is hurled at Suwarow that he "had, with brutal disregard for human life, crossed the St. Gothard in order to join his allies in Switzerland," and that "learning the result of Zurich [he] suddenly changed his mind and abandoned Switzerland altogether to the French." From this hasty reference no one would infer the real facts of the case: that the Russian general was ordered, for political as well as military reasons, to cross the Alps; that he very reluctantly undertook that most difficult task; that he beat the opposing French forces in every encounter, but finally was compelled, through no fault of his own, to cut his way eastwards to the Grisons—a series of exploits transcending that of the famed crossing of the St. Bernard by Napoleon in 1800. Again, we are told that at Austerlitz Napoleon "had very many less soldiers than the allies." That fable has long since been disposed of. The inequality in numbers was comparatively slight; and to couple it with the case of the Battle of Dresden is misleading. On p. 56 the author says that during the campaign of 1809 on the Danube, Napoleon "intentionally ignored the so-called Walcheren Expedition, that is to say, the forty thousand English soldiers sent to fall into his flank in Belgium." Of course, he ignored it, and for the sufficient reason that that expedition did not set sail until some days after he had crushed Austria at Wagram.

The Franco-Russian War of 1812 is ascribed either to some "dæmonic" warning vouchsafed to Napoleon shortly after the birth of his son, or to his desire to spread throughout Russia the principles of the French Revolution. No mention is made of the great political and commercial causes leading to the rupture. In the account of the campaign of 1813 in Germany phrases are used more than once implying that from the beginning Austria was ranged against Napoleon. Dr. Reich cannot be unaware of the fact that she took no share in the first part of that campaign, and that the tardy and reluctant decision of Francis II. to draw the sword made a great difference to the French strategic position in its second part. But no reader would infer this from the misleading phrases used on pp. 110-11—*e.g.*, "the allies (the Prussians, the Russians, the Austrians, the Swedes, and countless [*sic*] smaller sovereigns)." Neither is it correct to say that Napoleon "absolutely refused to draw upon" his soldiers in the German fortresses. He strove to communicate with those in the north-east, as well as with Davout in Hamburg. The journal of Foy and other sources cited by M. Houssaye disprove Dr. Reich's assertion that Napoleon "lost heart" in the Waterloo campaign. Finally, our confidence in the author's account of that campaign is shaken by the assertion that at Quatre Bras

"Wellington repulsed Ney after half-past six, but he did not go to the help of Blücher. It is unknown why Wellington did not help Blücher."

Every detailed account of Quatre Bras gives the reason, namely, that Wellington was hard pressed by Ney until sundown, and that Quatre Bras and Ligny, far from being "quite close to one another," are six miles apart.

Dr. Reich's closing chapters are better balanced and show greater care as to facts. It is strange, however, to find him, in describing the causes of the Franco-Austrian War of 1859, assign the first importance to

Orsini's outrage. Napoleon III.'s policy in that war rested on far stronger and sounder motives than fear of other bombs in the future. Whatever he was, Napoleon III. was not a coward. Seeing also that Cavour's bargain with the French emperor was distinctly broken by the terms arranged at Villafranca, it is strange to say that "the Italians, drunk with enthusiasm, wanted to force Napoleon to continue the campaign"; and then, two pages further on, to assign the first importance in the uniting of Italy to the action of France. The wars of 1866 and 1870 are briefly but well described. The volume closes with an epilogue, a suggestive survey of the momentous events described in the preceding chapters.

Where the village of Snorum End may be we do not know, but we may adventure a guess. The dialect fits in with Dorset or Wiltshire, and in some respects the scenic descriptions also. But wherever the theatre of "Deborah Primrose's" pictures from rural life, *A Modern Bœotia* (Methuen) is well worth reading. The author writes these impressions from the point of view of a parson's wife, expatriated from civilization. "A waterless, almost treeless, landscape meets the eye on every side. As for man, in these regions he wastes not an inch." This is materially worse than Cambridgeshire. The background is depressing, but a pleasant humour and a keen observation infuse into these scenes a natural humanity. If they do not blossom like the rose, they fall into their place as part and parcel of this England of ours. The writing is unpretentious, but the appreciations are sharp. The vicar and the vicar's wife had clearly a hard row to hoe, and apparently they hoed it. Snorum End was untouched of gentility; it was (and, we suppose, is) ten miles from a doctor, and "the nearest visiting neighbour lives six miles from us over hilly roads." In this outland corner it is not surprising to find that after Lord Roberts's entry into Pretoria a parishioner celebrates the event thus:—

"Will'm an' Oi 'ears tell as 'ow they 've tooken the King o' that there pleace, Vittoriey, an't it called? An' Oi says 'Gawd save the Quane,' and Oi wants to drenk 'er 'elth and 'struction to all inimies."

The author has just and sane and wholesome sympathies, and she manages to extract the pathos out of the drab lives. To her this Bœotia, greyly as she paints it, is not without its compensations, its attractions. Spring bourgeons there as elsewhere, and the Downs are bathed in light; and there are the infinite phenomena of nature. "If we have to do without much that we once thought necessary to existence, we at least learn how much we may lose and still be happy." This is the right spirit in which to take expatriation, and that the author has been able to write this interesting book is evidence that she makes no idle boast of her philosophy.

Under Croagh Patrick. By Mrs. William O'Brien. (Long.)—These pleasant chronicles of the Mayo coast are pervaded by a profound and sympathetic affection for all things Irish, those unlucky scapegoats the landlord and land-agent, of course, excepted. Many indications, however, suggest the authorship of a comparative stranger, rather than of one nurtured among the scenes which she describes. An Irishman, for example, who spoke of his "stirabout" as "porridge" must have been corrupted from his primitive simplicity by communication with the Saxon, and it would be by no means "impossible in our country places to find one example of a married woman causing scandal by her ill-conduct." Mrs. O'Brien is well advised in calling attention to the dangers of emigration and the physical ruin which often results from overwork under the intemperate climate of America.

The Shorter Works of Walter Savage Landor, now added to Messrs. Newnes's "Thin-Paper Classics," comprise more than a sixth part of the prose and verse collected in Mr. Forster's seven volumes. We have the letters that pass between Landor's Aspasia and Pericles; the lady somewhat more virtuous, he said, the statesman somewhat more amiable, than in real life. With Petrarca we visit Boccaccio. We attend the trial of the lad Shakspeare, before the Knight of Charlecote, for the deadly crime of deer-stealing. Of the shorter poems written before 1846, all which Mr. Forster thought fit to republish are given here, together with about one-third of the poetry he extracted from 'Last Fruit off an Old Tree.' Landor himself, who vowed that whatever was worth notice in Gladstone's "two ponderous volumes on Homer" might be discovered in 'Pericles and Aspasia,' would surely have welcomed the present appearance of this work. Of the 'Citation of Shakespeare' Mrs. Browning declared that it bore the high-water mark of genius, lit by as true a sun as ever the ocean mirrored. Some of the pages of the 'Pentameron,' she said, were too delicious to turn over. This reprint is not so accurate as could be wished. Aspasia is made to say that "to be martial, a nation must taste of blood in its cradle.....time past has written it down, and *time to time* will confirm it" (p. 146). The words in italics should be "time to come." Petrarca (p. 454) refers to the dialogue between *Simon* and Master Adam in 'Dante.' This is a misprint which Forster should have corrected. It is with "il falso Sinon greco da Troia," who persuaded the Trojans to admit the wooden horse, that Master Adam of Brescia, the famous forger, converses in the 'Inferno.' The pleasant village near Leamington where the Landors owned a manor-house, and where in the old churchyard or beneath the aisles both Landors and Savages are buried, is Tachbrook, not Tackbrook (p. 660). The poem on p. 701 should be headed 'Prayer of the Bees for Alciphron,' not "to Alciphron." In his verses to Barry Cornwall (p. 773), Landor wrote "three ell fiddlesticks," not "three-fell." In 'Ianthe's Letter' (p. 627) she did not talk about tears that "scarcely fell." It should be "scantly fell." Some of these corrections are made in Landor's handwriting in a copy of the 1846 edition *penes scriptorem*. But neither Landor nor his editors have noted the blunder repeated on p. 612, where the *touch*, and not the *torch*, of love dispels life's gloom:

But never let it idly flare
On gazers in the open air.

A miniature edition of *Tom Brown's School-days*, with introduction and notes by Vernon Rendall, has just been published by Messrs. Methuen.

The new volume by M. Anatole France, published by the house of Calmann-Lévy under the title of *Crainquebille, Putois, Riquet, et plusieurs autres Récits Profitables*, is mainly in the nature of reprint. Some portions of the work appear to consist of slightly altered versions of scenes for the Bergeret series. Some of the shorter stories towards the end are new to us, but have, we believe, already appeared in newspapers. The best of them we think is the one entitled 'Les Juges Intègres.' It is dedicated to Madame Marcelle Tinayre, a fact which reminds us that that talented lady has come out in a new line by writing on the art salons for the *Revue de Paris*. It is a curious example of the generalization in France of a certain measure of art knowledge that critical articles on the salons are written by French men and women of all professions. In 'Les Juges Intègres' M. Anatole France is at his best. It is a playful dialogue between two mediæval judges of assize who ride together in a Mabuse in the Antwerp gallery, surrounded by javelin men, and are made by M. Anatole France to converse gravely upon the law. A remark onthe dead hand pleases us:—

"If the will of those who are no more is to be imposed on those who still are, it is the dead who live, and the live men who become the dead ones."

In *Other Memories Old and New* (Blackwood) Dr. Kerr offers the public, with some diffidence, a second helping of a dish which, when first served as 'Memories Grave and Gay,' proved palatable to many. The present volume is, like its predecessor, genial and entertaining; it rambles along in a loose kind of fashion, and contains various personal reminiscences of more or less interest mingled with a store of anecdotes and jests, several of which are distinctly good. The aim of the work is to amuse, and the author himself characterizes it, with modest severity, as "to a large extent a record of frivolities," but at least the record is free from any trace of ill-nature or unwholesomeness.

Mr. Claude George, who is an official of Sierra Leone, has been rash in publishing, under the title of *The Rise of British West Africa* (Houlston & Sons), an ill-assorted, diffuse, and incomplete collection of notes about the progress of events in connexion with British settlements on the West Coast down to the year 1827. Parts of the story he attempts to tell have already been dealt with, more or less adequately, in other books, but the whole would be worth setting forth in detail for the instruction of those with time or special reason for making themselves acquainted with the subject. Besides the history of slave-raiding and slave traffic in this part of Africa, the English share in which began in 1562, and to which Mr. George devotes barely ten of his 468 pages, it includes the well-meant and in some respects successful labours of Wilberforce, Clarkson, Granville Sharp, Zachary Macaulay, and other founders or associates of the Sierra Leone Company, the African Institution, and their successors, in establishing an asylum for Maroons and runaway slaves of Jamaica and America, as well as for newer victims rescued from Atlantic slavers. Unfortunately Mr. George, who appears not to have sufficiently mastered his facts, has failed to put them together in an attractive, or even, in some passages, an intelligible form. If he has any present intention of continuing his narrative to recent times, we counsel him carefully to recast the entire work and to bring it within more reasonable compass. He would do well to dispense with all such statements as that the reign of George III. was "most prosperous in achievements" and "most fruitful in beneficence," and that "if this reign could be blotted out of history, Sierra Leone, West Africa, nay, all Africa, would become one scene of carnage, horror, and darkness, where every imaginable evil is perpetrated."

We have on our table *The Prose Writings of James Clarence Mangan*, edited by D. J. O'Donoghue (Bullen),—*The Tutorial History of Greece*, by W. J. Woodhouse (Clive),—*A Primer of Library Practice for Junior Assistants*, by G. E. Roebuck and W. B. Thorne (Putnams),—*The Book of the Carnation*, by R. P. Brotherston (Lane),—*The Country Gentleman's Estate Book, 1904*, edited by W. Broomhall (2, Waterloo Place, S.W.),—*Report on the Excavations at Pāṭaliputra (Patna)*, by L. A. Waddell (Calcutta, Bengal Secretariat Press),—*The Medical Inspection of School Children*, by W. L. Mackenzie and E. Matthew (Edinburgh, Hodge),—*Gold Assaying*, by H. J. Phillips (Crosby Lockwood),—*Starters and Regulators for Electric Motors and Generators*, by R. Krause (Harper),—*Practical Geometry for Beginners*, by V. Le Neve Foster and F. W. Dobbs (Macmillan),—*Examples in Geometrical Drawing*, by V. Le Neve Foster (Eton, the

College Press),—*Veronica*, by Martha W. Austin (Isbister), — *Isabel Broderick*, by Alice Jones (Lane),—*A Wise and a Foolish Virgin*, by Gertrude Warden (White), — *First Favourites*, by N. Gubbins (J. Long),—*Pentonville Prison from Within* (Greening),—*Rosabel*, by Esther Miller (Heinemann),—*A Fairy in the Pigskin*, by G. G. (Long),—*In Lonely Dreaming*, by G. A. Dunlop (Gay & Bird),—*The Rhyme of San Lorenzo: a Ballad of 1588* (privately printed, the Author),—*The Fire-Bringer*, by W. V. Moody (Boston, U.S., Houghton),—*Amor Immortalis*, by B. Winston (Melrose),—*The Country Parson's Sister: Notes on Parish Work* (S.P.C.K.),—*L'Europe et la Révolution Française*, by A. Sorel (Paris, Plon-Nourrit),—*Les Sources de l'Histoire de France:* Vol. IV. *Les Valois, 1328-1461*, by A. Molinier (Paris, Picard),—and *Die Germanen*, by Dr. L. Wilser (Leipsic, Thüringische Verlags-Anstalt). Among New Editions we have *Tales of the Wonder Club*, Second Series, by M. Y. Halidom (Burleigh),—and *Rhymes from a Round-up Camp*, by W. D. Coburn (Putnams).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Davidson (A. B.), The Theology of the Old Testament, edited by S. D. F. Salmond, 8vo, 12/

Law.

Wace (H.), The Law and Practice of Bankruptcy, roy. 8vo, 27/6 net.

Fine Art and Archæology.

Gozzoli (Benozzo), roy. 8vo, 3/6 net.
MacWhirter (John), R.A., The Art of, by M. H. Spielmann, folio, sewed, 4/ net.
Menpes (M. and D.), Venice, 8vo, 20/ net.
Sladen (D.), Japan in Pictures, oblong 4to, 3/6 net.

Poetry and the Drama.

Legge (A. E. J.), Land and Sea Pieces: Poems, 3/6 net.

Music.

Kilburn (N.), The Story of Chamber Music, cr. 8vo, 3/6 net.

Bibliography.

Annual American Catalogue, Cumulated 1900-3, imp. 8vo, half-leather, 18/ net.

Political Economy.

Avebury (Lord), Free Trade, roy. 8vo, 5/ net.
Hobson (J. A.), International Trade, cr. 8vo, 2/6 net.

History and Biography.

Ballard (A.), The Domesday Boroughs, 8vo, 6/6 net.
Gasquet (Abbot), English Monastic Life, 8vo, 7/6 net.
Hale (L.), The "People's War" in France, 1870-1, 8vo, 6/ net.
Hanna (H. B.), The Second Afghan War, 1878-79-80, Vol. 2, 8vo, 15/ net.
Roosevelt (T.), Addresses and Presidential Messages, 1902-4, cr. 8vo, 6/
Taine (H.), Life and Letters, 1853-70, translated by Mrs. R. L. Devonshire, cr. 8vo, 7/6 net.
Traill (H. D.) and Mann (J. S.), Social England, Vol. 5, imp. 8vo, 14/ net.
Yardley (J. W.), With the Inniskilling Dragoons, 1899-1902, roy. 8vo, 16/ net.

Geography and Travel.

Burdick (A. J.), The Mystic Mid-Region, cr. 8vo, 9/ net.
Deecke (W.), Italy, translated by H. A. Nesbitt, imp. 8vo, 15/
Gibbons (A. St. H.), Africa: From South to North through Marotseland, 2 vols. 8vo, 32/ net.
Norwegian Ramble (A), by One of the Ramblers, 3/6 net.

Sports and Pastimes.

Gallichan (W. M.), Fishing and Travel in Spain, 5/ net.
Hezlet (M.), Ladies' Golf, 8vo, 6/ net.
Warner (P. F.), How We Recovered the Ashes, 8vo, 10/6 net.

Education.

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A FORGOTTEN SCHOLAR.

WHEN the learned Dr. Thomas Gale, formerly Regius Professor of Greek at Oxford, was advanced from the chief-mastership of St. Paul's School to the deanery of York in 1697, the court of the Mercers' Company elected in his stead John Postlethwayt, of Merton College. He was the first head master of St. Martin's School, one of the three seminaries due to the munificence of Archbishop Tenison.

The position which Postlethwayt was called upon to fill was at that time no easy one. The high erudition of his immediate predecessor had greatly raised both the scholastic and the social character of the school of Colet's foundation, and it appears from documents in the writer's hands that, under Gale's direction, Latin, Greek, poetry, and oratory were taught at St. Paul's, as at "Westminster, Eton, and Winchester, the chiefest schools in England," and that St. Paul's was then "the chiefest nursery in the City for learning and manners." To the above-mentioned subjects Postlethwayt added Hebrew and Arabic, branches of learning not contemplated by the founder.

In the list of those who testified to the fitness of the new chief master for that position occur the names of Tenison, Archbishop of Canterbury; Wake, his successor in the Primacy; Richard Bentley; Hody, Regius Professor of Greek at Oxford; Knipe, head master of Westminster; Mr. Evelyn; Moore, of library repute, Bishop of Norwich; the Warden and Fellows of Merton, of course, and other persons not now so well known to fame.

With regard to the methods and the success of Postlethwayt's teaching great insight is gathered from the MS. collection of the original prize exercises and the declamations and speeches of his pupils. The present writer is indebted to the Rev. R. B. Gardiner for his analyses of these records, indicating how much light the essays throw upon the work of the different forms in the school; the boys in the eighth form being willing that their progress should be tested by the aposers not only in Sophocles, but in Hebrew and Arabic also. In addition, the school engaged in yearly public disputations in Latin, after the old-world manner, and celebrated in their speeches special national successes, such as the victory of Blenheim, the capture of Vigo, the reduction of Bavaria, &c. It is probable that Postlethwayt pushed the classical work of the school further than it had ever gone before, and it is certain, from later letters, that Latin disputations, after the manner of St. Paul's School, were carried on by the undergraduates of "the College of Bishops" at Cambridge—"Bene't," where so many old Paulines put the crown to their education.

Far more important than the documentary evidence which has been referred to above are the voluminous correspondence of the pupils of John Postlethwayt with their master, and the letters from his relatives and friends. The former only can be touched upon now. A striking feature of these is the affectionate deference and regard in which the master was held by the writers, many of whom, indeed, owed everything in life to his wise tuition and paternal care. Those who had the advantage of being boarders in his house naturally received the greatest attention; and it was stated at the time, and is fully shown by many a letter, that Postlethwayt's scholastic exertion on their behalf "was something more than what was well consistent either with their health or his own."

It will only be possible now to speak of a few of the numerous scholars who were thus urged along the primrose path, and whose letters form part of the chief master's correspondence. Passing over, therefore, the two Dechairs; Fosset; the brothers Vesey, sons of the Archbishop of Tuam; Roger Cotes, the friend of Sir Isaac Newton; Arthur Ashley Sykes, the latitudinarian controversialist, whose whole life was a warfare with the pen; Mawson, the episcopal oddity of Chichester and Ely, and others, I signalize only three individuals, two of them most intimately associated with Postlethwayt's success in obtaining the foundation of the Arabic studentships at Oxford—Benjamin Marshall and John Wallis. The third will be touched upon presently. Marshall went up to Christ Church, and Wallis to Wadham, and Hody speaks of him to Postlethwayt, June 25th, 1691, as "certainly the best scholar that ever I knew entered of the college." As their tutor in Arabic they had Thomas Hyde, D.D. The long series of letters of the two young men to Postlethwayt show the different steps in the lengthy and persistent efforts that the chief master made to obtain royal recognition and support of the scheme he had so much at heart, and the earnest endeavours of his pupils to secure from him the best guidance in the pursuit of their studies in the Oriental languages. Finally, on September 30th, 1699, William III., by a document under the Privy Seal, granted an annuity of 100*l.*, to be paid to the Bishop of Oxford for the time being, and by him to be applied in three sums by four quarterly payments, namely, 40*l.* apiece to John Wallis and Benjamin Marshall, "as persons who have a genius for languages," on the recommendation of the Archbishop of Canterbury, and 20*l.* to Thomas Hyde "for instructing of them in the modern Arabic and Turkish languages." Thus was the foundation made for the professorships in the two universities now known as the Lord Almoner's of Arabic. It is somewhat remarkable that the study of the Eastern languages had not received full encouragement at a much earlier date, considering the importance and long establishment of the East India Company and the large English commercial interests in the Orient.

Marshall subsequently became domestic

chaplain to Lloyd, Bishop of Worcester, and writes from Hartlebury Castle until the early part of 1710, and from Oxford in 1712, when his long letters end. Those of Wallis to Postlethwayt, dating from 1691 to 1709, amount to 144. Like those of Marshall, many are in Latin, and replete with varied interest concerning the Oxford of those days.

John Wallis, though a Protestant, was originally educated in a Jesuit school in the Savoy. Finding him an orphan, and a youth of uncommon parts, Postlethwayt adopted him, continued his education at St. Martin's School, and sent him to Wadham. He was elected to a demyship at Magdalen in 1693, where his brilliant qualities procured for him the friendship of Addison, who was in the habit of submitting his Latin poems to Wallis for his correction, and "has been pleased always to honour me with a particular intimacy and friendship." Wallis was elected a Fellow of Magdalen in 1704, and became vicar of Faringdon in 1706. After the death of the chief master he continued to correspond with his nephew and heir Matthew Postlethwayt. He died rector of Everley, Wiltshire, after 1734.

With regard to the third conspicuous pupil of Postlethwayt alluded to above — Anthony Corbière, he also profited greatly from the Oriental scholarship of his master, and addressed to him a series of letters of peculiar interest. He became attached to the Embassy at Lisbon, and on account of his knowledge of Arabic was employed in 1709 as Ambassador to the Emperor of Morocco, carrying gifts from Queen Anne. Of this expedition, undertaken from Tetuan, whither he was convoyed by three men-of-war, and presently received by the potentate with extraordinary honour, a most curious narrative is given, as well as of Corbière's subsequent travels in many parts of Europe. He also continued the correspondence, after an interval, until 1734, with the chief master's nephew, great-great-grandfather of the present writer.

It remains to add that John Postlethwayt came from an ancient stock of Cumbrian "statesmen," settled at Millom, and still flourishing there. He died September 26th, 1713, and was buried by torchlight, with much pomp and ceremony, in St. Martin's Church, four days later, at four o'clock in the afternoon, forty men in black carrying "branchlights." The accounts for this almost mediæval display —including the item of 2*s.* 6*d.* for "rosemary in plate," apparently a survival from the plague —have also been preserved.

Albert Hartshorne.

Literary Gossip.

'Joshua Newings; or, the Love Bacillus,' is the title given to a novel by a new writer, Mr. G. F. Bradby, which Messrs. Smith, Elder & Co. will publish next Wednesday. The story is founded on the adventures which follow the misjudged injection of a love microbe, wherewith the friends of an elderly bachelor try to render him immune to the wiles of a widow.

Mr. Fisher Unwin will publish in the autumn a new novel by Mrs. Aubrey Richardson, whose book 'A Drama of Sunshine played in Homburg' was one of the volumes of the First Novel Library. Mrs. Richardson has chosen the title of 'They Twain; or, Beneath the Surface,' and her story depicts sub-currents of character and conduct. It is not without dramatic situations, but there is in it less of outward catastrophe than of inward estrangement, and there is more of readjustment than of finality in the human relationships which it describes.

The *Monthly Review* for June will include articles on 'Home Rule for the Volunteers,' by Mr. Julian Corbett; 'Free Trade the Foundation of Empire,' by Mr. J. St. Loe Strachey; and 'Revolution at the Board of Education,' by Mr. Cloudesley Brereton. 'Unconquerable Japan' is discussed by Prof. E. H. Parker, and 'Ancestor Worship' in the same country by Mr. Alfred Stead. 'A Note on Sir Leslie Stephen' is contributed by Mr. R. E. Crook, while Mr. T. A. Cook writes on 'Frederick York Powell.' There are 'Two Sonnets' by Mr. Robert Bridges, and a paper by Whitwell Elwin on 'Thackeray's Boyhood'; while a veteran still happily with us, Mr. Goldwin Smith, discusses 'The Innovations of Time on the American Constitution,' which means a political article, not a food-cure, we presume.

'Mayfair' is the title of a new novel by Miss Winifred Graham, which will be published by Messrs. F. V. White & Co. during the summer. The same publishers will issue early in next month an anonymous work of fiction entitled 'Elizabeth in Search of a Husband.'

Messrs. George Bell & Sons have just removed from the offices in York Street, Covent Garden, which they have occupied since H. G. Bohn transferred his well-known libraries to them, to new quarters in Portugal Street, Lincoln's Inn Fields. The site is close to King's College Hospital, and the building forms one block with the office of the *Church Times*. The design, which is in a late Jacobean style, is by Mr. Horace Field, and of considerable architectural merit. The front towards King's College Hospital, which was shown in last year's Academy, and which, owing to the open space, can be seen to advantage, may almost be called imposing.

The extinction of the *Pilot*, which has long been threatened, is at last announced. The fact does not raise one's opinion of the results of educational progress on the British public. That a paper so well written, with so individual a tone, should be unable to live, while inferior matter makes fortunes, is an evidence, irrefragable but melancholy, of intellectual conditions which will be invaluable to the unborn historian of English culture in the twentieth century.

The last number of the *Pilot* contains an excellent article by Mr. Palmer on the recent triumph of the obscurantists at Oxford. Nobody who knows much of the clergy and their growing aloofness from the intellectual world will have been surprised at the vote. But it should surely have been impossible for distinguished professors to be "howled at" by a crowd of M.A.s who are mostly without pretensions either to theological learning or to academic experience (beyond the three blissful years of the irresponsible undergraduate). The victory is likely to prove a disaster, for its main result must be to confirm the unbeliever in the view that the Church of England is the enemy of truth, and indifferent to intellectual inquiry. The vote makes it abundantly clear that the cry of the "Church in danger" is no obsolete bugbear. But the danger comes from a very different quarter from that in which the non-placets discerned it. It is satisfactory to note that the ridiculous restriction which Oxford has determined to retain does not exist at the sister University. The Theological Tripos is not, and does not profess to be, different in spirit from any other.

In August the publication of *Scribners' Magazine* will be transferred from Messrs. Sampson Low to Mr. Heinemann, who will include in his first number some particularly interesting contributions in fiction.

The special committee of Writers to the Signet has recommended that the society, at their meeting on Monday next, should appoint Mr. John Philip Edmond to the post of librarian, vacant through the death of Dr. Law. Mr. Edmond, who for some years has been chief librarian to the Earl of Crawford at Haigh Hall, Wigan, has a thorough knowledge of the literary and practical side of his profession. Besides his bibliographical work, he has published 'The Aberdeen Printers (1620 - 1736),' Aberdeen, 1882, and 'Annals of Scottish Printing, 1507 to Seventeenth Century,' along with Dr. R. Dickson (1890).

Next Tuesday, at the rooms of the Society of Antiquaries, a meeting will be held for the constitution of the society for printing episcopal registers and other diocesan records, to which we have already referred. The Bishop of Peterborough and others will explain the objects and scope of this excellent and important scheme. The Canterbury and York Society is the name at present suggested for the new body, and Registers of Canterbury (1279), London (1306), Lincoln (1209), and Lichfield (1296) are available for printing.

Messrs. Sotheby's sale to-day (Saturday) will include a very interesting Caxton fragment, "Tullius de Amicitia, translated into our Maternall English Tongue by the Noble Famous Erle, the Erle of Worcester," &c., printed at Westminster in 1481. It consists of the middle treatise of three translations from Cicero printed by Caxton in that year, and contains twenty-eight leaves. Blades did not, apparently, know of this portion. A copy of the third of the parts was in the Ashburnham sale, and realized 102*l.*

At the last monthly meeting of the board of the Booksellers' Provident Institution, Mr. C. J. Longman in the chair, the sum of 94*l.* 11*s.* 4*d.* was voted for the relief of fifty-six members and widows of members. Three members were elected, and three applications for membership received.

The death is reported from Jena of Dr. Ottokar Lorenz, a well-known historian. He began by studying law, but after 1850 philology and history claimed his attention. He was made Professor of History at Vienna in 1860, and was employed on the State Archives, but lost the latter position in consequence of his political views. In 1885 he went to Jena as professor. His contributions to German and Austrian history were numerous and valuable. His guide to mediæval sources of German history has reached a third edition. His writing was highly controversial, and in such subjects as 'Papal Election and Empire,' 'A History of Alsace' with W. Scherer, and 'The Emperor William and the Founding of the German Empire' he attracted attention and disagreement.

SCIENCE

The Back Blocks of China. By R. Logan Jack. (Arnold.)

The author and his friends visited Western China for a scientific purpose in 1900; but owing to the unfortunate commotion of the Boxer outbreak and the strong native opposition to the principle of the "open door," they had quietly to retreat by the "back door," and, travelling always south-west, emerged into British territory near Bhamo and the Irawadi. They traversed a good deal of country previously untrodden by Europeans, for although Mr. Margary, Count Béla Széchenyi, Capt. Gill, Mr. Hosie, Mrs. Bishop, and others had passed this way, China is such a vast country that large tracts are still unexplored.

Of course, most Europeans who penetrate into the interior of the Celestial Empire have to run the gauntlet of native molestation, and occasionally maltreatment, and Dr. Jack did not altogether escape this form of annoyance. He observes:—

"This sort of manifestation generally commences in a petty and insignificant way, and the treatment of foreigners is not worse than Chinese meet with from time to time at the hands of mischievous boys and larrikins in America and Australia. As a rule somebody incites somebody else—by preference a small boy—to throw a tiny pebble at the stranger from behind, and, if no notice is taken, larger and larger stones will follow till it is seen how much the stranger will stand. But it is, I think, probably only in the event of absolute fear or obvious helplessness being displayed by the victim that the stoning will become serious."

At the same time some travellers manage to escape incivility. Mr. Joseph Walton, our readers may remember, travelled 3,200 miles up and down the great river, and declares that he met with great courtesy and politeness everywhere. The reviewer's own experience in these regions is similar. Of course the rapids of the Yang-tze are well known, and the perils of navigation through their intricacies have been often described. Mr. Archibald Little, whose opinion is entitled to respect, owing to his energetic endeavour to open up the way, has come to the conclusion that the river is safe for steamers only when the water is high, and for junks only when it is low. Dr. Jack's impression is that a riparian railway, effective at all seasons, would prove less costly in the end than the improvement of the river. We incline to the same view, especially as it must be borne in mind that the Chinese have a rooted objection to dredge, blast rocks, and improve the river channels in other ways, on the ground that these obstructions are a security against foreign invasion.

From Chun-king to Cheng-tu, the capital of the great and rich province of Szechuan, the route is not so familiar. The extraordinary fertility of the Cheng-tu plain, as described by Dr. Jack, is certainly enough to rivet one's interest. Seven successive crops are said to be raised in the course of a year, while such multifarious items as oranges, persimmons, apricots, peaches, plums, poppies, tobacco, saffron, chilies, onions, and all ordinary English vegetables and cereals, besides egg-plants, melons, buckwheat, sugar-cane, and bamboo, are scattered, almost cheek by jowl, over its flourishing expanse.

An interesting excursion was made northwards of Cheng-tu to Sung Pan, in the mountains, a place described as the furthest outpost of Chinese civilization, a wedge driven into the heart of Sifan barbarism. It was also not far from the Tibetan borderland. Soon afterwards alarming messages as to the anti-foreign rebellion in the Far East began to drop in, and Dr. Jack and his friends were compelled to make for British Burma. Their route led them to Wei-si, on the southern confines of the Sifan country, near which they had the good luck to be courteously received by a Buddhist lama. It is odd, however, to find the writer duplicating the *l*, and thus converting a Tibetan ecclesiastic, as Sir Henry Yule would have said, into a much-salivating South American goat.

On nearing the British frontier the author sent a wire from the first telegraphic office he had seen for more than a thousand miles in these words: "Expect reach Sin Kai eighteenth.—Jack."

Sin Kai, it may be observed, is the Chinese name for Bhamo. But unfortunately the message failed to impress the Acting Deputy Commissioner and his official staff, as nobody was aware what the Chinese name of that important town was, and the Consul-General at Shanghai had neglected to apprize the British officials of the approach of Dr. Jack and his party.

There are some thoughtful general reflections on the behaviour of the Chinese, who were forbearing and even courteous to the Englishmen. Dr. Jack adds:—

"I am further greatly impressed with the power of the officials, and believe that (at least in the west) it is always possible for them to prevent the 'hustling' of foreigners, if they choose to exert their authority.....The edict circulated in every province in the name of the Empress Regent commanded them to 'exterminate' all foreigners at sight, and yet, with a better grasp of the meaning of foreign relations than was held by the isolated and conceited Court, they dared to disobey."

It is important to see that the author, drawing on his own personal observation, ventures to question the soundness of Lord Curzon's emphatic pronouncement against the advance of Indian railways into China. Dr. Jack met on the Irawadi an old gentleman who openly claimed to have been the mainspring of the Viceroy's opposition to this favourite project. Since then Col. Manifold has reported on the discovery of a feasible line for such a railway, and there is little doubt that, as this still obscure region is gradually opened up, fresh routes will be revealed. It is a dangerous thing to insist so confidently on the non-existence of a practicable alignment, while we really know so little of the country.

On the whole, the author foresees great possibilities in store for China. But he seems to think that a break up of the empire is more than likely, owing to the life of the country being essentially provincial, and to the recognized fact that the provinces would be better off if left to work out their own salvation independently of Pekin. His conclusions, though not original, are plain and sensible, and as Western China, in spite of some official disagreement, has great interest for our Indian friends, Dr. Jack's picturesque incidents of travel and research, aided by his excellent photographic illustrations, should command keen readers in both continents.

A History of the Daubeny Laboratory, Magdalen College, Oxford. By R. T. Günther. (Oxford, Magdalen College Laboratory; London, Frowde.)—Men of less influence and importance than Charles G. B. Daubeny have had the story of their lives told at great length, and it is strange that, in an era of biographies, we should have had to wait till now for some memorial of the versatile Professor. The rebuilding of his laboratory by the College has been very properly taken as a suitable opportunity for publishing this history; no better man among the Fellows could be found for this pious duty than Mr. Günther, who not only cherishes the memory of "his illustrious predecessor and benefactor," but is also one of the few biologists to whom, in these days of specialists, we can also fitly apply the epithet "many-sided."

At a time when Oxford is as richly provided as she is to-day with museums and laboratories for science it is well that a Magdalen man should remind the University of the leading position his college has always taken in things scientific. A prælectorship of natural science was, as the President reminds us in his preface, part of Waynflete's original foundation, and was "older than any of the Oxford professorships." The Daubeny Laboratory, begun in 1848, and erected by the Professor, aided by the College, was the first of its kind in Oxford, and studies that were not recognized in the museum were, in after years, pursued and lectured on in it. Notably was this the case with the modern science of physiology, for which no laboratory was built by the University till after 1882; for more than ten years the Daubeny Laboratory was the only home that that science had in Oxford, and the College was most generous in satisfying the demands of Mr. Yule, who was the tutor in the subject. Mr. Günther is in error in saying that Mr. Yule had published his researches on urari before his election to his fellowship in 1873; they were not published till 1875; they were, we may add, made use of two years later by Sir Henry Acland, who referred in a public lecture on hydrophobia to the experiments which Mr. Yule had made, at his request, on a given solution of that poison.

Again and again the reader will come upon the name of T. H. T. Hopkins, whose interest in the laboratory and its workers was for many years one of its chief pillars. One characteristic of this excellent and much-loved college tutor was the completeness of his trust when once it was given. It was, doubtless, because of this that the use of the laboratory was, in his time at least, bound in no red tape; thus, as the President says, it "afforded a home and opportunity for many stray professors and students." In his enumeration of the "men of mark" who used it he is, we think, a little too generous; but that is an amiable failing, and we cannot quarrel with it.

There are five appendixes to this interesting and excellent little book, including registers of those who attended Dr. Daubeny's lectures, and of those who have used the laboratory since his death. The former list is very striking, for it contains the names of E. B. Pusey and T. T. Carter, of Travers Twiss and Charles Neate, of Mark Pattison and Dean Liddell, of John Ruskin and Edwin Arnold, as well as of three who became in time Archbishops of Canterbury, York, and Dublin. It is a record of which the College has right to be proud.

Index Faunæ Novæ Zealandiæ. Edited by Capt. F. W. Hutton, F.R.S. Published for the Philosophical Institute of Canterbury, New Zealand. (Dulau & Co.)—The services rendered to the cause of zoology and geology by Capt. Hutton are well recognized in this country. He has probably done more than any other man to clear up various difficult problems in connexion with the archæological history of New Zealand, as well as to classify and clarify the questions surrounding the fauna of that country. He was, therefore, the right man to assume the editorship of this work, which aims at a complete classification of the animals inhabiting New Zealand. The undertaking reflects great credit on the Philosophical Institute of Canterbury and the editor alike. The contributors to the work have been various, and to their friendly collaboration the success of the list is due. As the editor points out, it is an index only, and does not attempt to give complete references. It is probable that, as he suggests again, the list will be found to be imperfect, as it is but a first attempt—the first attempt, at least, since Dieffenbach's 'Travels in New Zealand' appeared sixty years ago. But it is quite certain that any future work must be based on this index. Capt. Hutton contributes an interesting and lucid introduction, dealing with the vexed question of the affinities of the New Zealand fauna. Zoologists are divided in opinion as to the derivation of a fauna which shows resemblances to South American, Australian, African, and Malayan types. But it is only by classifications such as this that we shall be enabled eventually to arrive at a satisfactory hypothesis.

SOCIETIES.

Geological.—*May* 11.—Mr. H. B. Woodward, V.P., in the chair.—Messrs. L. J. Bates, C. J. Gray, I. A. Stigand, and R. B. Young were elected Fellows.—The Chairman referred in feeling terms to the grievous loss sustained by the Society in the death of Sir Clement Le Neve Foster, Professor of Mining at the Royal College of Science. He was elected a Fellow in 1863, and as early as 1865 communicated to the Society, conjointly with William Topley, the now classic paper on 'The Medway Gravels and the Denudation of the Weald'—a paper which had largely influenced the views of geologists on the physiography of the South-East of England.—The Chairman announced that the Council had resolved to award the proceeds of the Daniel-Pidgeon Fund for 1904 to Mr. Linsdall Richardson.—The following communications were read: 'On some Quartzite Dykes in Mountain Limestone near Snelston, Derbyshire,' by Mr. H. H. Arnold-Bemrose, and 'Phenomena bearing upon the Age of the Lake of Geneva,' by Dr. C. S. DuRiche Preller.

British Archæological Association.—*May* 18.—Mr. C. H. Compton, V.P., in the chair.—A paper was read by Mr. R. H. Forster on 'Durham and other North-Country Sanctuaries.' He said distinction must be drawn between taking sanctuary in an ordinary church and in certain churches specially privileged. In the former case the culprit had to abjure the realm, in the latter he obtained permanent protection. There were about thirty churches so privileged in England, those of the North being Durham, Tynemouth, Hexham, York, Ripon, Beverley, and Wetheral. The origin of their privileges is obscure, and in early times their rights were probably more limited, but would be increased by the reputation of the local saint, which resulted in a grant of *jura regalia*, and royal officials could not follow offenders into liberties which possessed such semi-independence. In 1342 Beverley, Ripon, Tynemouth, Hexham, and Wetheral had permanent *grithmen* or sanctuary men, who were offered free pardons if they would enlist under Edward de Baliol for service in Scotland; Durham was, probably, in the same condition, but the bishop had his own forces to provide for. Anciently many sanctuaries extended from the church for a mile in every direction, but later the protected area was that subject to the *jura regalia*, which in the case of Durham extended over the whole county. The privileges of Durham are said to have been granted by Guthred, the Danish king, in 883, and to have been confirmed by Alfred; they gave sanctuary for thirty-seven days, but as the power of the bishop increased this period was extended: there is no direct evidence of the process, which must be inferred from what we find existing at the beginning of the sixteenth century. The formalities of taking sanctuary may be gathered from the 'Rites of Durham' and the Cathedral registers, and the number of admissions during the fifty years for which entries are extant averaged under six a year. The 'Rites of Durham' says that the grithman was conveyed out of the diocese, but this is not supported by the registers, which are better evidence, the 'Rites' being of doubtful value on this point; expressions in the registers, especially "libertas infra Tynam et Tysam," tend to show that the grithman could live anywhere in the county: we find men coming to Durham from other sanctuaries, and there are two cases of grithmen living in the bishopric years after their admission. Out of 240 recorded cases all but two come from outside the county. Crime committed within a sanctuary could not be protected at that sanctuary, and a criminal of county Durham could not take sanctuary at Durham; the real sanctuary area was the county itself. The reputation of St. Cuthbert and the power of the mediæval bishops preclude the supposition that Durham had lower privileges than are known to have been possessed by other sanctuaries.—A second paper was read by the Chairman, on the question 'Can Votive Offerings be the Subject of Treasure Trove?' which supplemented his previous paper read on December 16th last upon the recent decision of Mr. Justice Farwell that the finds at Lough Foyle were "treasure trove," and belonged to the Crown as such. The defence in that case was that the articles found were votive offerings to a river god, and did not, therefore, come within the definition of treasure trove; the contention for the Crown being that, even if they were votive offerings, they would come within that definition. The judge's decision was founded on other grounds, and this question was therefore left undecided. After explaining the nature and object of votive offerings, and referring to the rule that if the owner abandoned the articles in dispute, the Crown's right would not attach, the reader inferred that the devotee disposed of his offering without any intention of resuming possession, which would be such an abandonment, not only of the things offered, but also of the owner's right and title thereto, as would defeat this right of the Crown, and vest the ownership in the finder; and this would be especially so in the case of things found in tombs, intended for the use of the deceased in his future existence, which were not concealed *animo revocandi*, but deposited as the property of the deceased, or an absolute and irrevocable gift to him. The practice of the Treasury in claiming gold and silver discovered in these circumstances still awaits a judicial decision as to its validity. Time did not allow of any discussion on these papers.—At the Council in the afternoon the hon. secretary, Mr. Patrick, called attention to the needless and persistent destruction by the Town Council of Berwick-on-Tweed of the Edwardian walls of that most interesting old town, and the greatest regret was expressed that the Town Council were unable to appreciate the value of the remains of the ancient glory and history of their town. Printed slips describing the present condition of the walls and towers, forwarded by Dr. King, the Vicar of St. Mary's, Berwick-on-Tweed, were circulated at the evening meeting.

Royal Numismatic.—*May* 19.—Sir John Evans, President, in the chair.—The Right Hon. W. Ellison-Macartney, Deputy Master of the Mint, Lieut. A. Price Blackwood, Mr. T. H. Boileau, the Rev. Edwin Burton, Mr. E. Bosworth Harris, and Mr. Isaac T. Niblett were elected Fellows.—The President exhibited a large bronze coin of Ptolemy III. of Egypt, with the head of Zeus on the obverse, and the eagle on a thunderbolt on the reverse. The coin is unusually well struck and in very fine preservation, and the edge showed that it had been carefully turned in a lathe.—Mr. F. A. Walters showed a York penny and another of Durham struck during the reign of Henry IV. Both coins were from the Longstaffe collection.—Mr. H. Fentiman exhibited an unpublished seventeenth-century farthing token of Burton-on-Trent, struck by John Wakefield; and Mr. P. Webb a bronze coin of Carausius, struck over one of Claudius II., a portion of the heads of both emperors appearing on the obverse.—The President read a paper on an advertising medal of a Dutch or German *Formenschneider* or engraver, having on one face a Tudor rose, with his name Hans Han and the date 1577, and on the other a shield with the arms of France and England within the motto of the Garter. The *Formenschneider* was literally a figure-cutter or engraver in wood. He was the workman who carried out the designs of the draughtsman or artist, and his profession embraced all the graven work connected with the production of a complete printed book. Of the history of Hans Han the writer was unable to find any record; but the name of Han or Hahn is connected with printing in the fifteenth century, and there was a maker of tools for bookbinding of the middle of the sixteenth century who signed himself H. H.—Prof. E. J. Rapson read a paper on 'Some Ancient Silver Coins from Baluchistan.' The specimens described came from a find made two years ago in the vicinity of the Kuh-i-Taftan, and consisted partly of original Seleucid and Bactrian coins belonging to the third century and the first half of the second century B.C., and partly of barbarous imitations of these. The latter class, no doubt, represented a currency in use among the wild tribes of Baluchistan, and might be compared, as regards its character, to the earliest coinages of Gaul and Britain.

Zoological.—*May* 17.—Mr. Howard Saunders, V.P., in the chair.—The Secretary read a report on the 111 additions to the menagerie during April.—Dr. W. T. Calman exhibited and made remarks upon some specimens of *Munidopsis polymorpha*, a crustacean found in a cave on the island of Lanzarote, Canaries.—Mr. F. E. Beddard exhibited an example of *Chlamydosaurus kingi* which had died in the menagerie some years ago, and made remarks upon the absence of femoral pores.—Mr. Oldfield Thomas exhibited, on behalf of the President, a sketch of a hind and fawn of Père David's deer (*Elaphurus davidianus*) from Hainan.—The fifth of a series of papers by Sir Charles Eliot on 'Nudibranchs from Zanzibar and East Africa' was read. Twenty species were treated of in the paper, eleven being described as new.—Mr. G. A. Boulenger described a new species of tree-frog of the genus Hyla, from British Guiana, carrying eggs on the back.—Mr. Beddard read a paper containing notes on the anatomy of certain species of snakes of the family Boidæ.—A communication from Dr. G. Stewardson Brady contained an account of a collection of Entomostraca made in Natal by Mr. James Gibson. Eleven species were enumerated in the paper, of which nine were described as new, one being made the type of a new genus.

Historical.—*May* 19.—Dr. G. W. Prothero, President, in the chair.—The following were elected Fellows: S. Krishnasvámi Aiyangar, the Rev. J. A. H. Cummings, the Rev. H. J. P. Feasey, O.S.B., the Rev. John Willcock, and Mr. Arthur Williamson. Prof. Vinogradoff was elected a Fellow in place of acting as a Corresponding Member.—The Alexander Medal (1903) was awarded to Miss E. M. G. Routh, formerly of Lady Margaret Hall, Oxford, for an essay on 'The Balance of Power in the Seventeenth Century.'—A paper on 'The Inquistions of Depopulation, 1607,' by Dr. Edwin F. Gay, was read.—In the subsequent discussion Dr. Gairdner, Mr. Leadam, Mr. Corbet, Miss Leonard, and Mr. G. Slater took part.

MEETINGS NEXT WEEK.

Mon.	Surveyors' Institution, 3.—Annual Meeting.
—	Royal Institution, 5.—General Monthly.
—	Geographical, 8½.—'A Journey to the North of the Argentine Republic,' Mr. F. O'Driscoll.
Tues.	Colonial Institute, 4½.—'Women and the Colonies,' Mrs. A. R. Colquhoun.
—	Society of Arts, 4½.—'The Economic and Industrial Progress and Condition of India,' Mr. J. E. O'Conor.
—	Royal Institution, 5.—'The Solar Corona,' Lecture II., Mr. H. F. Newall.
Wed.	Archæological Institute, 4.—'The White Monastery near Sohag, Upper Egypt,' Mr. C. R. Peers; 'The Wall Paintings in Shorthampton Church, Oxfordshire,' Mr. P. M. Johnston.
—	Entomological, 8.
Thurs.	Royal, 4½.
—	Royal Institution, 5.—'Literature and the State,' Lecture II., Mr. H. G. Wells.
—	Chemical Society, 8.—'Iso-Nitrosocamphor,' Mr. M. O. Forster; 'Imino-ethers and Allied Compounds corresponding with the Substituted Oxamic Esters,' Mr. G. D. Lander; and two other Papers.
—	Linnean, 8.—'The Species of Impatiens in the Wallichian Herbarium,' Sir J. D. Hooker; 'Biscayan Plankton: Part III. Chætognathia,' Dr. G. H. Fowler; 'The Flow of Fluids in Plant-Stems,' Prof. R. J. Anderson.
Fri.	Philological, 8.—'Old-English Words not in the Lexicons,' Prof. A. S. Napier.
—	Geologists' Association, 8.—'The Geology and Prehistoric Anthropology of the Hastings District,' Mr. W. J. L. Abbott.
—	Royal Institution, 9.—'The Development of the Theory of Electrolytic Dissociation,' Prof. Svante Arrhenius.
Sat.	Royal Institution, 3.—'Spitsbergen in the Seventeenth Century,' Lecture II., Sir W. M. Conway.

Science Gossip.

A geologist of no mean reputation in connexion with the study of minerals and rocks has recently passed away in the person of Mr. Frank Rutley. In the early part of his career he was attached to the army, whence he passed, after training at the School of Mines, to the staff of the Geological Survey, and ultimately became Lecturer on Mineralogy in the Royal College of Science. The study of minerals always had much fascination for him, and his early education at Bonn led him to follow with interest the voluminous German literature on this subject. When the microscope came to be seriously applied to the inves-

tigation of rocks, some thirty years ago, Mr. Rutley, who was at that time a geological surveyor, threw himself with enthusiasm into the new study, and soon became recognized as an authority, especially on the group of acid volcanic rocks called rhyolites. He was the author of many papers on microscopic petrology, and of several volumes, of which the best known is his work on 'The Study of Rocks.' Gifted with a graceful pen and a skilful pencil, he wrote with ease, though his subjects were usually severely technical, and he adorned his writings with illustrations remarkable for fidelity to nature. A paralytic seizure removed him several years ago from the active pursuit of science, and latterly he had been confined to his bed, patiently waiting for the end, yet retaining to the last his interest in the work of others who were contributing to the progress of his favourite studies.

The arrangements for the Horticultural Exhibition, June 6th to 11th, promoted by the Royal Botanic Society, include on June 7th an address on 'Nature Study and its Cognate Educational Subjects,' by Sir George W. Kekewich; and papers on 'Horticultural Teaching among Adults,' by Mr. J. Weathers; 'School Gardens and Horticultural Teaching in Schools,' by Mr. E. Cæsar; and 'Nature Study in Schools,' by Miss V. James.

The last of the Friday evening meetings at the Royal Institution will be distinguished by the presence of Prof. Arrhenius, who will deal with 'The Development of the Theory of Electrolytic Dissociation.'

The death in his sixty-seventh year is announced from Paris of the distinguished mathematician Émile Sarran, whose works on the theory of projectiles form a valuable contribution to that subject.

The annual visitation of the Royal Observatory, Greenwich, will be held on Saturday next, the 4th prox.

The sun will attain his greatest northern declination (vertical over the tropic of Cancer) about nine o'clock on the evening of the 21st prox., the day of the summer solstice in the northern hemisphere and winter in the southern. The planet Mercury will be at greatest western elongation from the sun on the 8th, and be visible in the morning during the first half of the month, moving from the constellation Aries into Taurus, and passing due south of the Pleiades on the 11th. Venus is now in Taurus, rising only a short time before the sun; she will be due north of Aldebaran on the 8th, and enter Gemini towards the end of the month. Mars will be in conjunction with the sun next Monday, the 30th inst., and will not be visible next month. Jupiter is a morning star, situated in the constellation Pisces; he will be in perihelion on the 1st prox., and in conjunction with the moon on the morning of the 9th. Saturn is nearly stationary, and rises about midnight in the eastern part of Capricornus.

Funds have been granted to the Catania Observatory by Prof. Orlando, the Italian Minister of Public Instruction, for the purchase of a spectroheliograph, which will enable the astronomers there to participate more fully in the proposed international daily study of the solar phenomena.

Two small planets were detected photographically by Herr Dugan at the Königstuhl Observatory, Heidelberg, on the 7th and 11th inst. respectively. The first was visually observed by Prof. Millosevich at Rome on the 10th.

FINE ARTS

RECENT PUBLICATIONS.

The Poets' Corner. By Max Beerbohm. (Heinemann.)—This reproduction of a series of caricatures appears appropriately at the same time that the originals are on view at Carfax's Gallery. We fear the British public scarcely realizes what a debt of gratitude it owes to Max Beerbohm (he has already managed to make the Mr. seem an impertinence), for he is our one and only caricaturist, and the caricaturist is a blessing rarely vouchsafed to the English nation. It is perhaps, for that very reason, the more needed and the less desired. There is a feeling that it is just a little ungentlemanly—certainly very uncomfortable—this art which pricks the bladders of plausibility and pomposity which help to float some public reputations, and reduces pretensions to realities. We pride ourselves on comic papers which never annoy and rarely amuse, and our most brilliant political cartoonist boasts the affectionate esteem of his chief victim. But genuine caricature we dislike as a rule, really on æsthetic, ostensibly on moral grounds. The moral objection put forward is that it is unfair to criticize people's public performances by calling attention to peculiarities of their face or figure—things over which they have no control—the often unwelcome gifts of an undiscriminating fate. The answer is that we can get as clear an indication of character from a man's appearance as we can from his words and deeds, and that the caricaturist criticizes the latter by his rendering of the former. Who would deny, for instance, that Mr. Chamberlain and Mr. Balfour discover the same characters by their physique and physiognomy as by their public works? An acute observer might, many years ago, have foretold from their looks that if they came to co-operate they would inevitably take up the relative positions they actually hold. Consequently when Max Beerbohm symbolizes this relation in his picture of 'Force of Character supporting Personal Charm,' wherein the flaccid form of Mr. Balfour depends from Mr. Chamberlain's monstrous nose, we are not asked to laugh at the form of Mr. Chamberlain's nose, which is, indeed, in no way ridiculous, or at Mr. Balfour's figure, which is in fact distinguished—we are expected merely to enjoy more acutely the comedy of a political situation for seeing it thus oddly and unexpectedly symbolized.

But the average Englishman is in the habit of reading pictures as illustrations, not as symbols, and so the convention has grown up in our comic papers of avoiding real caricature. However monstrous and ridiculous the situation is intended to be, the faces of our public men preserve their natural proportions. Mr. Tenniel used, for instance, complacently to draw a horse—an ordinary characterless horse—and get his amusement by sticking the likeness of a statesman on to the horse's forehead and nose. This is not genuine caricature, it is merely an illustration of an amusing idea; our amusement is found in the idea, not in the drawing. Now Max Beerbohm's drawings are witty in themselves; the form is everywhere expressive in itself, and apart from the legend, though this may add to our enjoyment. So acute is his sense of what is characteristic on the one hand, and of what is expressive in line on the other, that he can actually make forms which are purely monstrous, which have no ascertainable likeness to the human form, and yet which vividly recall a particular personality. His 'Mr. A. W. Pinero' (26) in the present exhibition is a masterpiece in this respect. The notion that he cannot draw because he makes monstrosities—a notion which was put forward during his last exhibition—shows precisely how hazy people's ideas are as to what drawing consists in. It is just because he can make intelligible and significant monstrosities that we recognize in him a rare sentiment for draughtsmanship. For all good drawing partakes of the nature of caricature, and is thereby to be distinguished from merely correct drawing. Caricature, as the word itself implies, is only the wilful overloading of that emphasis which in its subtler degrees makes drawing vital and expressive, makes it a fine and not a mechanical art.

We have dwelt on the genuine æsthetic qualities, the real beauty of these drawings, in a manner which no doubt qualifies us for admission to Max Beerbohm's next collection of parodies, because it is the side of his art which is least appreciated, but for us, at least, the most important. His marvellous quickness of observation, his delightful fertility of invention, no one who looks at 'The Poets' Corner' can miss. The attempt to make a complete series like this has no doubt led to the inclusion of one or two drawings which lack decided inspiration. Such are the Shakspeare, and the Goethe, except for the delightful criticism on German Hellenism in the landscape, but nearly all of the others are inimitable inventions. The Omar Kháyyam is as idyllic and charming as it is funny, the Wordsworth is tenderly sympathetic, and the Dante has an almost Giottesque dignity. But it is when he comes to the poets of his own time that the point of Max Beerbohm's wit becomes keenest. The design of Mr. W. B. Yeats introducing Mr. George Moore to the queen of the fairies is exquisite in its observation both of feature and gesture; the Paul Verlaine, taking out the boys of a Bournemouth private school for a walk, is sublime; even apart from the delightful incongruity of the situation, which one never fully realized before, the boys themselves are almost painfully like the real thing, and one shares Mr. Bultitude's feelings as one looks. Mr. Austin Dobson and Mr. Gosse are admirable likenesses; but perhaps the masterpiece of the collection represents Rossetti painting in his back garden, surrounded by a circle of friends and admirers. We will not blunt the edge of expectation by a description of this. It is an important historical document for which future historians of the Pre-Raphaelite movement will be grateful, so exactly are the relations of all the members of the circle and one of their chroniclers indicated.

English Architecture, by T. D. Atkinson (Methuen), is a plain account of English building styles, treating first chronologically of the appearance of characteristic features, and then of their practical application. It concerns English "building" rather than English "architecture," since English styles were the products rather of builders than of architects, and when building became architecture, it ceased to be so distinctively English. The book is somewhat dogmatic on account of the small compass into which it is compressed, but undoubtedly interesting to the general reader who seeks broad guidance. A useful glossary of building terms is supplied in an appendix. The original illustrations are collectively poor both artistically and technically, but the borrowed ones show good taste in selection.

English and Scottish Wrought Ironwork, by Bailey S. Murphy (Batsford), is a sumptuous volume on a fascinating branch of applied art, containing sixty-eight sheets of geometrical drawings and seventy-two reproductions of photographs. The photographs show the general composition, and the geometrical drawings the detail. The larger scale detail drawings illustrate the more important features, and are fully figured with dimensions. No better system of illustrating architectural subjects could have been adopted. The examples chosen are principally from the last quarter of the seventeenth and the first half of the eighteenth centuries, the period when artistic wrought ironwork was at its best, and considerable space is given to the productions of Jean Tijou and his assistant Huntingdon Shaw. There are earlier examples attributed to 1093, 1411, and 1520. The kinds of ironwork range from hat-rails and tavern signs to cathedral and palace grilles, gates, and railings, both internal and external. The photographs are well taken and reproduced, and the

line in the geometrical drawings and perspective details, though somewhat coarse, is admirably expressive. The sheet is large, imperial folio, giving space for full and complete drawings on a big scale; and the explanatory letterpress is judiciously free from the vague rhapsodizing which is the general bane of the architect-author.

The Paisley Shawl. By Matthew Blair. (Paisley, Gardner.)—The present generation knows of the Paisley shawl chiefly through its grandmothers, and of the humours and characteristics of the Scotch weavers through the masterpieces of Mr. J. M. Barrie. For comparatively few, we imagine, are acquainted with the delightful works of David Gilmour, 'The Pen Folk' and 'Paisley Weavers of other Days,' in which the author, himself a Paisley shawl manufacturer and once a "draw-boy," described with humour and sympathy the lives and the political and religious interests of the old weavers. More people, perhaps, know that the late Sir Noel Paton began life as a designer of Paisley shawls than are aware of the significance of that fact. For fickle fashion has altered; Paisley shawls have long ceased to be made; they have become mere curiosities, survivals of a beautiful, highly skilled, and artistic handicraft which has been killed by machinery; the hand-loom has been destroyed by the power-loom; Paisley itself has been transformed into a prosperous manufacturing town, thanks to the development of an industry which has sprung from the ashes of the old; and the fine old race of independent weavers, with their wondrous skill in handicraft, their keen love of poetry and nature, and their sturdy Radicalism, has yielded place to a population of factory hands. Such is one of the results of the inevitable march of industrial progress. But before it was too late, Mr. Matthew Blair, who is chairman of the Incorporated Weaving, Dyeing, and Printing College of Glasgow, has been well advised in writing a short history of what he rightly terms an illustrious period in the history of his native town.

Paisley was a town of weavers as long ago as the end of the seventeenth century, for in 1695 there were a hundred weavers or so in and about Paisley. By 1820 there were no fewer than seven thousand looms in the town. That was the golden period of the industry, when the Paisley shawl was the universal bridal present, and when a wedding without one would have seemed to the bride hardly a wedding at all. The introduction of silk and cotton and the great technical skill and clever mechanical contrivances of the Paisley weavers had already made their work popular. Then the bringing of Indian shawls into Europe, which resulted from the French expedition to Egypt, gave them their opportunity. By virtue of the extremely delicate and skilful method of "harness" weaving, they succeeded in reproducing in the loom the Indian cashmere shawls which had been wrought by the needle. It is interesting to recall that it was to this Indian origin that the symbolic pine pattern, so characteristic of the Paisley shawl, and still so common a feature of design, was due. Before the main outlines of each Paisley shawl had been fixed by custom and circumstance in this way, and before the machinery became too complicated, every weaver had remained in some degree his own designer, working out on his loom his own ideas as to detail and arrangement; but in the later period, as Mr. Blair points out,

"no weaver, however wide his knowledge and experience, could undertake the whole of the subsidiary and preparatory operations, and thus specialists arose for every department. This was an important point in the spread of the very high intellectual training, which the Harness Shawl trade, above many other occupations, was instrumental in promoting. The designing was a very special department and demanded a wide culture. Designing for a garment that is to be draped on the figure differs materially from that destined for a wall-paper or a carpet. A good shawl designer had not only to be a careful student of Indian Art, and of design in general, he had also to understand the limits which a loom imposes on design, and to know the number of warp threads which the harness could control, and so construct his pattern that it would be possible to produce it on the loom that then existed, and at a price that would command the market. Thus the designers, requiring, in addition to their artistic skill, to possess considerable technical knowledge, were quite a superior class of operatives. Dyeing was equally important, and required highly skilled workmen. From the necessity of having the parti-coloured finish on the border, and different coloured portions through all the length of the warp, dyeing became practically a system of printing, and had to be most carefully done. Men were thus trained in handicraft to a degree of skill, and with an intelligence that has very little counterpart in many of our present industries."

But whilst the weaver thus ceased to be his own designer, he still required the utmost delicacy of touch, as well as great patience and attention, to perform his task. Mr. Blair, whose treatment of his subject proves that he has inherited no small share of the literary skill of the race of weaver poets, has taken pains to point out how the educational influence of this highly technical toil produced the old class of cultured and ingenious weavers. By so doing he has made his handsome monograph on the Paisley shawl not only a valuable record of a bygone industry, but one which, far from being dull to the general reader, demonstrates very prettily that nothing human need be alien to us. The book is beautifully illustrated by plates representing the old weavers and their work.

NOTES FROM RAVENNA.

In connexion with an exhibition dealing with the Romagna, a small show of works of sacred art is visible at Ravenna during this month and the next. Though of no very great importance to the student, it contains some good specimens of painting and decorative art, and it may be called unique in the place where it is held—in the middle of old Sant' Apollinare Church, where an infinity of tall white mosaic figures look down, solemn and quiet.

Ravenna never had, after it ceased to be the seat of the Exarchs, an art of its own, but at the end of the fifteenth, and during the following century, some artists filled the altars of the various churches with their productions. From Venice, where he had learnt under Giovanni Bellini, came Niccolò Rondinelli, various altarpieces by whom are preserved at Ravenna in the town gallery and San Domenico. In the exhibition there is a triptych of his, unfortunately transformed at a later period into a large quadrangular picture, and heavily repainted. It shows the Madonna with the Saints Dominic and Sebastian. Besides this, two small, long panels, with the figures of St. Peter and Mary Magdalen, display the brilliant colouring of this master.

During the sixteenth century the family Longhi displayed great activity at their country place, and nowhere else can their works be studied so well. The eldest and most representative, Luca Longhi, began his career with a rather well-executed altar-picture, dated 1519, and now in the town gallery. He fell under the influence of Innocenzo da Imola, and imitated the gaudy colour-scheme of that painter. His work is represented at the exhibition by two panels with Sant' Apollinare and another bishop, dressed with the old Casula of St. John (also exhibited); an amusing little picture of Saints Cecilia and Valerianus, crowned by an angel for their chastity—evidently two portraits—and a Madonna. His style was badly imitated by his daughter, Barbara Longhi, and one of his sons.

Rondinelli and the Longhi are the only painters whom Ravenna produced; but others from the neighbourhood came to work at the town, as Palmezzano and Zaganelli. But first may be mentioned a curious small Madonna, which in colouring is very like the particular scheme of the old Bolognese School, signed by the painter Giovanni da Riolo, and dated 1433. It formed the central part of a polyptych, once at San Niccolò, Imola, where other parts are said to be still preserved.

Of Palmezzano there is only a much repainted altarpiece of the Virgin enthroned with four saints. To Francesco Zaganelli da Cotignola belongs a small picture of the Virgin adoring the Child, which shows all the characteristics of this poor and tedious painter, largely represented in the town gallery.

Originally painted for the Camaldulese Church of Classe, Ravenna, the half-length figure of Christ as Salvator Mundi, by Paris Bordone, is a good specimen of his brilliant qualities as colourist, though by no means deep in conception as a religious picture. It belongs to the Signori Rasi, and is described in the last publication dealing with Bordone's works, by Bailo and Biscaro (Treviso, 1900, p. 146).

Of later works may be mentioned a figure of St. Jerome adored by two donors, a signed work of Giovanni Battista Bertucci the younger, of Faenza, dated 1599, and a very fine small picture by the Bolognese Tiarini.

Only a few of the sculptures are worth mentioning—a small statuette of St. Dominic, in the style of the Milanese artists (Omodeo); a stucco of the Madonna and Child, who holds a bird with his hands, a replica of a well-known composition by Rossellino, and remarkable for its fine old painting; and a figure of the Madonna holding on her left arm the Child, who makes the gesture of benediction, in glazed terra-cotta. This important work seems not to be by any artist of the Robbia family, but by some local artist of Romagna or the Marches; it therefore deserves attentive study.

Of decorative sculpture only one piece, a Gothic reliquary, signed by Niccolò da Ture, and belonging to Forli Cathedral, is worth notice.

Among the ecclesiastical exhibits by far the most remarkable is the so-called Casula di San Giovanni, belonging to the Archbishop of Ravenna and ascribed to the fifth century. It shows eagles and half-moons in gold on a purple ground which has become almost black.

There is a large show of precious stuffs, mostly of a later time—only one interesting—the chasuble of Pope Pius VII. painted on silk in a remarkably fine Empire style.

Finally a great number of beautifully illuminated books are exhibited, among which a Missal, painted for Cardinal della Rovere by the hand of an artist of the Milanese School (Metropolitan Chapter of Ravenna), and two antiphonaries, dated 1518 (Commune of Bagnacavallo), are the finest.

This exhibition is due to the activity of the man who has done for the art treasures of Ravenna, both in the way of illustration and preservation, more than any one, Corrado Ricci, the present Director of the Florentine Galleries. To make the mosaics of the Ravenna churches better known he has educated a number of young artists who reproduce these unique works in the original size with astonishing faithfulness. Naturally he has exhibited some specimens to show what his pupils are capable of, and it is interesting to compare these painted reproductions with the originals high above on the wall of Sant' Apollinare. To prevent students, who in other countries work with these exact copies, from being deceived by the restorations added at various periods, he has ordered some additional plates where all later work is exactly indicated and in different colours, each representing a period of restoration. A set of these reproductions has just been finished for the Museum of Moscow.

But all this is only a small part of what Ricci has done and does for the monuments of Ravenna. As the head of the office for the

preservation and restoration of them, he has looked after all genuine work which has been preserved, and further has taken pains to free it from everything added at later periods which has no artistic value. He has restored the monument of Galla Placidia in this sense, a restoration which was much spoken of when it was finished; and those who—like the writer of this notice—have had no opportunity of seeing this most beautiful of all Ravenna's monuments for ten years, will receive the most grateful impression when comparing its actual with its past state. And with the same archæological carefulness Ricci is now working in San Vitale.

This church, which preserves in the choir some of the finest mosaics of Ravenna, has been much damaged in recent times. About the middle of the sixteenth century the monks destroyed the arrangement of the choir, using the marble for the pavement, and putting below the mosaics their stalls. When the rococo style ruled, the old chapels to the right and the left of the apse were entirely transformed; and finally the cupola was decorated by a third-rate local artist with a sort of bad imitation of Correggio's frescoes at Parma.

The uninterrupted work of some years has finally restored to its primitive state the most important part of San Vitale, the apse. After the removal of the stalls, the genuine form of the benches reappeared; they are of the semicircular shape usually found in churches of the early Middle Ages. The white marble which once covered them was preserved in pieces and not difficult to restore. Of the beautiful decoration between this part and the mosaics of the wall fortunately one portion was almost entirely safe: a central piece of porphyry surrounded by a geometrical design, executed in mother-of-pearl and gold mosaic; this has been repeated by the *fabbrica di pietre dure* in Florence, and hardly any difference between the old and new work is visible. The various parts of this decoration are interrupted by pilasters in serpentine, of which some are original, others modern.

Another question of great importance has been resolved by a lucky discovery made at Sant' Apollinare in Classe, a building of the very same period as San Vitale. Here between two walls a genuine piece of an old window was found, and its fine shape is being copied for the windows of San Vitale. Instead of the thin alabaster an opaque glass will be put in, giving almost the same effect of mysterious light to the interior.

The most celebrated treasure of the church, the large plate of rose alabaster which covered the altar for some twelve hundred years, has been rediscovered by Ricci. The monks, when the French army approached at the end of the eighteenth century, thought it best to wall in this priceless piece. After the Revolution they never came back to their convent, and the alabaster plate was therefore forgotten. The remarkably fine three parts, also of alabaster, which once formed the basis of this altar, were transferred to the Galla Placidia monument and used for a new altar which had no place in the old memorial chapel. Now these "disjecta membra" are once more fitted together and the altar is in its original place. One of the old bronze doors, giving access to the apse, together with the pilasters, has come down to us, and thus the genuine aspect of this part of the church will be reconstructed with absolute faithfulness.

The "sancta sanctorum," the chapel to the right of the apse, has been divested of its horrid rococo decoration, and reappears in the genuine architectural form, the cupola resting on niches. The sarcophagus of Bishop Ecclesius, the founder of San Vitale, preserved in fragments, which also served for four centuries for the pavement, has been restored to its original place, while a fine sarcophagus of another bishop, removed for his Arian views, has been brought just recently from the town museum to this chapel.

Finally, the very impressive pronaos and the two towers on either side, where the matrons ascended to the gallery to assist at divine service, are now free from all later additions, and one can enjoy their marvellous, simple, and effective architecture.

For some years more Ricci will be busy in San Vitale, and, when he has finished this, expects to attend to some of the other Ravenna monuments. Any one who has seen his previous and present results will be convinced that this difficult work could not be entrusted to a better man.

G. Gronau.

Fine-Art Gossip.

To-day we are invited to view at 18, Holland Street, enamelled jewellery, gesso, and inlaid mother-of-pearl work and embroidery, painted friezes, &c., by Mr. and Mrs. Fairfax Muckley.

Next Monday the Corporation of London opens at the Guildhall to private view an exhibition of the works of Irish painters.

Next Tuesday is the press view of water-colour drawings of various cathedrals, by Mr. Herbert J. Finn, at the Drawing-room, St. James's Hall, W.

Messrs. Manzi, Joyant & Co. have on view at 25, Bedford Street, Strand, a small collection of studies made by M. Coppier for the execution of his engraving of the 'Last Supper' of Leonardo.

The Fine-Art Section at the Earl's Court Exhibition will be open to view next week, and includes a collection of pictures by Segantini.

'Japan and its People' is the title of an exhibition which opens on Monday next at the Leicester Galleries, Leicester Square. The exhibition will consist of seventy water-colour drawings by Mr. A. E. Emslie, the outcome of a recent visit to Japan, and the catalogue will contain descriptive notes by Mr. E. F. Strange. Mr. Nico Jungmann has just completed a series of water-colours and oils of 'Holland,' which will be on view at the same time.

The Westminster School of Art Sketch Club are exhibiting on the last three days of next week at the Technical Institute, Vincent Square, pictures and sketches.

An exhibition of paintings, drawings, and sculpture, by amateurs and art students, will be opened at the Whitechapel Art Gallery on Thursday, July 7th, and will remain open until July 18th. It is hoped that artists will avail themselves of this opportunity to exhibit their work. Forms of application, with particulars, may be obtained from the Secretary, Whitechapel Art Gallery.

The Society for the Protection of Ancient Buildings will meet at Burlington House on June 10th, when Mr. Holman Hunt will read a paper upon the work it has undertaken, a work the importance of which hardly needs fresh testimony to-day.

Messrs. Hutchinson announce a new magazine for next month entitled *Arts and Crafts*. It is to be a practical monthly aid to the art worker and student. Each issue will consist of more than seventy pages, will be sumptuously illustrated, and will include supplementary folded sheets of working designs. Among the contents of the first number will be 'Modelling from Life,' by Prof. Lantéri; 'Practical Bookbinding for Amateurs,' by Miss de Rheims; 'Enamelling for Jewellery,' by Mr. Alexander Fisher; 'Artistic Photography'; and 'Wood-carving.'

The picture by M. Henri Zo mentioned in last week's Gossip as among the purchases of the State at the Salon should have been called 'Aguadora, Séville.' It represents an ordinary scene at Seville of a street vendor, a girl in a bluish-white patterned dress, with a blue-washed wall as a background, and is distinctly novel in its colour-scheme.

MUSIC

THE WEEK.

Covent Garden.—'Die Meistersinger.'
Drury Lane.—'Faust.'
St. James's Hall.—Concert by the Royal College of Music.

On Friday, May 20th, 'Die Meistersinger' was performed at Covent Garden. Herr Herold was a praiseworthy Walther, but he secured favour rather by his fine voice and good singing than by his acting. Heer van Rooy's impersonation of Hans Sachs is familiar. Herr Krasa, the Beckmesser, and Herr Reiss, the David, interpreted their parts with marked intelligence. Frau Egli, however, was overweighted in the part of Eva. The orchestral playing, under Dr. Richter, was, as in the other Wagner operas given, the glory of the evening; the great conductor revealed all the beauty, freshness, and skill of the music.

The Moody-Manners season opened last Saturday at Drury Lane with Gounod's 'Faust,' in which Madame Fanny Moody and Messrs. Joseph O'Mara, Charles Manners, and William Dever appeared as Marguerita, Faust, Mephistopheles, and Valentine—artists who, by long experience, are thoroughly acquainted with their respective parts. The chorus, composed of good voices, sang brightly, while Herr Richard Eckhold conducted with all due care and firmness. There was a good audience, and there was much applause. A novel experiment was "a half-hour's chat," by Mr. Foxton Ferguson, before the performance, on the composer, music, and plot of the opera. Many persons go to an opera merely to listen to the songs in it; of the story, and, in high-class works, of the dramatic meaning of the music, they know or care little. The desire to instruct and guide the public is praiseworthy; but we doubt whether the method adopted is altogether a wise one. Mr. Ferguson discoursed pleasantly enough; but operas in most cases are fairly long, and people will not feel inclined further to lengthen their evening's entertainment. Weber's plan, when he was Capellmeister at Dresden, was a better one: the day before the performance of some unknown or unfamiliar work he had a brief notice of it published in one of the local papers.

The list of operas for the first eight weeks has been published. Those performed during the first week are to be repeated, only in different order, during the remaining weeks, but a second list is given, from which a substitute will be taken should any of the operas "show sign of failing popularity." It would surely have been wiser to announce the works gradually, as is done at Covent Garden, and thus feel the public pulse, and act accordingly. We shall be surprised if, of the operas selected, 'The Daughter of the Regiment,' 'Trovatore,' and 'Martha' prove popular.

The Moody-Manners company is trying to gain a firm footing in London, but the management must not forget that what may suit provincial audiences is not always certain to please those of the metropolis. Among the two lists of operas 'The Flying Dutchman,' 'Tannhäuser,' and 'Lohengrin'

are the works which we believe will attract the biggest houses; 'The Flying Dutchman,' so seldom heard in London, if well performed, would be specially welcome.

An important concert was given at St. James's Hall on Friday evening, May 20th, by the Royal College of Music. Last year Mr. S. Ernest Palmer handed to the Council of the Royal College of Music the sum of 20,000*l*. One useful purpose to which the income of this so-named Patron's Fund is to be devoted is the provision of travelling scholarships for young musicians of exceptional talent. Travelling increases an artist's knowledge, widens his views, and thus helps to develope and mature whatever talent he may possess. Another purpose is the performance at concerts of works (selected by expert musicians) by British subjects under forty years of age. The trust is primarily applicable for the benefit of past and present pupils of the College; but in order to give the fund a far-reaching, and in a sense national character, the trust can be extended to any other British subjects, whether educated at any of the musical schools or privately. The first practical step taken was the orchestral concert in question. The programme included an overture 'In the Harz Mountains,' by Mr. Henry Gheel, in which both the matter and the manner proved exceedingly good. Another overture by Mr. York Bowen also deserves high praise. Fantaisie-Variations on a Swedish air, by Mr. William Y. Hurlstone, and a Symphonic Poem by Mr. Frank Bridge are clever and ambitious, though both seemed as if they might with advantage have been a little shorter. The vocal numbers were scenas by A. von Ahn Carse and Mr. Paul Corder, both commendable, and a weird setting of Herrick's 'The Hag,' by Mr. Frank Bridge. The programme ended with a light suite by Mr. Gustav von Holst. Sir Charles Stanford conducted the Hurlstone variations and the Corder scena; the other works were under the direction of their respective composers.

Musical Gossip.

Dr. Elgar's concert overture 'In the South,' produced at the Elgar Festival, was performed at the fourth concert of the Philharmonic Society last Thursday week under the direction of Dr. Cowen. The music was well played, yet it did not seem wholly convincing. There is much that is strong, yet taken as a whole it does not convey the impression of uninterrupted inspiration. Mr. Fritz Kreisler gave a fine rendering of the Beethoven Violin Concerto, but we do not think it was his very best; anyhow it was the interpretation of a great artist.

The series of recitals now being given by Madame Yvette Guilbert at the Bechstein Hall commenced quietly—*i.e.*, vacant seats were visible. On Wednesday we paid a second visit, and found the hall crowded and many standing. The public has heard of the gifts of Madame Guilbert. Her facial expression, gestures, declamation, and subtlety are altogether wonderful. Her renderings of exceedingly quaint *chansons* of the seventeenth and eighteenth centuries and of modern *chansons* are evidently the outcome of long study, and yet they appear spontaneous—the rare art is concealed. Mr. Albert Chevalier, in ease of manner and finish of detail, may be compared to her, but the style of his entertainment is wholly different. Madame Guilbert concludes her present series on Monday.

Herr Schmid-Lindner gave the first of two pianoforte recitals at the Bechstein Hall last Tuesday evening. His technique is good, and he plays intelligently; but in Beethoven's Sonata in E flat, Op. 31, No. 3, he seemed more occupied with the letter than with the spirit of the music. His programme opened with five preludes and fugues from Bach's 'Well-tempered Clavier,' and for this practical protest against the transcriptions of organ fugues, so much in vogue, he deserves praise. His programme, too, ended with some novelties: Humoresken and Intermezzi by Max Reger, a composer whose skill is indisputable, but whose emotional power is seldom of equal strength.

A recital was given at Bechstein Hall on Friday of last week by Mr. Percival Garratt, who has studied in Vienna with Louis Rée and in Berlin with Prof. Klindworth. He has developed a sound technique, and his playing is marked by judicious restraint. For his solos he drew upon Bach, Emanuel Bach, Schumann, Dvorák, Brahms, and Richard Strauss, giving a neat and intelligent account of all that he undertook. Mr. Garratt also brought forward a Sonata in A minor of his own composition. The themes, if not strong, are melodious, and they have been dealt with in a fairly attractive manner. Though deficient at certain points in dignity and distinction, the music made, on the whole, an agreeable impression.

The preliminary prospectus of the Leeds Triennial Musical Festival, October 5th to 8th, announces 'Elijah' to open on Wednesday morning; in the evening will be performed Sir Alexander Mackenzie's cantata 'The Witch's Daughter,' written for the festival, and Dr. Elgar's 'In the South (Alassio)' concert overture. Thursday morning's programme consists of Brahms's 'Schicksalslied,' Strauss's 'Tod und Verklärung,' Sir Hubert Parry's motet 'Voces Clamantium,' Bach's eight-part motet 'Sing to the Lord,' and Glazounow's Sixth Symphony; and in the evening Dr. Walford Davies's new cantata 'Everyman,' Mr. J. Holbrooke's 'Queen Mab' poem for orchestra and chorus (first time), and Mozart's E flat Symphony. Friday morning will be devoted to excerpts from 'Lohengrin,' 'Die Meistersinger,' and 'Parsifal'; in the evening two novelties will be given, Dr. Charles Wood's cantata 'A Ballad of Dundee,' and Sir Charles Stanford's five Sea Songs with chorus, while his Violin Concerto will be played by Herr Kreisler. Saturday morning's programme will be devoted to Beethoven's Fourth Symphony and his Mass in D; while in the evening will be heard Sullivan's 'Golden Legend' and a short Handel selection. The vocalists are Mesdames Sobrino and Kirkby Lunn and the Misses Agnes Nicholls, Gleeson White, and Muriel Foster, and Messrs. Ben Davies, William Green, John Coates, Andrew Black, Ffrangcon Davies, Plunket Greene, Lane Wilson, and Charles Knowles. Sir Charles Stanford will, as usual, be the conductor.

Signorina Giulia Ravogli will give a special recital of Gluck's 'Orfeo' at Queen's Hall, June 3rd, in the evening, in aid of St. Bartholomew's Hospital. Three hundred members of the Leeds Choral Union will take part in the performance.

M. Ysaye, the Belgian violinist, will make only one appearance in London this season, viz., at Mr. B. Hollander's orchestral concert at the Kensington Town Hall on June 1st. On the same evening the Magpie Madrigal Society, with a choir of 180 voices, gives a concert at St. James's Hall.

Madame Ella Russell has been engaged by the Moody-Manners company, and will make her first appearance in 'Tannhäuser' on the 6th prox.

At a recent meeting of the Lincoln and Peterborough Triennial Musical Festival Committee, it was decided to hold a festival next year in Lincoln, subject, of course, to the approval of the Dean and Chapter.

Madame Suzanne Adams will sing in 'Elijah' at the opening concert of the Royal Choral Society in November.

M. Gabriel Dupont, the young French composer, has won the Sonzogno Prize of 2,000*l*. with his opera 'La Cabrera' ('The Shepherdess'). Illness unfortunately prevented him from being present at the production of his work at Milan, but he was represented by the librettist, M. Henri Cain. M. Massenet, like the composer, was unable, owing to illness, to go to Milan for the final contest, and M. Humperdinck was appointed president of the international jury (MM. Cilea, Campanini, Galli, Breton, Blockx, Hamerik, and Humperdinck). The libretto of the opera is simple: it is the story of Pedrito, who loves and is loved by a shepherdess, Amalia; the latter, however, like Zerlina, is ensnared by a libertine and afterwards deserted. She with her child returns to her native village. Pedrito finds her repentant, and, in the goodness of his heart, forgives her. If the same success awaits 'La Cabrera' as that which fell to 'Cavalleria Rusticana,' which in 1889 won the prize offered by Sonzogno, both the composer and the well-known publisher will have cause for rejoicing. Mascagni has never surpassed his first opera. We trust, however, that 'La Cabrera' will only prove M. Dupont's first step on the road to fame.

A School Music Union has been organized, with Lady Mary Lygon as president, the object being the advancement of music in secondary schools for girls, and the discussion of matters relating thereto. A general meeting of the first conference will be held this afternoon in the hall of the Church of England High School for Girls, Upper Baker Street, when papers will be read by Messrs. Arthur H. Peppin, Basil Johnson, and Algernon Rose, and Dr. Arthur Somervell.

PERFORMANCES NEXT WEEK.

Sun.	Sunday League, 7, Queen's Hall.
Mon.	Mr. Arthur Newstead's Pianoforte Recital, 3, St. James's Hall.
—	Royal Opera, Covent Garden.
—	English Opera, Drury Lane.
Tues.	Master Franz Vecsey's Violin Recital, 3.30, St. James's Hall.
—	Miss May Harrison's Orchestral Concert, 8.30, St. James's Hall.
—	Old English Vocal Concert, 8.30, Clifford's Inn.
—	Royal Opera, Covent Garden.
—	English Opera, Drury Lane.
Wed.	Miss Ethel Nettleship's 'Cello Recital, 3.30, Bechstein Hall.
—	Royal Opera, Covent Garden.
—	English Opera, Drury Lane.
Thurs.	Symphony Concert, 3, Queen's Hall.
—	Philharmonic Concert, 8, Queen's Hall.
—	Miss Ada Crossley's Concert, 8, St. James's Hall.
—	Royal Opera, Covent Garden.
—	English Opera, Drury Lane.
Fri.	Misses Blume and Sinclair's Concert, 8, Kensington Town Hall.
—	Signorina Giulia Ravogli's Orchestral 'Orfeo' Recital, 8.30, Queen's Hall.
—	Royal Opera, Covent Garden.
—	English Opera, Drury Lane.
Sat.	Royal Opera, Covent Garden.
—	English Opera, Drury Lane.

DRAMA

The Works of Francis Beaumont and John Fletcher. Variorum Edition. Vol. I. (Bell & Sons and A. H. Bullen.)

A critical edition of Beaumont and Fletcher is the boon most desired by the student of the Tudor drama. Such has long been in existence for those who can afford to pursue their studies and researches in public libraries. First published in 1843-6, the edition by Dyce in eleven volumes passed soon into a "remainder," and was rapidly absorbed. Of the series of admirably edited works due to the fine taste and conscientious scholarship of Dyce, the Beaumont and Fletcher is, perhaps, the most important. Within a score or so years

of its appearance it was virtually unattainable. Attention then dropped upon previous collections till that time in little estimation. The 1647 folio, edited by Shirley and containing thirty-six plays with a portrait of Fletcher by Marshall, and that of 1679, containing 'Fifty Comedies and Tragedies,' also with a portrait of Fletcher, quintupled respectively in price; and the 'Comedies and Tragedies,' 1711, 7 vols.; 'Works,' with notes by Theobald, Seward, and Sympson, 1750, 10 vols.; 'Dramatic Works,' with notes by various commentators, 1778, 10 vols., edited by George Colman (the 'D.N.B.' in error says 12); 'Works' with introduction and notes by Henry Weber, 1812, 14 vols., and even less estimable editions, sprang into demand. The edition generally available has for many years been that of 1839, in two volumes with double columns, with Weber's text and with a thoughtful and appreciative, though in some respects inadequate introduction by George Darley, a man whose poetic insight was in advance of his knowledge.

That an authoritative edition of Beaumont and Fletcher was contemplated by Mr. Bullen, upon whom the mantle of Dyce has fallen, has long been known, and some impatience has been manifested at the delay in its appearance. A task such as its production was, however, not rashly to be undertaken or promised, and although Dyce, like Broome in the case of Pope's Odyssey, has, according to Henley, gone before,

> And kindly swept the way,

the preparation of an adequate variorum edition may well constitute the occupation of years. The previous labours of Mr. Bullen have fitted him for the task now in progress, and its accomplishment may be regarded as the crown of editorial work by which scholarship has largely profited.

The order of arrangement is that observed in the second folio. It is that also of Weber, with which consequently the public is most familiar. By a fortunate chance it serves to show both dramatists at their best, and at the same time to illustrate the value of their co-operation. According to the scheme adopted, 'The Faithful Shepherdess' will form the opening play in the third volume. This work, which Hazlitt described, after Milton, as

> A perpetual feast of nectar'd sweets
> Where no crude surfet raigns,

stands alone and apart, with, in its class, scarcely a superior or a rival. So far as regards its general character the present volume is happily representative, exhibiting our two writers in tragedy and comedy, and in what was perhaps, in their case, greater than either, tragi-comedy. In tragedy they come behind not only Shakspeare, whom they rarely approach, but also Webster, Ford, and it may be others; in comedy they wait closely and almost servilely upon the steps of Ben Jonson. Coleridge wished that Beaumont and Fletcher had written "poems instead of tragedies." So far as the words employed indicate the exact intention of Coleridge, they are acceptable. 'The Faithful Shepherdess' is a poem, not a tragedy. For most of the tragi-comedies, however—the plays in which a serious, tender, and all but tragic interest is inspired, and a happy, or at least a sympathetic termination is reached—we should be sorry to substitute an equal quantity of the average poems of the epoch. Of the lyrics which Beaumont and Fletcher scatter through their plays, and in which they display grace and beauty unequalled out of Shakspeare, we cannot have too many.

The plays included in the first volume consist of 'The Maid's Tragedy' and 'Philaster,' edited by Mr. P. A. Daniel, and 'A King and No King,' 'The Scornful Lady,' and 'The Custom of the Country,' edited by Mr. R. Warwick Bond. These were all received with favour during the Restoration, and some of them maintained in adaptations considerable popularity up to the middle of the last century. In the shape of 'The Bridal,' an alteration by Sheridan Knowles, 'The Maid's Tragedy' was played by Macready in 1837, and in 1844 by Phelps, one of whose greatest parts Melantius, the hero, was reckoned. In spite of the fact that its performance was interdicted by Charles II., or by those counsellors closest to him, who doubtless judged unedifying, if not dangerous, the presentation of the murder by a heroine of her royal lover, and in spite also of its being the object of special arraignment on the part of Rymer, 'The Maid's Tragedy,' in which the share of the two dramatists may be assumed to be equal, is an acceptable specimen of their more serious work. Its characters are well drawn. Melantius, as a type of jealously guarded honour, must surely have been derived from Lope de Vega or some other Spanish source, and Evadne, his sister, is heroically conceived. There is, however, no such informing breath of poetry as distinguishes 'Philaster; or, Love Lies Bleeding,' a tragi-comedy in which also both dramatists collaborated. Aspasia, seeking death at the hands of her lover, is far less touching than Euphrasia, who, as Bellario, shows full command of poetry and pathos. Of the amorous maidens disguised as boys who are transferred from the pages of romance to those of tragi-comedy, Euphrasia is the most touching. Her encouragement to her hesitating lover to strike,—

> Alas, my lord, my life is not a thing
> Worthy your noble thoughts! 'tis not a life,
> 'Tis but a piece of childhood thrown away,—

is worthy of Viola or of Perdita.

Dealing with an edition, rather than with two writers whose works have been the subject of criticism from the days of Charles Lamb to those of Mr. Swinburne, we experience no temptation to dwell long upon the aspects of these plays. In the scene in which Melantius, in 'The Maid's Tragedy,' bullies and cows the wretched Calianax, in whom some find an imitation of Polonius, into a betrayal of his trust, we have a display of fine comedy for which no previous source can be found. In those in which, with the aid of two swordsmen, Bessus, in 'A King and No King,' lays down what may be called the ethics or philosophy of accepting a Court kicking, there is a vein of humorous extravagance which is admirable. In this case, however, the inspiration is drawn too obviously from Ben Jonson. To point out in Beaumont and Fletcher instances of imitation of Shakspeare and other dramatists is labour lost. Imitation with them is direct, constant, conscious. We hesitate to call it shameless, since the view held is that there is nothing of which to be ashamed. "What harm," they seem to say, "can there be in copying the best?" If they have taken much from their predecessors, they have also lent much to their successors. There are no writers to whom Milton is more indebted than these, and what he has taken he has not invariably improved.

Much comment is naturally passed upon the licentious language constantly put into the mouths of the heroines. Some of the women are chaste and pure enough, and we would not dare with a thought to sully the white robe of innocence of a Euphrasia. But others are unpardonably wanton, and one seems to catch Oriental rather than Occidental influences in the manner in which love and passion are regarded. So near are, in some respects, the matrons of our poets, whose principal work is of the Jacobean epoch, to those of the time of Charles II., there is little cause to wonder at the popularity enjoyed in Restoration days by the dramas in which they appeared. The value of the plots has been contested. There runs through them, however, a pleasant strain of romance and adventure, and their sources are seldom to be traced. When one of them has a recognizable background—as in the case of 'The Custom of the Country,' which owes something to the 'Persiles and Sigismunda' of Cervantes—the work is generally fortified by it. Had there been a time when Spanish literature had been free from the restraining influence of the Inquisition, we should have been disposed to hunt therein for the originals of many of the plays.

This is not the time at which to discuss the relative share of the respective dramatists in their joint work. We think that as a rule, though not invariably, the task is easy. Fletcher's feminine endings are unlike anything else in literature. So corrupt is the text that sage and conscientious editors permit themselves strange liberties. Dyce even, in 'The Custom of the Country,' fills up a hiatus, real or supposed, in metre by the phrase we put in italics:—

> I will live wondrous honestly; walk before her
> Gravely and demurely *twice to church o' Sundays.*

We can scarcely fancy a liberty of this kind taken with Shakspeare. The line Fletcher affects is such as this, taken from 'The Little French Lawyer,' not yet reached:

> Go bid your lady seek some fool to fawn on her,

where the last two syllables are redundant.

Mr. Bullen's share in the present volume is confined to general supervision. His memoirs, excursuses, &c., will appear in the last of the twelve volumes over which the whole is to extend. To each separate play are prefixed lists of the original edition, the argument, the source of the plot, notes on the date of composition, and the like. Facsimile reproductions of title-pages are also furnished. Modern spelling and punctuation have been adopted, since the work is intended for ordinary perusal, though Mr. Bullen holds that there should be for the use of scholars editions of all old authors in old spelling. A portrait of Francis Beaumont which serves as frontispiece is taken by permission from the original at Knole Park. The edition is entitled to a warm welcome, and is admirable in typographical as in other respects. As the title indicates, the notes

are variorum, many of them being by Dyce. They are serviceable and not extensive, the additions consisting largely of *variæ lectiones*.

THE WEEK.

COURT.—Shakspeare's 'Timon of Athens,' played in Three Acts.

IN bringing forward at the Court Theatre the 'Timon of Athens' of Shakspeare for a few afternoon and evening representations, Mr. J. H. Leigh has apparently taken the three-act rendering of Mr. F. R. Benson, first seen in 1892 at the annual Shakspearean Festival at Stratford-on-Avon. Were the work capable of resuscitation it might easily win acceptance in that version, which is at least short and manageable. Many passages and incidents are cut out, and for the mask, ushered in by Cupid, in which each lordly guest of Timon singles out an Amazon, is substituted, pardonably enough, a ballet. The play itself is, however, wholly unsuited to modern, or indeed ancient requirements, and the interpretation does nothing to compensate for the absence of dramatic interest. It is, doubtless, something for the student to have an opportunity of seeing a play in which Shakspeare had unquestionably a hand, even if the result be only to show him how far astray a poet may go in the period of his ripest powers. There is every presumption that Shakspeare, feeling how unsuited it was for stage purposes, did not consent to any form of publication. It is difficult to believe that a drama by him could have been placed upon the stage without any allusion to its appearance having survived. Scarcely more conceivable is it that an earlier play of which it is a rendering could have disappeared and left behind it no trace of its existence. Everything about 'Timon' is a mystery. All that we know concerning it is that it is included in the First Folio in the place which, it is held, should have been occupied by 'Troilus and Cressida'; that it was first seen on the stage in 1816, when Kean, with no special success, enacted the hero; and that the only presentation in which the public manifested interest was that given at Sadler's Wells by Phelps in the middle of the last century. Twenty years later Charles Calvert produced it in Manchester, and in 1892, as has been said, Mr. Benson mounted it at Stratford.

Where no knowledge whatever exists, conjecture is almost inevitable. Of many attempts to account for its appearance the suggestion of Mr. Fleay, which we also independently excogitated, that it was left unfinished by Shakspeare, and completed for publication by another, and, necessarily, inferior hand, seems the most tenable. Further information is much to be desired, though not likely to be forthcoming. Meantime 'Timon' is interesting as the only play in which Shakspeare may have been indebted, directly or indirectly, to Lucian. An Italian play drawn from Lucian, to which he might have had access, and a French play to which he could not, are in existence. Concerning the latter, which is by Brécourt, and is known as 'Les Flatteurs Trompés; ou, l'Ennemi des Faux Amis,' and was not played till 1684, it may be said, since the fact is not generally known, that the exponent of Timon, in his attempt to display the indignation of the misanthrope, broke a blood-vessel and died. Alone among commentators Capell seems to have seen that the examples of thievery advanced by Timon, Act I. scene iii. ll. 442 *et seq.*, beginning "The sea 's a thief," &c., are taken from the twenty-first Ode of Anacreon ('Poetæ Lyrici Græci,' ed. Bergk, 1866, p. 1057). In the absence of any known translation, he thinks Shakspeare may have heard the illustration employed at the Mermaid. Cowley's paraphrase, the best known of his 'Anacreonticks,' did not appear till a score years later; but an earlier translation, according to Puttenham, was in existence. These matters have little to do with the presentation at the Court, which, however, has itself little interest beyond that of curiosity. Whether 'Timon' could in any case hold a general public is doubtful. The experiment of an ambitious revival is not likely to be tried.

Dramatic Gossip.

MISS MARIE TEMPEST will in September enter on possession of the Avenue Theatre, reappearing in 'The Marriage of Kitty.' This will in due course be followed by 'The Freedom of Suzanne,' a new play by Mr. Cosmo Gordon Lennox.

'MERELY MARY ANN,' an adaptation of Mr. Zangwill's novel of the same name, first seen in New York late in 1903, will be produced in September at the Duke of York's, with Miss Eleanor Robson as the heroine, her original part. Miss Ada Dwyer, Mr. Gerald Du Maurier, and Mr. Henry Ainley will take part in the performance.

'CYNTHIA' will be withdrawn from Wyndham's, as originally arranged, in the middle of June. Miss Ethel Barrymore will, however, return to London next spring.

IF a story which reaches us from Paris is well founded, the name or pseudonym of M. Mars is well merited. An officer of the Chasseurs, having said that officers did not dispute with mummers (presumably *cabotins* was the word), was called out by the actor, and wounded by him in the fore-arm.

MORE rapidly even than in London are novelties being withdrawn from the Paris theatres. To a break-down in health on the part of Mlle. Brandès is attributed the cessation at the Renaissance of performances of 'Amoureuse.' 'La Montansier' quits the Gaîté on the 29th, its place being taken by 'Cyrano de Bergerac,' with M. Coquelin as the hero, and Mlle. Moreno as Roxane. Yesterday witnessed the removal of 'Varennes' from the Théâtre Sarah Bernhardt. 'Le Retour de Jérusalem' is also about to quit the Gymnase-Dramatique.

MISS OLGA NETHERSOLE has acquired the English rights of 'Le Dédale' of M. Hervieu, and Mr. Arthur Bourchier those of 'Frère Jacques,' by MM. Bernstein and Weber, a recent success at the Théâtre du Vaudeville.

THE purchase by Mr. Penley of 'An Ideal,' a one-act piece by Mr. Horace C. W. Newte, given recently at the Albert Hall, looks as if one more of the casual flights of that actor were to be attempted.

'THE BRIDE AND BRIDEGROOM' has been withdrawn from the New Theatre, at which house Sir Charles Wyndham has revived 'David Garrick.'

TO CORRESPONDENTS.—J. H. I.—E. L. R.—P. W. L. A.—C. S. J.—received.
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The book opens in the orthodox manner with the birth, ancestry, childhood, and education of the hero. On April 22nd, 1812, James Andrew Broun Ramsay, tenth Earl and first and only Marquess of Dalhousie, was born at Dalhousie Castle, "a real old Scotch castle of reddish stone," wrote the late Queen when recording her visit to it. His father, the ninth earl, served in the Peninsular War with distinction, commanded his regiment at Waterloo, and became Commander-in-Chief in India. In civil life he held the offices of Lieutenant-Governor of Nova Scotia and Governor-in-Chief in North America. When ten years old James Ramsay was sent to England from Canada in a small sailing brig, and three years later was entered at Harrow, under the headmastership of Dr. Butler. For the first year Manning was one of his contemporaries. In Capt. Trotter's excellent biography of Dalhousie we find some interesting details of his school life, given by Manning. After the lapse of nearly seventy years the Cardinal remembered him "perfectly as he then was," and he stated that he "was very popular among the boys, and his character and learning were, as they were through life, gentle, intelligent, and self-controlled." Harrow had a permanent share in Dalhousie's affection and loyalty. When he was Governor-General, Dr. Butler sent him some bills of the school—lists of the school as it stood in former years, with notes indicating what had since become of the boys. Dalhousie wrote in reply:—

"As one goes on in life, many odd corners get hoarded up in one's memory. Still, numerous as they are, the little corner in the library next to the pupil room, where I used to sit and work alone, fills a prominent place among them."

In October, 1829, Dalhousie went into residence at Christ Church, Oxford. Among his contemporaries were Gladstone and two future Governors-General—Lord Canning and Lord Elgin—Robert Phillimore, and Henry Liddell, the last-named being of the same term. The future Dean of Christ Church and the future Governor-General attended, as Capt. Trotter informs us, several courses of lectures together, and soon became intimate friends. "Never man," wrote Dr. Liddell in after years, "worked more honestly and patiently to achieve success; and we all believed that the highest honours would reward his exertions." The death of his brother, however, interrupted his reading by compelling him to quit Oxford for some time to settle matters of family business. On returning to the University he abandoned all idea of competing for honours, and he went up for an ordinary pass. So well did he acquit himself that the examiners invited him to compete for honours. This he declined, and they gave him an honorary Fourth, then regarded, as Sir William Hunter states in his brilliant sketch of him, as equivalent to a second class. Having now succeeded to the title of Lord Ramsay, he abandoned the idea of going to the Bar, and turned his attention to politics. In 1835 he stood for Edinburgh, and when he was defeated, he told the electors "they were daft to refuse the Laird of Cockpen." Two years later he was elected for the county of East Lothian. But the death of his father, in 1838, removed him from the active arena of the Commons to the haven of the Lords. In 1843 he was appointed Vice-President of the Board of Trade, Gladstone becoming President. Two years afterwards Gladstone, on account of his differences with Peel, resigned, and Dalhousie, who had given proofs of considerable administrative ability, succeeded to the vacant seat in the Cabinet. The work of the office was heavy, for England was then passing through the fever of the railway mania, and many new schemes were started and had to be considered by the President of the Board of Trade. Dalhousie had, however, only been a year in the Cabinet when Peel announced himself a Free Trader, and he was warmly supported by the President of the Board of Trade in his attempt to repeal the Corn Laws. But though he saw the necessity of reform, Dalhousie resigned office with the rest of his colleagues. Lord John Russell, Peel's successor, begged him as a favour to retain his post. But he would not sacrifice political allegiance to place. Then Russell, with a noble disregard for party claims and usages, chose the young statesman of thirty-five as the fittest man for the arduous task of governing an empire. Gladstone wrote to him:—

"It may almost, I think, be said that there is but one thing that can be done here for India, namely, to send *just* and able men to govern it."

Sir William Lee-Warner should have found space for another letter of congratulation. An old aunt to whom Dalhousie announced his appointment replied:—

"MY DEAR JAMES,—I received your letter on your appointment, although I cannot think you fit for it. I nevertheless send you my congratulations."

On the 12th of January, 1848, the guns of Fort William announced the landing in Calcutta of the new Governor-General. At the top of the broad steps of Government House Dalhousie was greeted by the brave veteran who, as ruler of India, had shown the qualities of a wise and great statesman. The empire was at peace, and the departing Governor-General declared that the peace would be a lasting one. But before a year had elapsed the Sikhs tried another fall with their old antagonists. It is a matter for regret that Sir William Lee-Warner's chapter on the second Sikh war was not written after the appearance of Mr. Robert Rait's 'Life and Correspondence of Hugh, first Viscount Gough.' A study of that work would, no doubt, have led him to modify some of his statements, and to tone down his criticism. In forming a judgment on Lord Gough's strategy in the second Sikh war, it is necessary to bear in mind that the soldier was greatly embarrassed by the imperious young civilian who, as Governor-General, directed and controlled his actions. It was Dalhousie's injunctions which paralyzed his action at the beginning of the

campaign; it was Dalhousie's frequent exhortations to fight which led to the qualified success at Chillianwalla. After this hard-fought contest the Governor-General wrote to the Duke of Wellington:

"The conduct of this action is beneath the criticism even of a Militiaman like myself.....I have put into the field in the Punjab a force fit to match all India. In the hands of the Commander-in-Chief I do not now *consider that force safe* or free from the risk of disaster."

The Prime Minister and the Commander-in-Chief had no option but to recall Gough. Before Sir Charles Napier, his successor, reached India, Gough had won the splendid and decisive victory of Gujerat. Dalhousie, the biographer states, maintained that the authorities at home had given way to panic in recalling the Commander-in-Chief. But to be told by the Governor-General that in the hands of the commander the force was not safe nor free from the risk of grave disaster was sufficient to alarm the Ministry. Sir William Lee-Warner writes that Dalhousie "had certainly not recommended Lord Gough's recall, nor had he expected such a step without further action on his part." It is a poor defence to put forward that Dalhousie had nowhere in set terms demanded Gough's recall. By his letters—written, it is true, in a moment of great excitement—he left the Ministry no option. Dalhousie expressed great surprise that the Ministry should recall Gough; he expressed equal surprise that Sir Charles Napier, after a severe censure published to the world, "should have permitted himself thus hastily to resign his high command on grounds so insufficient and untenable." Sir William Lee-Warner devotes a whole chapter to 'Official Controversy with Sir Charles Napier,' and his fierce attack on the old warrior who won great victories and administered a kingdom with conspicuous success cannot be studied without pain. The exact student of history should, however, read the official records ('Discussions between the Marquis of Dalhousie and General Sir C. J. Napier'), which have been printed, and form his own judgment. Napier rescinded an order of Government in relation to the pay of the troops, and denounced it as "impolitic and unjust." Dalhousie very rightly reproved the attempted encroachment on the authority of Government. His language might have been less incisive, and the minutes should never have been published, as such action lowered the authority of the Commander-in-Chief. Napier declared that he had acted in "a moment of great public danger," and that he was dealing with "an army of 40,000 men infected with a mutinous spirit." Dalhousie denied the mutinous spirit, and derided the alleged danger. His State Papers on this matter are very able, but they are not convincing. Sir William Lee-Warner states that "the Commander-in-Chief gave no hint of a Sepoy rebellion." Sir Charles Napier wrote: "A mutiny with the Sepoys is the most formidable danger menacing our Indian Empire." Napier also wrote:—

"He [the Sepoy] is devoted to us as yet, but we take no pains to preserve his attachment. It is no concern of mine. I shall be dead before what I foresee will take place, but it will take place."

On March 30th, 1849, the annexation of the Punjab was proclaimed. It was impossible to establish a Hindu or Sikh kingdom. The home authorities, being politicians, wanted "complete subjection without the name," but Dalhousie did not approve of the suggestion. Three years later followed the war with Burmah, and the annexation of Pegu. British Punjab and British Burmah are the results of Dalhousie's master mind. He visited the newly acquired provinces, studied every detail of administration, and insisted on his own system being carried out. In the Punjab and Burmah he chose his instruments with care, he gave them freedom of action, he trusted them, and they trusted him, and the beneficent results are stamped on the pages of history.

Lord Dalhousie increased the bounds of the Indian Empire not only by war, but also by the vigorous enforcement of the rule that in cases where natural heirs failed, the sovereignty of subordinate states should not descend to an adopted son, but lapse to the paramount authority. 'On Relations with Native States' and 'On Annexation by Lapse' Sir William Lee-Warner writes in a diplomatic rather than historic spirit. The policy of annexation is described as "the alternative of reducing the area of protection," and also as "removing breaks of gauge in jurisdiction and administration." Lord Dalhousie, however, did not shrink from stating his policy in simple, honest speech. It was to seize all such "rightful opportunities of acquiring territory or revenue as may from time to time present themselves." It is true that the policy of annexation was the policy of the authorities at home (except Mill), but in Dalhousie they found a very willing instrument. He had, as the biographer delicately puts it, "a genius for consolidation." He annexed seven states in eight years, and, exclusive of Oude, added three millions to his ways and means. But it is not possible to annex new states without creating considerable smouldering disaffection in the empire. Sir William Lee-Warner devotes a chapter to trying to exonerate his hero from his share in bringing about the Mutiny. He tells us:—

"In short, the conclusion of the whole matter is this. Lord Dalhousie carried out the high mission of civilization with which he had been entrusted by his country."

But the lesson of the Mutiny is that you cannot carry out the high mission of civilization in a conservative race without incurring considerable danger. And it must be remembered that many measures carried out in the name of our civilization are regarded by the Oriental as of doubtful value. Dalhousie by his strenuous energy gave to India railways, telegraphs, cheap postage, and schools. He wished to create a new India: he roused the real India. Fanaticism, bigotry, reverence of caste, poverty, discontent with land settlements, blazed out in May, 1857. And so they may do again if the authorities at home again disregard Dalhousie's warning that the European force "is the essential element of our strength."

The splendid labours of eight long years came to an end on March 6th, 1856, when Lord Dalhousie sailed from India. He has recorded in a State Paper, written with singular energy and dignity of thought and language, the achievements of his long rule. It is not by the colouring of a biography, but by the publication of his letters and State Papers, that we shall best discover the truth about him. He wanted, as he often stated, his actions and his minutes to speak for themselves. We trust that in 1910, when his request "issuing from the grave" is no longer in force, his correspondence and State Papers will be published.

The Essential Kafir. By Dudley Kidd. (A. & C. Black.)

THIS is a highly interesting, but also a disappointing book. The photographs are admirable, and the writer, in the course of several years in Africa, has observed the natives for himself, and collected a large amount of information, much of which is exceedingly valuable. But he has also filled up his pages with a great deal of second-hand matter, and with some rather inconclusive speculation and moralizing; and he has by no means kept clear of the vice of fine writing. The preface contains the following passage:—

"The reason that so few references are made to authorities in the text is as follows: It is quite impossible to decide, in most cases, whose name should be mentioned. Writers borrow so much from one another that, though I have usually sought to verify all quotations in the original works, so as to secure the greatest possible degree of accuracy, it is impossible to be sure that the bedrock has been reached. When a person observes a fact with his own eyes, and then finds it described by a man who has borrowed it from some old writer, who yet again borrowed from another, it is impossible to say whose name should be mentioned."

This is no doubt true; but it is irritating to be left uncertain, as we are in many cases, whether Mr. Kidd is stating facts within his own experience, or repeating what he has heard from others, or quoting from one of the writers mentioned in his bibliographical appendix. Thus we have no hint whence he derived the following, though we suspect it may have been related to him by one of King Bunu's indunas:—

"Cetshwayo reduced many old punishments, and enacted that people should be killed for witchcraft only; other offences were to be punished by cutting out the eyes of the guilty persons, and he kept a special knife and fork for the purpose."

This is a trifle vague; but it reads as if the king had been in the habit of operating personally. If so, even on the most moderate estimate of crime among his people, he must have been kept tolerably busy; and it is strange that no European, even among those most interested in blackening his character, should have referred to the resulting regiments of blind Zulus. It is needless to say that, in all probability, the grain of truth in this sentence is contained in the first clause.

Mr. Kidd evinces a laudable desire, conveyed in somewhat grandiloquent language, to enter into the feelings of the natives—

"to indicate the points at which the Kafir is connected with the great broad feelings of humanity.....To enable a reader to see the

world through Kafir eyes, and feel it through Kafir finger-tips, it is essential to conserve all the living juices of a strange personality, not fearing to show up the vices and foibles of the native, for it is just these human failings and foibles which touch us with a sense of pathos and endear to us many a friend."

This is an excellent spirit in which to set about the task; yet we cannot feel that he has been wholly successful. Probably the way in which the book has been compiled from notes made in the course of several years, and not thoroughly digested, is responsible for the inconsistencies observable in different parts—as where the natives are solemnly scolded in one passage for habits and acts which elsewhere are shown to be natural, if not inevitable, in the circumstances. Thus, in a long disquisition on native untruthfulness (p. 8), no notice is taken of the fact, pointed out elsewhere (p. 111, cf. also p. 286), that it sometimes results from an inability to discriminate between dreams and waking life, or to observe and record facts with accuracy, and is, in so far, due to want of intellectual training rather than moral obliquity.

But perhaps the most misleading element in the volume is the use of the word "Kafir." We acknowledge that the explanation thereof given in the preface is perfectly correct, and that Mr. Kidd is right in maintaining the essential homogeneity of the Bantu race, from the Cape to the Zambesi—or, for that matter, to the Victoria Nyanza. Moreover, he does occasionally advert to differences of usage between different tribes. But we frequently meet with broad statements, certainly not of universal application, which we suspect are strictly true only of one particular section — most probably the Amampondo, with whom the writer seems to be most familiar at first hand. Pondo types preponderate, too, in his photographs —over half of the hundred plates being devoted to this and the allied Tembu and Bomvana tribes. The chapter which more particularly deals with sexual morality (see especially pp. 206-36) contains incidentally an important qualification of some of its strongest statements:—

"In Pondoland the natives seem to have sunk to the lowest depth of degradation in these matters, and I have heard Natal Kafirs, who were travelling through the country, express utter astonishment that such practices should be tolerated."

Yet elsewhere Mr. Kidd would have us believe that all tribes are alike in this respect. "If a man cannot see an obvious fact, there is little use in trying to make him do so, especially when he does not want to see it." (Those who do not agree with Mr. Kidd's conclusions, we are informed on p. 230, must be either fools or knaves.)

"So one need say no more. Yet in case some one says that I have only mentioned the more southern tribes, and that the northern ones are different, let me state one fact,"

which, briefly, is to the effect that some women in Gazaland used such very bad language as to shock even the men of their own tribe. It will be observed that nothing is said in this particular connexion about the intermediate tribes (the Zulus and Natal people), except the reference quoted above; the region referred to in the sweeping statement by a missionary on p. 233 is not particularized.

The subject is not easy to discuss in these columns, yet it cannot be altogether passed over in dealing with a book like the one before us. The writer's statements are difficult (some of them, no doubt, impossible) to refute, and yet we feel that he has not presented the whole of the matter. His treatment of it betrays some confusion of thought. He does not make it clear whether the state of things he reprobates arises from the transgression of a moral code, however elementary, or even, from our point of view, peculiar, or from that code itself. Both views are expressed in different places, though neither very distinctly; and we are not sure which is implied in the following passage:—

"I am fond of the natives, and want to say the best for them that I can; but it is impossible to say that they are moral in the sense in which we use the word in Europe. We may, of course, be very stupid in our conception of morality; objectors may even desire a very different state of society, in which free love is recognized. But as things stand at present in Europe, the word morality has a certain meaning. In this sense Kafirs are not moral. In some tribes the people are scrupulously pedantic about marrying distant relations, and in this go far beyond us. But when that has been said, we had better change the topic."

In estimates of the kind here given it is not easy to discriminate how much is actual, observed fact, and how much inference from customs or institutions known to exist, the effect of which is assumed to be the same as it would be in the observer's own case. It is assumed, for instance, that no woman can pass through the Unyago ceremonies (in their worst form, as practised by the Yaos and Pondos) without utter degradation of character. Yet readers of 'The Golden Bough' will (or should) understand that the worst feature in the case is of the nature of an expiatory ceremony, a safeguard against the danger incurred by violating a taboo; and, this being so, it is conceivable that, where the belief still subsists in its full force, girls may pass through the ordeal without the deterioration one might expect. To our thinking the evil really comes in when the belief begins to decay, while the institution is still kept up, and allows unscrupulous men to make it what it was not in the first instance: a consecration of licence. If Mr. Kidd's account is correct — especially the statements on pp. 210, 231–2, &c.—it is difficult to understand how the whole Bantu race has not died out, which, by all accounts, it is in no danger of doing. But perhaps it is not unfair to apply to the whole lurid chapter, and to some similar passages on other subjects, a sentence which occurs on p. 136:—

"The imagination is much impressed by stories of magic or ancestral interference, and when a man is writing up his journal, he enters all the facts which seem bizarre, and forgets to take note of the more commonplace explanation, if, indeed, he has noticed it."

Horrors, of whatever kind, are apt to get on the nerves and occupy the whole field of view, so that the imagination can perceive nothing else, while yet, by some unaccountable perversity of human nature, there is a certain reluctance to have them disproved. The ghastly stories of witch-trials in Pondoland (pp. 174-6) certainly need sifting. We do not mean to impugn Mr. Kidd's good faith; but surely the killing of one person a day for witchcraft (we are not told over how long a time the average extended) should have made a sensible difference in the population. And we cannot help wondering whether the native guide pointed out, unasked, the kraals where executions had taken place, and if not, what was the nature of the conversation which led up to the request. We seem to remember that a plentiful crop of such episodes was reported from Pondoland about the time when the annexation of that province came under discussion.

In view of these stories (we grant them, for the sake of argument, to be true) and of a subsequent passage (pp. 288–93) it might seem a bold assertion that cruelty is not a characteristic of the Bantu race—yet such is our belief. Three points should be borne in mind. All cases of torture or execution for witchcraft, even if well authenticated, must be ruled out—otherwise, by a judicious selection of instances, we ourselves might be made to appear as a nation of fiends. Secondly, the traditional stories about Tshaka, Dingane, and Lobengula, which make up a large part of this chapter, are not to be accepted unreservedly as facts. As to King Bunu, whose personal acquaintance Mr. Kidd appears to have enjoyed, we have no means of judging. Mr. Kidd does not profess to have been an eye-witness of the incidents he relates, and gives no proof beyond the fact that he "well knows the spot" where the king had men drowned. The Swazis certainly have a reputation for cruelty beyond other tribes, and it does not seem to be altogether undeserved. In the third place, we must distinguish between cruelty and the callousness of ignorance—the infliction of pain from mere thoughtlessness. It is the latter which is evident in the treatment of animals by Kafirs. If it is pointed out to them in a friendly way that they are causing suffering, they are usually much amused, but seldom fail to act on the hint.

The section headed 'Folk-lore' is perhaps the least satisfactory in the book. All the stories given have already appeared in print, though it may be said, in justification, that some of the sources (such as what Mr. Kidd curiously enough calls the "obsolete *South African Folk-lore Journal*") are no longer generally accessible. It seems that "the natives are rapidly forgetting their own stories"—no one remembers them now but the old women, and they but imperfectly, which, if true, is a pity. But we cannot agree with Mr. Kidd in attributing to most of them a European origin. The analogues which daily come to light from the remotest tribes of the interior make it exceedingly improbable that any of the rabbit and jackal or other animal stories are due to the importation of 'Reynard the Fox.' Nor are we aware that any one ever seriously held this view, though it was hypothetically suggested (not so definitely as Mr. Kidd seems to imply) in the second volume of 'Chips from a German Workshop.' As for the Basuto story of Kammapa, with its alleged traces of missionary influence, we should like

to remind Mr. Kidd of his own very sensible remarks on the Jewish origin claimed for customs which are really primitive and universal, but of which the Hebrew Scriptures are the only record for early times. The tale is nothing but Grimm's story of the wolf and the seven little kids, which, whether it is a sun-myth or not, is found all the world over.

We have no space for the discussion of the social and economic problems suggested by the last chapter, which contains some most important truths, though we should be sorry to see Mr. Kidd subjected to a Socratic cross-examination on the various propositions to be extracted from it. It might, for instance, be demonstrated that he is inconsistent with himself when he persists in calling the Kafir "a misgrown child"; but that demonstration we must not undertake. We can only, in conclusion, express our regret that Mr. Kidd was unable to see his proofs through the press himself. Mistakes in native names, such as "Gealeka," "Garka," &c., were perhaps unavoidable in the circumstances. The Rev. Lewis Grout, a well-known American missionary, whose book on Zululand is quoted, appears throughout as "Prout." We are surprised that no mention is made of M. Henri A. Junod's work on the Baronga, especially as a passage on p. 114 appears to be quoted from it; but this may be the result of independent observation, and, if so, is extremely valuable. It relates to a ceremony performed by women only near Delagoa Bay for obtaining rain in time of drought.

The Works of Lord Byron. A New, Revised and Enlarged Edition, with Illustrations. —*Poetry.* Vol. VII. Edited by Ernest Hartley Coleridge. (Murray.)

(Second Notice.)

Byron and Wordsworth were as nearly diametric opposites as two great poets could well be; but although some of the amusing and ill-considered jests of 'English Bards and Scotch Reviewers' were the outcome of natural antipathy, Byron recanted them when he attained to years of something approaching discretion in intellectual matters; and he might have objected to go down to posterity as a blind sneerer at his great contemporary.

Mr. Coleridge gathers in (pp. 63-4), from the *Philadelphia Record* of December 28th, 1891, an 'Epilogue,' said to have been written by Byron in the margin of a copy of Wordsworth's 'Peter Bell' (1819), "inserted in a set of 'Byron's Works' presented by George W. Childs to the Drexel Institute." As it should make all the more exclusive lovers of Wordsworth more furious than ever with Byron, it needs strict examination, and should therefore have all possible publicity. It reads as follows:—

There 's something in a stupid ass,
  And something in a heavy dunce;
But never since I went to school
I heard or saw so damned a fool
  As William Wordsworth is for once.

And now I 've seen so great a fool
  As William Wordsworth is for once;
I really wish that Peter Bell
And he who wrote it were in hell
  For writing nonsense for the nonce.

It saw the "light in ninety-eight,"
  Sweet babe of one and twenty years!
And then he gives it to the nation
["To *permanently* fill a station,"]
  And deems himself of Shakespeare's peers!

He gives the perfect work to light!
  Will Wordsworth, if I might advise,
Content you with the praise you get
From Sir George Beaumont, Baronet,
  And with your place in the Excise!

For metrical ease and colloquial spontaneity the first two stanzas are in Byron's "best manner," just as the sentiments expressed are delivered with his very worst manners. Mr. Coleridge prints the text without the fourth line of stanza 3, but ingeniously supplies it in a note from Wordsworth's preface. He supports the authenticity of the piece by reference to a passage on the same subject added by Mr. Prothero from an unquestionable source to one of Byron's letters in 1901 (Mr. Coleridge says "1891," presumably by a slip of the pen). We scarcely question the genuineness of the piece. Byron was quite capable of writing a halting line like the last but one; but in view of the remote possibility that the thing is a clever American forgery, it is worth while to note that in the United States the line would not halt, as there the word "Sir," in the title of a knight or baronet, is pronounced as emphatically and fully as if used by itself in addressing a man directly—not half slurred, as we pronounce it when it forms a title.

The new trifle 'Lucietta,' at p. 81—the ninth new piece — is without any kind of distinction; nor is there much, if any, in the 'Song of the Suliotes' at p. 83, which is the last of the newly published pieces. These are both given from autograph manuscripts in the possession of Mr. Murray. 'Lucietta' is as follows:—

Lucietta, my deary,
That fairest of faces!
Is made up of kisses;
But, in love, oft the case is
Even stranger than this is—
There 's another, that 's slyer,
Who touches me nigher,—
A Witch, an intriguer,
Whose manner and figure
Now piques me, excites me,
Torments and delights me—
  Cætera desunt.

If the *Cætera desunt* is Byron's it is the one good thing in the scrap, and really completes it by telling Lucietta that her rival of the moment has nothing beyond the "manner and figure" which ungrammatically "piques" &c. in the singular. Why did not Mr. Coleridge's systematic repunctuation relieve the second line of that intrusive note of admiration?

The 'Song of the Suliotes' does not read like a *jeu d'esprit*, and hardly like a serious "minor poem":—

1.
Up to battle! Sons of Suli
Up, and do your duty duly!
There the wall—and there the Moat is:
Bouwah! Bouwah! Suliotes!
There is booty—there is Beauty,
Up my boys and do your duty.

2.
By the sally and the rally
Which defied the arms of Ali;
By your own dear native Highlands,
By your children in the islands,
Up and charge, my Stratiotes,
Bouwah!—Bouwah! Suliotes!

3.
As our ploughshare is the Sabre:
Here 's the harvest of our labour;
For behind those battered breaches
Are our foes with all their riches:
There is Glory—there is plunder—
Then away despite of thunder!

As an exercise in bending English to the bondage of rhymed trochaic dimeter acatalectic, these lines are hardly to be called successful. The Suliote war-cry of "Bouwah!" could scarcely fail to suggest to the English eye and ear the too familiar "bow-wow," while the grotesque suggestion of "battered breaches," when "breaches" is made to rhyme with "riches," would suffice to spoil a serious lyric in a far higher strain than this.

Out of the seventy-three pieces in this appendix, as a whole, there is a good deal of amusement and some instruction to be got. Those that were written as parts of letters are, of course, much more pertinent and amusing in their original matrix than as substantive compositions; but it was just as well to collect them here as forming the complement of Byron's poetical works. No one who has the whole thirteen volumes is any the worse for having a few of these pieces twice over; and there are doubtless people who have the poetry without the prose, and *vice versâ*. If Byron's fame were not past harm there might be a little injustice to him in giving the standing of bricks in his poetical edifice to things written hastily for the momentary amusement of the particular correspondent; and assuredly the 'Peter Bell' stanzas will be swallowed and digested as Byron's deliberate judgment on Wordsworth. In that case their ferocity will benefit the elaborate compositions of Shelley and John Hamilton Reynolds on the same subject by emphasizing their comparative gentleness and good breeding. The first piece in the collection Mr. Coleridge might have done worse than reject, pending the discovery of some evidence of a decisive kind in favour of its Byronic origin. At present it comes down to us with no better credential than the fact that Moore took it down from the lips of Byron's nurse, Mary Gray, who regarded it as a first essay in the direction of poetry; but Moore himself questioned the originality of the piece; and no wonder! It reads—

In Nottingham county there lives at Swan Green,
As curst an old Lady as ever was seen;
And when she does die, as I hope will be soon,
She firmly believes she will go to the Moon!

Assigned to the year 1798, this is not only of a maturity incompatible with the child Byron's first letter, written that year, but in execution compares not unfavourably with some of his verse of four or five years later. No doubt it will be found some day either in some one else's works or in a Nottingham paper or miscellany.

Mr. Coleridge tells us that

"a few imperfect and worthless poems remain in MS.; but with these and one or two other unimportant exceptions, the present edition of the Poetical Works may be regarded as complete."

For all essential purposes we should be disposed to accept this as a final verity, and to fix at forty-two years hence (unless the law of copyright be altered) the time when the whole text of Byron's works will be free for all comers to handle in the sense in which the works of Shakspeare and Milton are free. We see no occasion to suppose that anything of serious consequence remains unpublished. But just as we now have before us a great deal which has been kept for the twentieth century, on the ground

that it was formerly regarded as worthless, unfit for publication, or injurious to the feelings of the living, so we shall certainly have, in the eternal shifting of circumstances and the unceasing change of fashions and ethical criteria, a long-continued procession of Byronic trivialities, the issue of which will serve to perpetuate the monopoly in complete editions of his works. Also, the craving of wealthy collectors for holograph manuscripts of great poets will assuredly tend to bring to light manuscripts of compositions published abroad as Byron's, so trifling as to be of doubtful authenticity till established on the authority of his own writing.

We have been told by one who ought to know something about it that

> There are nine and sixty ways of constructing tribal lays,
> And every single one of them is right!

Probably there are at least as many ways of constructing a bibliography; but we are not disposed to dogmatize on the question whether every single one of them is right. We will not even say that Mr. Coleridge's way of constructing a bibliography to his Byron—a task in which we seem to discern considerable self-sacrifice—is not right; but we will admit that we do not think it altogether the best or most useful way. Useful this portentous list of Byron's works and the many editions and translations of them is—highly useful, and highly interesting and instructive. But there are parts of the *catalogue raisonné* in which we would gladly have had more detail, and in exchange for it we should be prepared to renounce some of the detail of other parts if necessary. The descriptions of the *editiones principes* might well concede something to the mere dilettante and collector by a little more elaboration of particulars; and on the other hand few of those who require bibliographies would begrudge such retrenchment as might be necessary in the very full account of the collected editions. For example, it could not but interest and even concern the collector and the curious to know that 'English Bards and Scotch Reviewers' appeared in drab boards with the title-page reproduced on the recto cover, and a line added as to the price (3*s.* 6*d.*), and with a page of Cawthorn's advertisements on the verso cover; that the half-title reads, 'English Bards, | and | Scotch Reviewers,' between two long double rules; and that the headlines, divided from the text by a thin and a thick rule, read 'English Bards' on the versos, and on the rectos 'and Scotch Reviewers.' These details are not important, nor is bibliography itself a matter of supreme importance; but if we are to have it as an adjunct to criticism, and collectors are to make use of it, such details are serviceable, especially in the case of a book of which there are spurious copies. Similarly it would interest the curious to know that the second edition of the book, in which a considerable mass of work appears for the first time, together with the author's name, was issued in drab paper boards without any printing on them, and that the half sheet with which the book ends is completed by Cawthorn's advertisements, transferred from the cover of the first edition. The second edition is much rarer than the first, and Mr. Coleridge did well to give some details of watermarks in the paper of both, though we believe he is right in the conjecture that there are no spurious copies of the second. Equally agreeable would it be to the bibliographer and collector, no doubt, to see recorded details of the same kind about that beautiful product of Davidson's press the first edition of 'Don Juan' (cantos i. and ii.), whereof clean uncut copies in the original pink paper boards, with printed back label, are now so highly prized. Something about the making-up (wrappers, advertisements, &c.) of the series of thick pamphlets in which many of Byron's once most popular poems were issued would also be acceptable. As regards the general scheme of the bibliography, we have to record our deliberate preference for a chronological arrangement, based on the first appearance of each work, followed by an account of collected editions; and we fail to see any advantage in Mr. Coleridge's arrangement, which puts the collected editions in the forefront of his bibliographical battle, and makes an alphabetical arrangement of titles the basis of his account of the *editiones principes*.

We notice that on p. 304 Mr. Coleridge gives an account of a rarity in Mr. Buxton Forman's library, a pamphlet published by Effingham Wilson before the dedication to 'Don Juan' was published among Byron's works, and consisting of that trenchant composition and Byron's notes to it. This pamphlet is confounded with the broadsides stated to have been sold in the streets of London to give currency to the dedication. The description of the pamphlet is said by Mr. Coleridge to have been furnished by Mr. Forman. Is it possible that either of these gentlemen does not know the difference between an octavo sheet and a broadside? If so, we should certainly like to know which, in order that we might introduce him to Macaulay's schoolboy.

The utility of the bibliography is not gravely impaired by the details we have mentioned; and, unlike most bibliographies, this one has a "moral." It illustrates and enforces the verity that the world-wide vogue of Byron arose out of the substantial character of his poetry; nothing less than dominance of genius could have gone on impressing, for the best part of a century, not only his own countrymen, but also the intellect of Christendom. Whatever our individual tastes and proclivities may be, to ignore the pre-eminence of Byron in the literature of last century is to write ourselves down—well, we need not say what.

A Book of French Prosody, with Specimens of French Verse from the Twelfth Century to the Present Day. By Louis M. Brandin and W. G. Hartog. (Blackie & Son.)

IT is unfortunate for the compilers of this treatise that they should have been immediately preceded by Mr. Kastner's admirable and comprehensive 'History of French Versification,' which remains, as we described it in our review (August 15th, 1903), "the most learned, thorough, and impartial treatise on the subject which has yet been published." We have carefully compared the two books, and we have failed to find a single instance in which Messrs. Brandin and Hartog have improved upon Mr. Kastner. Where they are good, he is better; where he is clear, accurate, and explicit, they are frequently indeterminate and inadequate. Indeed, we have only to turn from them to him to find, for the most part, our criticism ready made for us. Let us give a few instances.

On p. 116 are given "the rules of the orthodox sonnet." Rules 3 and 4 are: "The first two lines of the sextet must rhyme together, *cc*. The last four lines must rhyme as follows: *dede* or *deed*." Two instances are given from Heredia, and we are told: "The sonnets referred to above are the regular forms of the sonnet, and all others are irregular." If we turn to Mr. Kastner's pages on the sonnet, we shall see, first of all, an account of the Italian sonnet, with a quotation of the earliest known sonnet in Italian—that is, in any language—together with a typical sonnet of Petrarch, and in both of these we shall see that the really "orthodox" form of the sextet is neither of the two forms given by Messrs. Brandin and Hartog, but the following: *abc abc*. From Mr. Kastner, however, we shall learn:—

> "The most normal scheme of the French sonnet, and the one which prosodists declare to be the only regular French sonnet, probably because it was employed almost exclusively by the classicists, is as follows."

And then follows the first of Messrs. Brandin and Hartog's only "regular forms."

On p. 57 we find a brief and misleading account of *terza rima*, or *rimes tiercées*, which is repeated a little more clearly on p. 94. No indication is given of the origin or history of the form, and the matter is still further confused by the inaccurate statement: "'Rimes tiercées' are, therefore, a particular case of 'rimes redoublées.'" Turning to Mr. Kastner's book, we find, on pp. 167-71, a complete, scholarly, and perfectly clear account of the form in Italian and in French.

Chap. vi., 'Poetical Grammar,' attempts to deal with the question of inversion and other so-called poetical licences, and it repeats, vaguely and inconclusively, the usual statements, making no attempt to explain any of the apparent anomalies to which it calls attention. In regard to inversion, Banville's unanswerable affirmation, "Il n'en faut jamais," is quoted, not, however, for approval, but for the sake of this bland comment by way of correction:—

> "It is hardly necessary to insist on the fact that a great many such have existed, exist, and will continue to exist; and that by a judicious and sparing use of them French verse will be considerably enhanced and beautified."

Where Mr. Kastner is so valuable, where his book adds so much to one's knowledge and sets one so profitably to work on independent thinking, is in his explanation of how things came about—of how, for instance, what is inversion to a modern poet was no inversion to a poet of the seventeenth century. Throughout his book, indeed, we are helped to use our own minds, and we are everywhere conscious that the writer has used his. Whenever Messrs. Brandin and Hartog come upon a difficulty

which has not yet been settled by authority, they hesitate, accept what seems the most "authoritative" view, seem unable to think for themselves. Thus their chapter on 'Enjambement' gives no clear impression of the origin, growth, or indeed of the actual essence, of this feature. A large number of the examples which they profess to give are not strictly examples of *enjambement* at all. In writing on the difficult question of hiatus they quote with approval the somewhat self-evident remark of a M. Boschot: "Les hiatus doivent tour à tour être rejetés, admis, ou recherchés par l'oreille consciente du poète," which is another way of saying: "There is no rule, please yourself"; and this evasion of the question they call "M. Boschot's rule," and are of opinion that "M. Boschot's rule must in the end prevail." In the preface they pride themselves on having

"devoted a whole chapter to the subject of Alliteration, which has been left untouched in previous treatises on French prosody written for English readers."

But on turning to the chapter we find, after several pages of examples, this naïve confession:—

"Granted, then, that the words which a poet employs are presented to his mind with alliteration, we have here an instinctive and more or less unconscious phenomenon, and it is useless and impossible to establish or to try to deduce laws which shall regulate it."

Why, then, this chapter?

In writing of contemporary poetry, and of *vers libre*, Mr. Kastner was, for once, a little summary, a little inadequate. But the comments of Messrs. Brandin and Hartog on what they call "le vers libéré" (a name which has never been seriously adopted in France) show want of knowledge rather than mere prejudice. History is not written in this fashion:—

"Some members of the 'Decadent' school, such as François Viélé-Griffin, J. Moréas, G. Kahn, Stephane Mallarmé, are men of great talent. It is unfortunate, however, that so few people can either feel their 'metre' or grasp their meaning."

It is unfortunate that two historians of French prosody—one Fielden Professor of French and Professor of Romance Philology at University College, and the other Lecturer in French at University College—should make three errors of spelling and accentuation in quoting the names of four French poets, in order to decry them for "chaos in form" and "obscurity of idea." But what is more serious is that they should have thought that a whole generation of French verse can be disposed of in this summary way. The real test of a critic is to be found in his treatment of contemporary work. Work even a generation old has already, to some degree, taken its place. But work actually contemporary demands a personal judgment, and when we find a critic who seems well able to follow in other, older footsteps, wandering without sense of direction when he has only the sun or stars for his guide, we may be allowed to doubt whether he would have discovered for himself the merit of writers now classical if he had come upon them in new books instead of old. In the sentences we have just quoted, four writers, apparently chosen at random, are grouped together as "members of the 'Decadent' school," and as writers of "le vers libéré." But are not Messrs. Brandin and Hartog aware that Mallarmé was not a writer of "vers libéré" or even *vers libre* at all? Difficult as his language often was, the form remained, to the end, strictly classical; and what was most surprising in him was precisely his skill in producing effects wholly new in French verse without breaking the traditional bounds of metre. To name in one sentence Mallarmé and M. Kahn is to betray a lack of acquaintance with the state of modern French poetry which is really perplexing, even on the part of a university professor and of a university lecturer.

It must not be gathered from the criticisms and comparisons which we have felt bound to make that this 'Book of French Prosody' is without merit. But, as it is, it comes, however unintentionally, as a rival to another book which happens to be vastly better in every way.

We can commend in it the selection of French poetry with which the latter half of it is filled. The extracts are made with a good deal of good sense, not as a poet would have made them, but with excellent general adaptability, from the whole course of French literature. In one instance ten stanzas have been cut out of a poem, Gautier's 'Vieux de la Vieille,' and the poem renamed 'Les Vieux Grognards'; but for the most part the pieces quoted are complete in themselves and carefully printed. This part of the book may well have a value of its own for those English readers who are acquainted with the French language, but not with French poetry.

Father D'Alton's History of Ireland. Vol. I. (Dublin, Sealy, Bryers & Walker.)

THIS somewhat ambitious undertaking is the work of a country priest, and we may say at once that it were well if the Roman Church in Ireland had many of her clergy so well informed. He quotes freely from many authorities, such as Reeves's 'Adamnan,' the 'Four Masters,' &c., and even from decidedly heretical people, such as Martin Luther and Gibbon. Sometimes he puzzles us with the wideness of his learning. We do not know Salmon's 'Ancient Irish Church,' twice referred to, nor do we remember any legend about the combat between Hector and Antæus. Probably the bardic tale of which he is speaking (p. 81) contains this news. But on the whole we can find no fault with his education in books, and the archbishop who introduces him dwells upon his knowledge of Irish, which lays open to him the native authorities, consulted by most historians of Ireland at second hand. We do not quarrel with another point in the archbishop's recommendation: Father D'Alton "holds the scales of historical justice with an even hand." He indeed does his best to be fair, but objective history is not to be expected from any man, least of all from the official advocate of a particular creed. And we differ wholly from Archbishop Healy when he attributes to the present author a high degree of the critical faculty. Father D'Alton seems to us to labour under a far more serious defect than his ignorance of Irish would be: he has never studied, so far as we know, the critical history of any other country, hence the comparative knowledge essential to teach the proper perspective of human events is wanting in him. When shall we obtain a critical survey of the body of Irish legends of the sort we find in the essays of Profs. Zimmer and Bury on St. Patrick? Neither of these newer lights is utilized in the present work; the 'Tripartite Life' is only a collection of the materials for such an estimate. Father D'Alton has got no further than the mere childhood of criticism. When he relates the legend of a miracle, he tells us, as Todd did long ago in his 'Life of St. Patrick,' that if we reject the miraculous details, the rest of the story may be accepted as fairly historical! Since the miracle is the whole story in most cases, this advice can only be of value in affording an estimate of the critic's intelligence.

At every turning-point of the history this defect stares us in the face. Thus the current panegyrics of the Irish Church in the sixth century are exaggerated into the statement that hardly a pagan then remained in Ireland, and the activity of certain monastic schools in sending out missionaries over Europe is extended to the Church over the whole country. It is far more probable that the monasteries were islands of pious culture in the midst of a very rude and barbarous population.

We are told, honestly enough, that when the Danish invasions were over, the Irish Church did not revive, or did not attain to any high condition. The evidence of St. Bernard early in the twelfth century is too express, and Father D'Alton does not seek to deny it. Yet even in this degenerate Church there were examples of good church building and of beautiful artistic work. As we said recently in connexion with Dr. Joyce's book, Irish historians have been too prone to infer from artistic handicrafts the existence of general culture. If the beautiful implements and decorations of the Solomon Islanders—very savage cannibals, still in their stone age—were now buried in Ireland, and presently discovered by some local antiquary, they would certainly be brought out as evidence of high artistic feeling, and hence of advanced culture in the makers. And yet how false would be the inference! Father D'Alton thinks that if Giraldus Cambrensis had seen the beautiful Cormac Chapel at Cashel he would have hesitated to call the Irish people barbarous. Giraldus knew better than to mistrust the evidence of his eyes and ears. The natives he saw were probably not different from the natives whom Fynes Moryson, Spenser, and Cuellar saw, and no number of beautiful churches could undo the experiences which they endured.

But there is another feature which has remained constant, even since the Irish have really attained to European civilization. It is brought out very strongly in the book before us that the perpetual jealousies and quarrels, often amounting to internecine wars, among the native chiefs were the main cause why Ireland never became a nation, in any serious sense. The Irish clans raided not only the cattle but also the churches of their enemies, and far more holy places were desecrated by men calling themselves Catholics than were ever

destroyed by Henry VIII. or Elizabeth. The same inability to suppress private griefs, to subordinate shabby disputes when great national questions were burning, destroyed all real growth of civilization in the Middle Ages, and to the present day still militates against advance in politics or economic reform. This it is which makes the history of Ireland such sad reading. The perpetual murdering and raiding in the 'Four Masters,' or even in this history, make us feel as if we were floundering in one of the great central bogs that obstruct the material cultivation of the country.

The best portions of Father D'Alton's work are undoubtedly those in which he treats of ecclesiastical matters, for here he is dealing with his professional theme; the worst are those concerned with the Reformation, though he does his best even here to be fair. We wish that his knowledge of Irish had prompted him not only to cite, but also to explain many Irish terms, which he assumes as obvious. But we doubt if even now the Gaelic League has disseminated its lesson sufficiently to make average Irish readers independent of explanations in English. He does not condescend, *e.g.*, to tell us why a certain tribute was called a *boru* tribute. But he will probably reply that his book is intended for the rising generation, to whom such things will presently be the elements of knowledge.

NEW NOVELS.

A Great Man. By Arnold Bennett. (Chatto & Windus.)

This is a rather ferocious satire upon the sort of greatness and fame that have been achieved during the past decade by some writers of very second-rate fiction. It is distinctly amusing and entertaining, like most of the author's work, but, as with some of his other writings, a vein of essential vulgarity runs through it, a something coarse and ungentle, which makes for offence and for a sense of distaste in the reader. The satire, in short, lacks delicacy or subtlety. But one cannot say that it is unmerited, and that within the memory of the youngest of living critics. The hero of this story is an utterly commonplace person, the son of a Regent Street draper. Whilst recovering from an attack of the measles he passes time by writing a stupid, crude story called 'Love in Babylon,' which is naturally scorned by the various publishers to whom he submits it. Then it is accepted by an æsthetic gentleman, who publishes what he calls the "Satin Library," and it achieves a wonderful vogue. And so our young draper, with his infinitesimal soul and his horrid habit of over-eating himself, goes on from height to height upon the path of fame, and is presently earning fifty thousand pounds a year from plays and novels which have no relation whatever to anything that is desirable in literature.

The Successor. By Richard Pryce. (Hutchinson & Co.)

The plot of this clever story might have been fathered, as the author himself suggests, by Boccaccio or De Maupassant, though the details are mitigated by an insular veneer of delicate reticence. Towards the end we get doubtful about the legal problem presented to us. If a husband behaves as though he were responsible for his wife's pregnancy, her child is in any case as legitimate as if its antecedents had been above suspicion. In the case of a peerage the House of Lords might divert the succession from an alleged heir if it were absolutely demonstrated that the late peer could not possibly have been the father of the same. But in the case before us "There are no proofs; there couldn't be any." Yet we are told that the young baroness "Gundred's position must be unassailable. There was one way to make it so." This was for the heir apparent to marry her, according to the author. Yet no marriage could avert the only assaults in question to which she was liable, namely, distress and shame caused by the knowledge of her mother's crime. This difficulty need not have been raised; for at least the heir apparent, by marrying Gundred, whom he loves, would lessen the effect upon her of any painful revelations by bringing about a partial restitution, and would also diminish the chance of the scandal reaching her ears. There is considerable humour in the account of the disastrous results produced by the efforts of Mrs. Alton, Lord Alton's widowed sister-in-law, to induce his lordship to acknowledge her only son as his heir. Lord Alton's third wife, who would probably be described in Debrett as the "daughter of Mr. John Mason of Liverpool," talks suspiciously correct English, with occasional lapses such as "sumpshus," "inopportunate," but maintains her dignity so well as even to win the approval of a critical footman, and is an interesting character by reason of her remarkable conscience.

The Lady in Sables. By G. W. Appleton. (Chatto & Windus.)

A novel of this kind should please those who like plentiful sensations and are not too critical about their quality. It is a somewhat bald detective story, with plenty of love and danger—of sorts—and not a hint of analysis of character or situation. Had the author weighed a motive, or harboured a doubt or a hesitation, the thing could not have been written. But it is written. And it has an easygoing plot, not calculated to set one's brain on fire, though it serves to put and keep the machinery in motion. The book is from start to finish a wild and whirling debauch in the common properties of the police novel. Why every one—man, woman, and child—talks such English and slang who can say? But every one does. From the time the "fair stranger" (a most second-rate lady) is discovered in the snow by the narrator (a "medico," as he would call himself) with a wound in her head and a hiatus in her brain the thing goes on merrily. These people and the rest are mysteriously involved in a vast and unconvincing plot to assassinate all the crowned heads of Europe, and they (not the crowned heads) suffer disaster and alarm in the cheeriest way possible. Of course there is a staunch male friend, ready to see "this thing through." We find also intriguing servants, subtle detectives, and a great deal of good-humoured chaff, popping of corks, and last, but not least, three marriages.

Garmiscath. By J. Storer Clouston. (Blackwood & Sons.)

This book is a new departure for the author. It is, in fact, a modern melodramatic novel, the scene of which is laid almost entirely in the Orkneys. Of its special kind it is a good specimen. But it is too long, and handled with too much diffuseness, so that the reader may become more than once or twice rather bored during the first half of the tale. But he is hereby advised to persevere, for the story is well worth perusing to its end. It is well written, and the matter of it is interesting, as good melodrama generally is. It tells the story of a wealthy landholder who thought his lineage more distinguished than it was, and a small landowner who found his lineage greater than he had thought it, and his property more considerable in the end than he had ever expected. There is a returned colonial gentleman named Blackadder (the colloquial name of a very deadly Australian snake, by the way) who is ridiculously unconvincing, and who talks in a dialect certainly foreign to the Pacific commonwealth from which he is supposed to hail. Even the principal characters are more entertaining than lifelike, and the book contains none of the delicacy of humour with which its author's name is associated.

The Romance of a Lonely Woman. By C. E. Playne. (Fisher Unwin.)

One assumes the author of this story to be a woman, and one would not be surprised to learn further that the writer was a confirmed invalid. The point of view is largely that of the sick-room. It is a little suggestive of 'Ships that Pass in the Night,' but has less artistry in it. The scene is laid in a West of England town and in Algiers—the Algiers known to the European who goes there under doctor's orders, the resort of the consumptive, of the *poitrinaire*:—

"From amused recollections of this farcical scene, Grace gathered up the threads of present realities: Lily and her joyousness wrapt in dreariest illness; Arthur in the fulness of life, delicately enjoying the dinner of exquisite bachelordom; she herself in some strange way irresistibly borne in on the current of their two lives."

"Gloriously stimulating is the companionship of man and woman, till Love—as, alas! he is so fond of doing—peeps in at the door and interrupts. Wicked Love! why will he for ever listen at the keyhole whenever a man and woman converse together intimately?"

Most of the book is rather of this sort, but withal it is not without a weak and somewhat morbid order of thoughtfulness, and should find some favour among lady readers who lead sheltered lives.

LOCAL HISTORY.

Records of Wroxall Abbey and Manor. By J. W. Ryland. (Spottiswoode & Co.)—Almost our only quarrel with this exceptionally fine volume is the title. Wroxall was a priory of Benedictine nuns, not an abbey; the superior was known as prioress, not abbess. The nomenclature changed some little time after both abbeys and priories had all been blotted out by Henry VIII.'s policy. Had Mr. Ryland, as a careful antiquary, reverted to the true name of Wroxall Priory,

the rightful designation might have been eventually restored.

There is but little of early interest pertaining to Wroxall apart from the priory. It was originally a member of Hatton, and is first mentioned about 1120, when Hugh held Hatton at ten knights' fees of the first Earl of Warwick of the Norman line. This Hugh de Hatton, who gave up lands for the foundation of the priory, was a considerable personage in Warwickshire; in addition to being the founder of Wroxall Priory, he was a generous benefactor to the nunnery of Polesworth, the priory of Warwick, as well as to the alien house of St. Florent, Saumur. The legendary account of the founding of Wroxall, as written down in the fifteenth century by an inmate of the house, forms a charming tale, of which the following is but a threadbare outline. Hugh de Hatton, a crusader, was taken prisoner in the Holy Land, where he continued in durance for seven years. At last, remembering that St. Leonard was the patron saint of his Warwickshire church, he prayed earnestly to him for deliverance. Whereupon the saint appeared in a repeated vision, bidding him arise, return to England, and found a house for Benedictine nuns. On awaking Hugh made a solemn vow to respect St. Leonard's command. No sooner had he done this than he found himself miraculously transported with his fetters in the midst of the forest of his Warwickshire estate. Hugh had, however, grown so hairy and disfigured during his long imprisonment that his wife failed to recognize him until he produced a piece of a ring that they had broken between them at the time of his departure. Special directions were vouchsafed as to the exact site of the house he was to found by stones being placed, without human intervention, where the high altar was to be erected. As soon as the conventual buildings were finished, two of Hugh's daughters, Cleopatra and Edith, were professed as nuns, and a lady from the celebrated nunnery of Wilton came to instruct them in the rule of St. Benedict. Among the most prized relics of the priory were the broken ring and part of Hugh's fetters.

Mr. Ryland has shown a rare industry in collecting a great variety of records pertaining to the history of this religious house from such sources as the Worcester episcopal registers, Dugdale's manuscripts at the Bodleian, the general stores of the Public Record Office, as well as from among private muniments placed at his disposal. The most valuable document cited, a bull of Alexander III., dated 1163, is reproduced in exact facsimile; it is one of the earliest Papal bulls now extant and of high value, and gives a full account of the then wealth and importance of this newly founded Warwickshire house.

Bishop Gifford's Worcester register (1268-1302) shows that that prelate visited Wroxall in the first year of his consecration, when he excused the nuns his fees, probably on account of their comparative poverty. Mr. Ryland also records two other visitations by this bishop; but, curiously enough, he fails to record any entry with regard to a visitation that Gifford made on January 30th, 1290. Gifford never found anything to rebuke or correct at Wroxall. Almost the only entry made by his clerk with regard to these visitations is the text of the sermon preached to the ladies in their chapter-house, which was probably done as a check to the repetition of the same sermon on the next occasion. In June, 1309, the Bishop of Llandaff, acting as suffragan for the Bishop of Worcester, admitted thirteen ladies to their profession in the conventual church of Wroxall. The number admitted does not necessarily imply a large or very flourishing community, as Mr. Ryland seems to imagine; there had been no episcopal visit for a good many years, and in such cases the novices awaiting formal profession were sure to accumulate. At a visitation in 1323 many irregularities came to light, and on two other occasions, namely, in 1339 and 1410, there was certainly need for the visitor's interference. There were, however, eleven recorded visitations, and probably several others, between 1323 and 1433. After the last-named date there is no record of an episcopal visit. Judging from abundant analogy, we cannot doubt that there were at least an equal number of formal visitations in the last century of the priory's existence. The probability is considerable that if there had been anything special to reform, it would have been duly entered by the bishop's officials. It is only a prejudiced mind that could possibly turn silence into condemnation. The reflections in which Mr. Ryland indulges in the last brief paragraphs of his introduction, on p. xxii, as to the evil, idle days of the later life of this house are unsupported by a scintilla of evidence. In fact, he himself cites the commissioners' report of 1536, which said of the ladies of Wroxall that they were all of good conversation and living, and desired, if Wroxall was suppressed, to be sent to some other religious house. We do not believe that Mr. Ryland intended to be unfair; but it seems almost impossible for the average Englishman to divest himself of prejudice, and to look only at evidence, where monks or nuns are concerned.

The prioress of Wroxall was lady of the manor, and this volume includes a good and interesting series of court rolls and manor accounts from the fourteenth century downwards. The comparatively easy life of the customary tenants on monastic lands is once more set forth. The long account of the duties of William Olyn, who held of the lady in bondage (in 1327-8) one messuage and half a virgate of land, as to ploughing in winter, and sowing and harrowing in Lent, and harvesting in summer and autumn, with food allowance, thus concludes:—

> "He shall give to the lady at Christmas 2 hens and 1 cock and 1*d.* of wastell bread, and it is worth 4*d.*; and for this he shall dine with the lady one day at Christmas, and his wife likewise if he has one, and if not he shall bring one other man with him."

On the Dissolution the Wroxall property went to the Burgon or Burgoyne family. Most of the buildings of the old monastery were pulled down in 1575, and a large Elizabethan house built on the site. In 1713 Sir Roger Burgoyne sold the estate to the great architect Sir Christopher Wren, and in 1861 it came into possession, by purchase, of the Dugdales—James Boughton Dugdale. A new house was completed in 1868, but care was taken to preserve in the singularly beautiful gardens and grounds various interesting remnants of the monastic buildings. The greater part of the conventual church remains; its old architectural features, which are of considerable interest, are well described by Mr. Garner, who was responsible for its recent restoration.

The illustrations throughout the volume are numerous and of no small merit. Taken as a whole, this noble book, of which only 100 copies have been printed, is so thorough a piece of work in all its parts that it may be regarded as the best topographical contribution to Warwickshire history for many a long day.

Old West Surrey. By Gertrude Jekyll. (Longmans & Co.)—Miss Jekyll's devotion to the county of her birth is exemplified once more in her latest book, which has little or nothing to do with gardens. Her design is to put on record some of the old fashions, ways and modes of life current in her favourite district of Surrey before the memory of them fades. The revolutions of civilization have spelt ruin to the ancient ways, and swiftly the old landmarks are going. In a little we shall begin to sigh for the Victorian period as we are sighing now for the Georgian and the Jacobean. Miss Jekyll's memory naturally does not carry her back very far, but she has utilized her residence in a pretty county to note most of its disappearing characters and to make a collection of the characteristic furniture.

West Surrey is taken to represent the county south of the Hog's Back and west of Dorking. It does not include the Weald. It is, therefore, somewhat circumscribed in area, but, for all that, contains some of the most interesting country in England. Miss Jekyll very properly laments the changes which have destroyed the individuality and historic continuity of the country cottage. Nowadays the dealer is abroad in all corners of the land, and most of the heirlooms of peasants have found a place in the marts of London, cheap German oleographs and inferior chairs of modern make taking their place. The explanation of the superior quality of the old furniture lies in the fact that it was, as Miss Jekyll remarks, "sufficient, strong, well-made," and "absolutely suitable for its purpose." This has been supplanted by flimsy stuff, partly on account of the prices offered by dealers, and partly because of "a straining after a kind of display." Nevertheless, there is a good deal of old furniture lingering in Surrey cottages, and cottagers are becoming more and more reluctant to part with it. We fear that in regard to ornaments there is not much defence possible. Cottage ornaments have usually been bad, and they are no worse to-day than they were a hundred years ago. Sentiment may hang about the sampler, but it was in reality a wretched piece of "art," neither useful nor decorative. The style of architecture adopted in various shires was dependent on the quarries of the district. In West Surrey Bargate stone was largely used, and is met with in almost any country lane to-day. The replacement of the wood fence by the iron railing is highly reprehensible, but one doubts if it is so universal as Miss Jekyll makes out. She also states that the rick settle is well-nigh a thing of the past. But this may be seen still in many farms in the district under consideration, and farmers cling to the use of it. It is clear that the book is, more or less, a medium for the exhibition of the photographs, which run to the number of 330, and pleasantly diversify it. These have been taken by the author, and many of them represent possessions of her own, gained in the course of her observations. She gives a picture of the old stocks at Shalford, but those at Abinger Hatch are surely in a better state of repair, and are also now protected. The decline of the old wooden plough, which "is seldom seen now, though it lingers on the good old farm within reach and is well liked by the men who work it," is easily understood, but Miss Jekyll may be glad to hear that on other farms in the neighbourhood the implement is in use, and that it has recently been made by wheelwrights to pattern for farmers who are not so very old-fashioned.

One interesting chapter Miss Jekyll devotes to the idiosyncrasies of the Surrey dialect, which has affinities with its western neighbour. She does not note that "does" is generally pronounced "doos," and that "lilac" is not "laylock," but "lylock." Across the hills the smugglers used to fare in old times from Shoreham Gap, and traces of them are numerous, particularly in Peaslake, Ewhurst, and Blackheath. This is a book meet for the shelves of all interested in old country ways.

NEW TESTAMENT COMMENTARIES.

St. Paul's Epistle to the Ephesians. A Revised Text and Translation, with Exposition and Notes by J. Armitage Robinson, D.D. (Macmillan & Co.)

Cambridge Greek Testament for Schools and Colleges: The Second Epistle of Paul the Apostle to the Corinthians.—Cambridge Bible for Schools and Colleges: 2 Corinthians. Edited by A. Plummer, D.D. (Cambridge, University Press.)

The Expositor's Greek Testament. Edited by the Rev. W. Robertson Nicoll.—Vol. III. *The Second Epistle to the Corinthians.* By the Very Rev. J. H. Bernard, D.D.—*The Epistle to the Galatians.* By the Rev. Frederic Rendall.—*The Epistle to the Ephesians.* By the Rev. S. D. F. Salmond, D.D.—*The Epistle to the Philippians.* By the Rev. H. A. A. Kennedy, D.Sc.—*The Epistle to the Colossians.* By Prof. A. S. Peake. (Hodder & Stoughton.)

A Discussion of the General Epistle of St. James. By R. St. John Parry, B.D. (Cambridge, University Press.)

A NUMBER of commentaries on New Testament Epistles ask our attention. The supply of such works can never cease; each generation must have fresh reports from its own scholars as to the books which occupy so high a place in human life; fresh discoveries have to be arranged, some of the views of a past age to be dropped. The continued influence of the New Testament largely depends on the ability, the honesty, and the spiritual insight of those who discharge this task.

To speak first of the books dealing with Pauline epistles, and among these first of such as deal with a single epistle, Dean Armitage Robinson's 'Ephesians' is important. This book will stand on the same shelf with the commentaries of Lightfoot and of Westcott, filling as it does a place left vacant in the execution of the programme of these scholars. Its plan is different from that of the older books, the exposition being separated from the philological commentary, and standing first. The exposition may be read by itself; it is written with some enthusiasm, and fully explains the author's view that Ephesians is the crowning work of the Apostle to the Gentiles, and that it contains a doctrine of the utmost importance, viz.: "the doctrine of the unity of mankind in Christ and of the purpose of God for the world through the Church." The study of the epistle has occupied the writer ten years, and this labour he considers to have been bestowed on the inquiry after the meaning of unity, so that St. Paul may speak to us afresh in this epistle. The critical questions connected with the epistle are not discussed; for the destination of the epistle we are referred to Hort's Prolegomena to Romans and Ephesians, and for the very curious relation between Ephesians and Colossians to Lightfoot's treatment of the latter epistle. The Pauline authorship is assumed without any argument. The philological notes are short but excellently wrought, and several excursuses on special terms are real contributions to the lexicography of the New Testament.

The second Corinthian epistle has been entrusted for both the Cambridge series to a fresh writer, and the book becomes in each case an entirely new one. The former books, by Prof. Lias, were in many ways excellent, and we regret their withdrawal. Dr. Plummer shows the scholarly qualities we except in him; he has a large command of sources for illustration, and wide knowledge of former works on the subject. He is less remarkable for close sympathy with his author or familiarity with that author's world of thought. In his books the Four Chapter Epistle theory will now be taught in schools and colleges. He has adopted, reluctantly, as he says, the view set forth by Dr. Kennedy in 'The Second and Third Epistles of Paul to the Corinthians' (1900), that chaps. x.-xiii. are the closing part of an epistle of which the earlier part was lost, and that chaps. i.-ix. are the opening part of another (written later), of which the end was lost. Dr. Plummer supplies some new argument for the theory, and cites a number of what he believes to be references in i.-ix. to passages in x.-xiii., which is itself therefore the "painful letter" of ii. 4, vii. 8. The theory is now fully before the British public.

The reader of the Expositor's Greek Testament realizes when a fresh volume appears that the work is not a unity, as was Alford's Greek Testament, of which it was to take the place. Like certain other works, it is a collection of studies by scholars holding different views and operating independently of each other. Thus we have a discussion in each epistle of the salutation and its various terms, and all these discussions come to the same result. Dean Bernard, who strongly holds the integrity of 2 Corinthians, maintains that 1 Corinthians was the "painful letter"; but the writer on 1 Corinthians in vol. ii. of the commentary denies this, it appears to us with reason. All the writers except one adhere to the plan hitherto followed in the book, of printing the Textus Receptus and stating the variants from it in textual notes. Only Mr. Rendall has been allowed to form his own text of Galatians. Dean Bernard gives a full translation of his text into English, which enables the reader to know always where the expositor stands; but none of the other contributors adopts this laudable practice. Principal Salmond and Prof. Peake are more adequate than the others in their treatment of the thought of the Apostle; the former is as full as a German commentator on the different views which have been taken of a passage, and thus supplies a very useful supplement to the book of the Dean of Westminster noticed above. Of this kind of information Mr. Rendall gives least; he is a follower of Prof. Ramsay, and harmonizes the statements of Galatians with those of Acts, sometimes with proposals of a somewhat heroic nature. Of individual renderings we would notice that he translates *προεγράφη*, Gal. iii. 1, "was written before," as if it referred to the Apostle's previous epistolary communications with the Galatians, and not, as the context of the passage surely requires, to the circumstances attending their conversion. *Τοῖς δοκοῦσιν*, ii. 2, is taken to mean those who appeared proper persons to receive the communication, a very hazardous rendering when the repetition of the phrase in verse 6 is taken into account. Mr. Kennedy holds that the name above every name given to Christ in Phil. ii. 11, the *κύριος*, is the O.T. Greek rendering of the divine name Jehovah. As to this, however, the use of the word in 1 Cor. viii. 6, where it stands in distinction from *θεός*, may well make us doubtful.

Mr. Parry's book is a study of a kind of which too little has hitherto issued from the great English universities. It assumes that a growth of thought may naturally be looked for in the books of the New Testament, and that careful analysis of the mental position of an epistle and a comparison of it in this respect with other epistles may yield solid conclusions as to its date and situation. This view, hitherto characteristic of German rather than of English work on the New Testament, is here applied to the Epistle of James in a sober and sensible but convincing way, and the writer is led to the conclusions that James is later than Romans, and that the writer of the little work had assimilated the results of Pauline teaching. More than this, the epistle is vindicated from the character it wore in Luther's judgment as an epistle of straw, or from the modern view of it as a series of loosely connected aphorisms, and is maintained to be a unity, dealing with what must have been for the early Church a vital and absorbing question, viz., how the Christian, having parted with the Jewish law, was to regard temptation and sin, and how he was to guide his steps aright. In this many will think that Mr. Parry has gone too far. He finds it necessary to assert that the word "temptations" in i. 2 does not mean external trials, but allurement to evil, as in ver. 13. Few will agree with him here, or in his rendering "the Lord, the Glory," *i.e.*, who is the glory of Christians, at the beginning of chap. ii. The epistle is made out to be by James, the Lord's brother, and to have been written about 62 A.D. without any conscious polemic against the doctrine of St. Paul. But the significance of the book is to be seen in the method it employs.

OUR LIBRARY TABLE.

MESSRS. LONGMAN publish *With the Inniskilling Dragoons: the Record of a Cavalry Regiment during the Boer War, 1899-1902*, by Lieut.-Col. Watkins Yardley. This diary of the war is of the more interest for not being literary. It brings vividly before the reader the actual life of one of those cavalry regiments which did better than the mass, and were, in consequence, almost continuously engaged. The home-staying reader—a volunteer, perhaps, or a friend of volunteers and other home-staying troops—regards being "under canvas" as somewhat of an adventure. When the author tells us that in November, 1900, his regiment found itself "for the first time for eight months under canvas," he does not mean that they had been in barracks, but, on the contrary, that during eight months they had not even had a canvas roof over their heads, but had been continuously on bivouac with no roof at all, in weather which, to judge from his diary, was almost invariably composed of thunderstorms at night following intense heat or equally intense cold by day. The fate of the South Wales Borderers, as chronicled in the diary, is perhaps even worse, for they were discovered holding an obscure village where they had "been without tobacco for two months." Some of the matters recorded in the diary bear upon work in which the regiment had not taken part. A commandant of Transvaal police is captured, for example, and relates the taking of our guns at Colenso, explaining that had we known the Boer situation they could not have been captured, there being no Boers on our side of the river, where

> "they had to swim the river to get at them, then drag them by hand to and across the flooded river by means of long ropes, the guns being entirely submerged as they were dragged across."

The Inniskillings served a good deal alongside of the force raised by the Colonel of the Inniskillings and known by his name, he being the famous Col. Rimington. There is an account of Zulus, discovered acting as spies, being flogged with rhinoceros-hide whips—an irregularity, having regard to the fact that the laws of war recognize only shooting as a punishment for spies, which is worth notice. Such action in the course of the Afghan campaign of 1879 was severely rebuked, and ultimately apologized for by the officers of all ranks concerned. In one case of the flogging by the Boers of a loyal Kaffir, we shot the Boer commandant concerned.

WE reviewed exactly five years ago the first volume of Col. Hanna's *The Second Afghan War, 1878-79-80*, of which the second volume now reaches us from Messrs. Constable & Co. The introductory portion contained more history than war. The present section of the work is chiefly war rather than history. The tone is the same, and we still find a tendency to attack the late Lord Lytton

and Lord Roberts. We also again discover much knowledge and industry, but a certain prejudice which detracts from these qualities and from the ability of the writer. Napier got into hot water for his account of the Peninsular War, marked as it was by freedom of speech with regard to distinguished officers. Col. Hanna, who goes far beyond Napier in the freedom of his criticism, writes with so much enthusiasm in some passages of "Roberts's indomitable courage and resolution" that he feels himself allowed, on the other hand, to describe his "doubly reprehensible imprudence." Col. Hanna even contrasts what he thinks the want of "military science" shown by General Roberts at Peiwar Kotal with Lord Kitchener's manœuvres at Omdurman. We should have thought that the whole military world outside the British Empire would set the powers of Lord Roberts in such respects far above those displayed at Omdurman by Lord Kitchener. The greatest admirers of the latter officer have always thought that his actual handling of operations in the field, as displayed at Omdurman and Paardeberg, formed his weakest point, and there are many foreign officers of distinction who think, on the other hand, Lord Roberts one of the most scientific of the living generals of all nations. There is some allusion to the flogging of one prisoner in the course of the minor operations in Khost, and it is shown that shortly afterwards the very man who had been flogged murdered a non-commissioned officer, and escaped. These matters were brought before Parliament and generally condemned; but there was a good deal more of the same kind which is not named by Col. Hanna.

My French Friends, by Constance Elizabeth Maud (Smith, Elder & Co.), is a revival of the style of a book by the same writer which we praised, 'An English Girl in Paris.' It may be remembered that the charm of that volume lay in the unusual presentation of French in a literal translation, in which all French idioms were preserved, with comical effect. We read a long way into the present volume, chiefly composed, we think, of reprints, without finding anything good in the resuscitation of the former *tour de force*. At last, however, we came to a hairdresser who is delightful. He tries to make Mademoiselle buy some kind of young lady's wig, which passes by the name of "transformation." All good fortune on the part of ladies, real or imaginary, known to him is ascribed by the hairdresser to the perfection of his transformations.

"'They are indispensable, see you, for the traversing of the ocean. Mademoiselle, she who has made the traversing to England, she will support me, is it not so? The own hairs they become, except in cases rare, of an ugliness, of a limpness insupportable — no means otherwise — by the humidity of the sea. While with the transformation behold the difference, the beauty of these travellers is not only preserved, it is enhanced, and without trouble or inconvenience of any kind. Never, Mademoiselle, must she make the imprudence of a long voyage on the sea without this precaution,' he warned me. 'The other day only it was that a real tragedy arrived to a young friend of one of my clients, a *demoiselle Anglaise*, young, beautiful even as Mademoiselle herself! She was *fiancée*, and should celebrate her marriage immediately on arriving at the Indias. On the road she is to encounter the *fiancé*, and complete with him the voyage. She embarked from England with a cousin, a miss no longer in her first youth it appears, and lacking altogether the beauty of the other, so one says, but of the appearance as you say "tailor-made," well-conserved, and—observe the essential—coiffed always in transformation, *enfin*, at four-pins. The misfortune behold it then, when Mister the *fiancé* he joins these two young ladies at the Suez. The young *fiancée* she wears no transformation. Her hairs they rest never in place; they become of an ugliness extreme, framing the face in torn rags, as though she represented an old sorceress. No longer can her *fiancé* support to look at her, and to console himself he turns the eyes to the picture more agreeable of her companion. That one finds herself only too content to replace her young cousin. Before the end of the voyage behold it is all finished with our poor demoiselle! It is a history true but true that,' wound up Monsieur Rodolphe impressively.

"'Well,' I observed, 'he will be finely punished, that *fiancé* false and fickle. One cannot voyage always on the sea, and imagine to yourself what will be the emotions of that bridegroom when he beholds on the toilette-table of his bride the transformation. For no Englishman would have realised that it was a wig she wore.'

"'No?' asked Monsieur Rodolphe in surprise. 'The Englishman he is innocent till that point there? The Frenchman no, not, he is initiated—he knows all—that one!'"

Mr. Bodley figures in this volume, as in another we have seen, as the godfather of a dish of mutton; but we confess that we are surprised at finding that somewhat stern critic of others, Mr. Arnold White, in a menu, as responsible for the arrangement of a filet of hare. There are a good many little points on which we could quarrel with our author. The French is usually right, but there are some errors, for which insufficient correction of proof is probably responsible. The name of one of the heroes of the earlier writings of our author is spelt in different ways within two lines; and within two or three pages Abélard appears both in this form and as Abélarde. The journalist shot by Pierre Bonaparte was not named "Renoir." Paris is described as being remarkable for trees, whereas Parisians visiting London generally express surprise at London being so much fuller of trees than their own city.

The Life of Robert Burns has been told again by Mr. T. F. Henderson, who was Mr. Henley's "Fellow in Burns" in all the "Centenary" edition of the poet's works. The present volume, which is prettily adorned with a dozen "process" illustrations, forms one of a series of "Little Biographies" published by Messrs. Methuen. It is a plain narrative of events, not notably well written, but marked by a very welcome sanity of judgment. We are glad to observe that Mr. Henderson, in the record of Burns's mistresses, keeps the episodes of Mary Campbell and Clarinda in their proper place. He has not been misled by the sentimentalities of Stevenson or by the spiritual imaginings which have found a concrete expression in the bronze at Dunoon. Mr. Henderson has told the depressing tale of Burns's lifelong incontinence with good sense and reticence, and with a just appreciation of historic perspective which has too often been wanting in the bard's well-meaning admirers. We may deal with one of the questions suggested by each new biography. Suppose for a moment that Burns's visit to Edinburgh had secured for him a lucrative sinecure. We are not with the majority of his biographers, who state, or imply, that Scotland's neglect of her bard is "a national disgrace"; for no poet, one might almost say, for the sake of his poetry, has ever been encouraged in these islands, and it has, therefore, always seemed to us that Burns's reception at Edinburgh was astonishing in its warmth, and that, on the strength of a recent small volume of verse, the reception of the "heaven-taught ploughman" was creditable to the literary patrons of the capital. Burns, indeed, resented not being treated as an equal, and complained of the "stateliness of the patricians"; but that, though natural, was not altogether the fault of the patricians. It appears to us that the poet had far better reason to resent the behaviour of tradesmen like Creech, the publisher, who hesitated to be sponsor of a volume of which the first edition had appeared in outlandish Kilmarnock. But suppose Burns had obtained some sinecure from a grateful country; or suppose that, instead of refusing ever afterwards to accept money for his songs, he had, like the majority of the great writers, been content to take pecuniary reward for his work, deeming the labourer in literature as worthy of his hire as the ploughman, or the politician, or even the publishers to whom he presented it; can we be sure that in that case the world would have gained rather than lost? It may be that, had he been more prosperous, his talent, like that of Byron and Shelley, would have broadened, deepened, and developed out of all knowing even unto the end. But it is equally possible that he would have become sluggish and unfruitful, a mere talker, too comfortable to produce, or, what is far worse, he might, had he been given a post in Edinburgh, have followed the advice of Dr. Moore continually, and developed, on the strength of it, into merely a bad eighteenth-century English poet. As it is, he lived his life, and we inherit his immortal comments upon it.

The Chiswick Library of Noble Authors: More's Utopia, with Roper's Life of More. (Bell & Sons.)—The new text of Roper's 'Life of More,' produced by Mr. George Sampson from a collation of the four Harleian MSS. in the British Museum, is a pleasing feature of this edition. We are not clear that in every case his judgment will be final, notably in the case of the verses on p. 197—

Eye-flatt'ring fortune, look thou ne'er so fair,

where the emendation of Rastell's form, under the title 'Lewys the Lost Lover,' printed in Messrs. Moring's edition, makes much better sense. The verses are, of course, in the well-known Troilus stanza form. Moreover, only forms of words that have existed at some time or other should be used, and "licensially," "travaled," "perswations," "coolerable," and many others never existed. There are other minor blots on the work, due to the fact that Mr. Sampson has not taken sufficiently into account the inferiority of these manuscripts to the printed text; and his spelling is erratic (he uses five forms of Chancellor, two of them impossible and only due to inexperience in reading manuscripts), a matter which will affect few of his readers. His omission of the conclusion of the anecdote on p. 182, for which the printed text is good authority, cannot be defended on grounds of taste. The decoration of the title-page is poor, but the general appearance of the book, apart from its ugly shape, is excellent. We have only one complaint to make of the type. The lower-case *s* of Caslon old face, always a mean and "skimpy" letter, when set in this size of type approaches deformity. We should have thought that if the typefounders refuse to design an adequate letter, such a firm as the Chiswick Press might have cut one for themselves. The Huth portrait of More, by Holbein, is well reproduced for a frontispiece.

Messrs. Bell's recent letter on the use of their copyright books makes us sure that they will be grateful to us for pointing out that this edition is not wholly free from attack in that respect. Our remark is based on the observation that five pages of the 'Utopia' examined by us contain twenty-nine variations from the original text, which are all found in a previously printed edition, and include one undoubtedly copyright error. Many will attach little value to such considerations where the text of a classic is concerned, but if the principle is good in one case, it should hold in another.

M. ERNEST DAUDET, who is a bit of a bookmaker and does not always interest us, has done well in his *Le Roman d'un Conventionnel, Hérault de Séchelles* (Paris, Librairie Hachette). A thoroughly eighteenth-century story is that of the President of the Convention, who was in fact the son of a marshal of France. The latter survived the death on the scaffold at the end of the Terror, in which the regicide had taken so great a part, of his son and of the ladies with whom his life was closely connected. That a Terrorist should have spent

his week-ends throughout the Terror in Royalist society in a village near Paris which he protected is in itself an extraordinary episode of the Revolution, and the book is full of such striking pictures.

La Guerre de la Succession d'Autriche: Campagne de 1741-1743, published by the Librairie Militaire Chapelot of Paris, is stated to be by Major Z***, an initial which conceals the name of a distinguished military writer. The book is rather one of military history than of strategy or tactics. It contains a good deal—well brought together, but not new—on the King of Prussia, on Maria Theresa, and on the French generals and statesmen. Frederick writes, in a letter which has been previously published, but which is always interesting, to Marshal Belle-Isle :—

"I call for you loudly, because your French troops, who are heroes under your orders, are cowards under Broglie."

But the King of Prussia had the lowest opinion of the French army, and no great opinion of the Hanoverian army. In another letter of 1742 he writes :—

"Our damned French spoil everything, while I am mending everything. Here are two goslings, that the Emperor and the King of France had picked with the greatest care to command in Bavaria, who let the Danube be crossed by the enemy while they look on."

And when the Austrian Hussars had carried off the money and plate of the Marshal de Broglie :—

"It is their own fault. Our officers who were with them are horrified at the disorder and confusion which prevail in this army, an army without any idea of discipline or of subordination."

In September, 1742, the King of Prussia says :—

"Am I responsible that the Marshal de Broglie is not a Turenne? I cannot make an eagle out of an owl."

And in June, 1743 :—

"Never has there been an example of greater cowardice than in the French and Swedes of our day."

Yet this was not long before the date of the magnificent courage and discipline exhibited by the French at sea.

UNDER the title *Sous l'Horizon* the Vicomte Melchior de Vogüé publishes, through the Librairie Armand Colin, a collection of short pieces. The one which he evidently prefers is that on the Duc d'Aumale, which we think far less good than one on Duruy, the Minister of the Second Empire, and the essay entitled 'Le Roman de la Guerre,' on the 1870 series of the brothers Margueritte. M. de Vogüé has tried his hand at a war story of his own, entitled 'Deux Mots,' and it is excellent. He continues to be spiteful, after the manner of French society, about the Republic, its men, and its policy, going out of his way, for instance, to describe Séguier as the "predecessor" of M. Humbert.

MR. LONG has added to his "Library of Modern Classics" *Adam Bede*, which can be had both in leather and cloth. The illustrations are creditable, and the portrait of the author excellent. Altogether this series maintains the good opinion we formed of it on its first appearance.

MANY readers will be glad to find that Messrs. Routledge have rendered accessible in a cheap form FitzGerald's *Miscellanies* and versions of *Calderon's Dramas*. The rendering of Omar given is, of course, not that which FitzGerald finally adopted, and which best represents his effective simplicity of style.

WE have on our table *Sir Henry Raeburn, R.A.*, by E. Pinnington (Walter Scott),—*A Survey of the British Empire* (Blackie),—*Education through the Imagination*, by M. McMillan (Sonnenschein),—*The Stock Exchange*, by G. D. Ingall and G. Withers (Arnold),—*Wall Street Stories*, by E. Lefèvre (Putnams),—*The Return to Protection*, by W. Smart (Macmillan),—*The Eternal Will*, by J. S. Stanyon (Allenson),—*Astronomical and Historical Chronology*, by W. L. Jordan (Longmans),—*Unconscious Therapeutics*, by A. T. Schofield, M.D. (Churchill),—*The Prize Social Success*, by F. C. Constable (Grant Richards),—*The French Noblesse of the Eighteenth Century*, translated by Mrs. Colquhoun Grant from 'Les Souvenirs de la Marquise de Créquy, 1834' (Murray),—*Peaceable Fruit*, by C. Metcalfe (Melrose)—and *Le Dernier Mammouth*, by Raymond Auzias-Turenne (Paris, Lévy). Among New Editions we have *Cardigan*, by W. R. Chambers (Constable),—and *The Book-Lover*, by J. Baldwin (Putnams).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Amos (A.) and Hough (W. W.), The Cambridge Mission to South London, 12mo, 2/6 net.
Hainsselin (M. T.), The Pivot of Christian Life, 3/6 net.
Hawker (G.), "We Know in Part," and other Sermons, cr. 8vo, 2/6 net.
Herrmann (W.), Faith and Morals, translated by D. Matheson and R. W. Stewart, cr. 8vo, 5/
Hus (J.), Letters, ed. by H. B. Workman and R. M. Pope, 6/
McFadyen (J. E.), The Messages of the Psalmists, 3/6
Proctor (F. B.), The Lost Article of the Creed, cr. 8vo, 5/
Tisdall (W. St. C.), A Manual of the Leading Muhammadan Objections to Christianity, 12mo, 3/6
Wernle (P.), The Beginnings of Christianity, translated by Rev. G. A. Bienemann, and edited by Rev. W. D. Morrison : Vol. 2, The Development of the Church, 8vo, 10/6
Whittaker (T.), The Origins of Christianity, cr. 8vo, 3/6 net.

Fine Art and Archæology.

Foster (V. Le N.), Examples in Geometrical Drawing, 3/6

Poetry and the Drama.

Bradby (G. F.), Broadlands, and other Poems, cr. 8vo, 2/6 net.
Last Days of Theodoric the Ostrogoth, and other Verses, 16mo, 3/6 net.
Salisbury (the late Marquess of), Poetical Tributes to the Memory of, edited by C. F. Forshaw, cr. 8vo, 3/6

History and Biography.

Bain (A.), Autobiography, roy. 8vo, 14/ net.
Cromwell (Oliver), The Letters and Speeches of, by Carlyle, edited by Lomas, 3 vols. 8vo, 18/ net.
Davitt (M.), The Fall of Feudalism in Ireland, 8vo, 10/6 net.
Elson (H. W.), History of the United States of America, cr. 8vo, 7/6 net.
Fleming (D. H.), The Story of the Scottish Covenants, 4to, boards, 2/6 net.
Fox (George), An Autobiography, cr. 8vo, 15/ net.
Hennell (Sir R.), The History of the King's Body Guard of the Yeomen of the Guard, 4to, 63/ net.
O'Growney Memorial Volume, 4to, boards, 5/ net.
Shakespeare's Story of his Life, by C. Creighton, 10/ net.
Villari (L.), The Republic of Ragusa, 8vo, 10/6 net.
Wauchope (Major-General), The Life of, by Sir G. Douglas, 8vo, 10/6
Wheatley (H. B.), The Story of London, 12mo, 4/6 net.

Geography and Travel.

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FOREIGN.

Theology.

Beckmann (G.), Wackernagel (R.) u. Coggiola (G.), Concilium Basiliense, Vol. 5, 24m.

Fine Art and Archæology.

Bouchaud (P. de), Les Successeurs de Donatello, 2fr. 50.

History and Biography.

Derrécagaix (Général), Le Maréchal Berthier : Part 1, 1753-1804, 7fr. 50.
Ginisty (P.), Paris Intime en Révolution, 1871, 3fr. 50.
Noussanne (H. de), Le Véritable Guillaume II., 3fr. 50.
Verly (H.), La Conjuration de Bruges, 3fr. 50.
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Geography and Travel.

Huchard (R.), Autour de l'Afrique par le Transvaal, 3fr. 50.

Philology.

Leeuwen (J. van), Aristophanis Plutus, 5m.

Science.

Donnadieu (A. L.), Le Saint Suaire de Turin devant la Science, 10fr.
Rodrigues (G.), L'Existence du Monde Extérieur d'après Descartes, 3fr.

General Literature.

Boulenger (M.), Au Pays de Sylvie, 3fr. 50.
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Daudet (E.), Expiatrice, 3fr. 50.
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Maeterlinck (M.), Le Double Jardin, 3fr. 50.
Provins (M.), Comment Elles Nous Prennent, 3fr. 50.
Rosny (J. H.), La Luciole, 3fr. 50.
Theuriet (A.), Souvenirs des Vertes Saisons, 3fr. 50.
Toulet (P. J.), Les Tendres Ménages, 3fr. 50.

A SCHOOL POEM BY LAMB.

I HAVE to communicate an extremely interesting discovery. I have just chanced upon what I believe to be Charles Lamb's earliest literary effort—some verses written in 1789 at Christ's Hospital, when the author was only fourteen years of age. They are taken from a volume of verse and prose essays by the scholars of Christ's Hospital, kept by the Rev. James Boyer, who, it will be remembered, was head master of Christ's Hospital in Lamb's time.

The poem is entitled 'Mille Viæ Mortis,' and is here literally transcribed :—

What time in bands of slumber all were laid
To Death's dark court, methought, I was convey'd
In realms it lay far hid from mortal sight,
And gloomy tapers scarce kept out the night.
On ebon throne the King of terrors sate,
Around him stood the ministers of fate.
On fell destruction bent, the murth'rous band
Waited attentively his high command.
Here pallid Fear & dark Despair were seen,
And Fever here, with looks for ever lean;
Swoln Dropsy, halting Gout, profuse of woes,
And Madness fierce, & hopeless of repose,
Wide-wasting Plague; but chief in honour stood
More-wasting War, insatiable of blood,
With starting eye-balls, eager for the word:
Already brandish'd was the glitt'ring sword.
Wonder & fear alike had fill'd my breast,
And thus the grisly Monarch I address.
"Of earth-born Heroes why should Poets sing,
And thee neglect, neglect the greatest King?
To thee evn Cæsar's self was forc'd to yield
The glories of Pharsalia's well-fought field."
When with a frown, "Vile caitiff, come not here,"
Abrupt cried Death, "shall flattry soothe my ear?
Hence, or thou feel'st my dart," The Monarch said;
Wild Terror seiz'd me, & the vision fled.

Underneath is the signature, "Charles Lamb, 1789."

There are three slim volumes of original exercises in verse and prose by the Christ's Hospital boys, but the above is Charles Lamb's only contribution. Coleridge contributed no fewer than twelve pieces—five in verse, including the 'Monody on the Death of Chatterton,' and seven prose essays. The poem immediately preceding Lamb's is headed 'O mihi præteritos referat si Jupiter annos,' and is signed "S. T. Coleridge, 1789," and immediately after comes a contribution by C. V. Le Grice, dated October 31st, 1789, then two by S. Le Grice, and next to these Coleridge's 'Monody' in its earliest form, as reproduced in the late Mr. Dykes Campbell's edition of that poet's works.

The volume containing the above poem is most interesting to students of Lamb, not only because the poem itself is the earliest specimen of Lamb's verse extant, having been written at least five years earlier than any of his poems hitherto published, but because the whole volume throws an interesting light on the famous essay on 'Christ's Hospital Five and Thirty Years Ago.'

The three volumes cover the period from

1783 to 1799, when Boyer resigned his headmastership, and they contain contributions from every one of the "Grecians" mentioned by Lamb—Lancelot Pepys Stephens, Edward Thornton, A. W. Trollope, George Richards, Henry Scott, Thos. F. Middleton, S. T. Coleridge, John Maund, C. V. Le Grice, S. Le Grice, E. Allen, Favell, M. Thompson, and F. W. Franklin—in fact, there are only four contributors *not* referred to in Lamb's essay.

The volumes were lent to me by Mr. Edward Boyer, great-grandson of Lamb's schoolmaster. Their existence was, I find, known to Mr. Dykes Campbell, to whom they were shown by the late Mr. John Boyer, grandson of the master of Christ's Hospital and clerk to the Coopers' Company, who died last year. This appears from the notes to Mr. Campbell's edition of Coleridge's works published by Macmillan & Co., in which the editor's indebtedness to Mr. John Boyer for permission to transcribe Coleridge's poetic contributions to the volumes is acknowledged. H. DUGDALE SYKES.

'FOUNDATIONS OF MODERN EUROPE.'

May 28th, 1904.

IN the *Athenæum* of May 28th my ignorance of many details of modern history is pointed out by your reviewer of my 'Foundations of Modern Europe.' He is perfectly welcome to it. I shall waste neither your space nor my time in showing how little he has proved his case. What, *e.g.*, he remarks on the Walcheren expedition is completely refuted by Napoleon's own letter to his brother Jérome, dated Schoenbrunn, June 9th, 1809, weeks before Wagram. Therein Napoleon expressly teaches to ignore the rumoured expedition of the English.

But your reviewer imputes to me the knowledge of the causes of the French Revolution. I know nothing about those causes. I say so explicitly on p. 28, *medio*. I distinctly call my "homogeneity" hypothesis a statement of "the precursors, if not the specific causes of the French Revolution." With so many dictionaries abroad, is it really impossible to see the difference between precursor and cause, between *post hoc* and *propter hoc?* EMIL REICH.

*** Dr. Reich must know that it is the duty of a reviewer to point out what seem to him to be the defects of a work. While noticing the good qualities of his book, I called attention to several defects. Dr. Reich blames me on two of these counts. The former concerns my criticism of his statement (p. 56) that during the Wagram campaign "he [Napoleon] intentionally ignored the so-called Walcheren expedition." On this point Dr. Reich refers me to Napoleon's letter to Jerome. But that letter says: "The English are not to be feared; all their troops are in Spain and Portugal. They can do nothing in Germany; even so, it will be time enough when they come." This proves that Napoleon thought that England could not send a great expedition, and that if she did, Germany, not Walcheren or Antwerp, would be its aim.

As a matter of fact, I might have passed a sharper judgment on Dr. Reich's very inexact reference, in view of his later statement on p. 95. After alluding to the battle of Aspern (May 22nd), he says: "The English having meanwhile sent an expedition of 40,000 men to the Isle of Walcheren in Holland....."—an assertion which proves him to have forgotten the time of sailing of that expedition, and to have antedated it by ten weeks or so. Such a slip is venial in a popular lecture, but it is surely censurable in a book which devotes a large amount of space to military affairs.

Dr. Reich next blames me for attributing to him the belief that the new homogeneity of France was prominent among the causes of the outbreak of the French Revolution. What his inmost beliefs are on this topic I do not know; but I do know that the whole trend of his arguments on pp. 31–32 is in this direction; *e.g.*, this sentence: "This homogeneity must, we take it, be admitted as the first and indispensable condition of the great event called the French Revolution." YOUR REVIEWER.

THE INTERNATIONAL ASSOCIATION OF ACADEMIES.

THE second triennial meeting of the General Assembly of this important international organization was held at Burlington House during Whitsun week, under the presidency of Sir Michael Foster.

The delegates who attended the Congress comprised the representatives of the Academies of Amsterdam, Berlin, Brussels, Buda-Pest, Christiania, Copenhagen, Göttingen, Leipsic, London (Royal Society and British Academy), Madrid, Munich, Paris, Rome, St. Petersburg, Stockholm, Vienna, and Washington. The last named, owing to the inability of any member of the National Academy of Sciences to attend, was represented by Sir Archibald Geikie and Prof. Ray Lankester, Foreign Associates of the Academy.

The individual members forming the gathering were eminently representative of the intellectual activities of the constituent countries. The best men in each sphere of knowledge coming within the scope of the Association seemed to have been chosen as delegates, a circumstance which could not be otherwise than flattering to all concerned in the operations of the London meeting. The establishment of the British Academy no doubt contributed materially to this result, since continental scholarship was anxious and glad to be able to pay its tribute of respect to the new body.

Sir Michael Foster, in his short presidential address of welcome, referred to the fact that at least two countries, namely, Switzerland and Japan, "conspicuous for their zeal in the advancement of knowledge," were taking no part in the proceedings, owing, it would appear, to the absence in those countries of such representative academies as would fulfil the statutory intentions of the Association. One other point of kindred interest made by the President was the announcement of the adhesion of the Real Academia de la Historia of Madrid as a constituent academy of the International Association, and Major Martin Hume was thereupon admitted as its delegate. Thus Spain is now able to be represented in the sections of Science and of Letters.

Of the business accomplished during the Congress it may suffice to specify the following:—M. Boutroux (Paris) reported upon the work already done in connexion with the preparation of a complete edition of the works of Leibnitz, and it was decided to renew the commission to the Academy of Sciences of Berlin, in conjunction with the Academy of Sciences and that of Moral and Political Sciences of Paris, and to request them to bring about, in the interval of the next triennial period, the publication of a critical catalogue of those Leibnitz manuscripts for which they have already collected the materials. A proposition of the British Academy, brought forward by Sir R. C. Jebb, for international co-operation in a new Thesaurus of Ancient Greek was discussed and approved, and a committee of inquiry was instituted in the matter. As the outcome of a considerable amount of work by a body which has been known as the Brain Commission, it was resolved to recommend the several scientific societies represented in the Association to bring before their respective Governments or other appropriate authorities, in the name of the Association, a proposal to establish a special institution for the investigation of the central nervous system. Other business referred to magnetic observations at sea, with the view of a magnetic survey, the measurement of the African arc of meridian, and seismological questions.

It remains to add to this brief summary that Lord Reay was nominated Vice-President of the General Assembly, and Dr. Karl Krumbacher (Munich), M. A. de Lapparent (Paris), and Dr. A. D. Waller (London), secretaries.

It was decided that the next triennial gathering of the Association should be held in Vienna.

SALE.

MESSRS. SOTHEBY, WILKINSON & HODGE sold last week the following books: Dictionary of National Biography, 66 vols, 1885-1901, 36*l.* 10*s.* Sander's Reichenbachia, 4 vols., 1888-94, 12*l.* 5*s.* Constable's Various Subjects of Landscape, by D. Lucas, 22 plates, 1833, 14*l.* Booth's Rough Notes on the Birds of the British Islands, 3 vols., 1881-7, 17*l.* 5*s.* Combe's Dance of Death and Dance of Life, 3 vols., 1815-17, 9*l.* 17*s.* 6*d.* Defoe, Serious Reflections of Robinson Crusoe, 1720, 10*l.* 5*s.* Milton's Paradise Regained, &c., first edition, 1671, 16*l.* 5*s.* Froude's Short Studies, 4 vols., 1868-83, 7*l.* 15*s.* Arabian Nights, by Burton, 16 vols., with Letchford's illustrations, 1885-6, 32*l.* 15*s.* The English Spy, plates by Cruikshank, 2 vols., 1825, 20*l.* Shelley's Alastor, first edition, 1816, 10*l.* 2*s.* 6*d.* Holbrook's North American Herpetology, 5 vols., 1842, 14*l.* MS. List of the Prize Money awarded to the various Ships' Companies engaged in the Battle of Trafalgar, 36*l.* Postilla super Epistolas et Evangelia Dominicalia, Julian Notary, 1509 (imperfect), 18*l.* 10*s.* Shakspeare, Second Folio, wanting the whole of 'The Winter's Tale,' very large copy, "Coppies" instead of "Copies" on the title, 1632, 100*l.* Holbein's Court of Henry VIII., 1792, 18*l.* 10*s.* Buck's Views, 3 vols., 1774, 31*l.* Boydell's Prints, 2 vols., 1769-72, 9*l.* 5*s.* Tullius de Amicitia, printed by Caxton in 1481, 125*l.*

Literary Gossip.

EARLY in the autumn the Cambridge University Press will issue the first volume of their edition of the complete works of Beaumont and Fletcher, which will form part of the series of "Cambridge English Classics," and will be issued in the same form and at the same price for each volume as Hobbes's 'Leviathan' and the other books of the series. The text will be edited by Mr. Arnold Glover, editor of Boswell's 'Johnson,' and joint editor of Hazlitt's collected works. It is being set up from a copy of the second folio, the spelling, punctuation, and readings of which will be preserved. Each volume will contain an appendix, giving the variations of the earlier folio and of the quartos.

A MEMOIR of William Johnson Fox, notable alike as preacher, politician, and man of letters, is being prepared for publication in the autumn by Dr. Richard Garnett, to whose hands all the materials were commended by Mrs. Bridell Fox. The atmosphere of the Brownings, Dickens, and Cobden, and correspondence with "Orion" Horne, Forster, Crabb Robinson, J. S. Mill, and Macready, will enhance the interest of the volume, which will be published by Messrs. Smith, Elder & Co. Dr. Garnett will welcome any further contributions to his biography.

A NEW novel, entitled 'The Sovereign Power,' by Miss Violet A. Simpson, the author of 'The Bonnet Conspirators,' will be published by the same firm next Monday. It is a romance of 1805, when Bonaparte's camp was at Boulogne, and our troops were gathering on the coast to repel invasion. A daring conspiracy is formed to capture the Prince Regent at a masquerade by the officers of the German Legion, and to land the French army under

cover of the confusion. It is defeated by the courage of the heroine, who is rewarded by the freedom of her lover, the French officer most deeply implicated in the plot.

IT is over ten years since the appearance of Miss Ella Hepworth Dixon's novel 'The Story of a Modern Woman,' and as she has published no book since that date, readers will be glad to hear that Mr. Grant Richards is issuing in a few weeks a volume of short stories from her pen, entitled 'One Doubtful Hour,' and described as sidelights on the feminine temperament. The success of 'The Story of a Modern Woman' has been continual; it has been translated not only into French, but also into Czech, in which form it will appear shortly in Prague.

THE seventh volume of the 'Jewish Encyclopædia' is now ready, and will be sent to the subscribers forthwith. The editors are hard at work upon the eighth, and are confident that the entire twelve volumes will be completed by the end of 1905.

MR. FISHER UNWIN is bringing out a popular edition of the works of Mark Rutherford. The volumes will be cloth bound, and will be issued at a shilling net. The first three—'The Autobiography,' 'The Deliverance,' and 'The Revolution in Tanner's Lane'—will be ready about the end of this month.

DRS. B. P. GRENFELL AND A. S. HUNT have since their return from Egypt, where their excavations at Oxyrhynchus have resulted in fresh important discoveries of papyri, finished their work on Part IV. of the 'Oxyrhynchus Papyri,' and this volume, which contains the new 'Sayings of Jesus,' the Παρθένειον of Pindar, the new epitome of Livy, &c., will be issued in the middle of June. A popular edition of the 'Sayings' and a fragment of a lost Gospel will also be published as a separate pamphlet by Mr. Henry Frowde. The papyri themselves will be shown at the usual exhibition of the Egypt Exploration Fund in July.

A FURTHER find of papyri has rewarded the excavations undertaken by the Italians at Hermopolis, in Egypt, under the direction of Breccia. In addition to a number of official documents, it includes a portion of an unknown epic, and one or two other literary fragments of interest.

DR. E. J. L. SCOTT has retired by superannuation from the Keepership of the Department of MSS. of the British Museum, and the appointment has just been given to Dr. G. F. Warner, Senior Assistant Keeper, who will take up his residence within the precincts shortly after Midsummer.

WE regret to notice the death of W. T. Arnold, the eldest son of Prof. Thomas Arnold, a grandson of the great head master, and a capable journalist, who preserved the interest of his name in education and scholarship. Mr. Arnold won the Arnold Historical Prize Essay at Oxford in 1879, and was for years the chief leader-writer of the *Manchester Guardian*. His varied books include an interesting discussion of Hannibal's route across the Alps, and he was well known as an authority on Roman history.

WE have also to record the death of Canon Evan Daniel, an authority on education, whose manual on the Prayer Book has passed through many editions, and who wrote other excellent books on liturgical matters.

ON Wednesday, June 22nd, Messrs. Sotheby will sell a small collection of books once the property of the late Sir John Simeon, Tennyson's friend and neighbour. The interest of the collection is almost entirely Tennysonian. Perhaps the most interesting lot is the original proof, with alterations in the poet's autograph, of 'The Charge of the Light Brigade,' the first version of which appeared in the *Examiner* of December 9th, 1854. There are also the original proofs of 'Hands All Round,' 'Britons, Guard Your Own,' and 'Suggested by Reading an Article in a Newspaper,' all of which appeared in the *Examiner* in 1852. Other lots consist of the original proof-sheets of pp. 1-128 of 'Maud, and other Poems,' 1855, and the original proof-sheets with corrections of 'Enid and Nimuë,' 1857.

THE dinner of the Newsvendors' Benevolent Institution last Wednesday went off very well, under the able chairmanship of Lord Glenesk, who took the place of his son, absent through ill health. There were some excellent speeches, including one from Sir W. H. Russell, and a reply by Lady Leng for her sex. The subscriptions announced, including annual gifts, reached 1,100*l*.

A MOVEMENT is afoot to place a permanent memorial to John Knox in St. Giles's Cathedral, Edinburgh, and subscriptions are being received for the purpose. Principal Story has also moved in the Church courts that the quater-centenary of John Knox be observed next year. Meanwhile Dr. Hay Fleming has thrown doubt on the date of his birth, and quotes Beza's statement, founded on a letter from Sir Peter Young, that he was born in 1515 and not in 1505, the date accepted by McCrie and all the late authorities.

MR. STEPHEN KELLEHER, elected a Fellow of Trinity College, Dublin, on Trinity Monday, has performed a feat almost unprecedented in the College, at least for 150 years. He has won a single vacancy on his first competition. In the case of two or three vacancies, a new candidate has succeeded, as did the late Dr. Haughton. Mr. Kelleher might have competed last year, but stood out to complete his preparation, a policy often before tried without success. He comes from county Cork, and had already distinguished himself in Intermediate examinations, and in the Royal University, before he entered Trinity College.

THE election to scholarships decided on the same day shows the very serious symptom that for seventeen scholarships only thirty-three candidates were found to compete, though these valuable prizes were awarded not only for Classics and Mathematics, but also for Experimental Science.

THE National Home Reading Union arranges once a year for its members a "Summer Assembly," which this year will meet at York, an excellent centre for study, from June 25th to July 2nd. Lectures will be given by Mr. F. J. Haverfield on Roman England and Roman York, Mr. Francis Bond on Architecture, Prof. Percy Kendall on Geology, and Mr. F. J. Lewis on Botany. In the evening lectures of a more general kind will be given by Prof. Miall, Mr. Owen Seaman, and Mr. J. Churton Collins. The Assembly is open to persons who are not members of the Union, and particulars may be obtained either from the Secretary N.H.R.U., Surrey House, Victoria Embankment, or from the Local Secretaries, the Hon. Mrs. Wilkinson, Dringhouses Manor, York, and Mr. F. A. Camidge, 3, Stonegate, York.

THE Peniarth (previously known as the Hengwrt) library, which was recently described by Dr. Gwenogvryn Evans as "undoubtedly the premier collection of Welsh MSS., both in extent and in quality," has been acquired by Sir John Williams, M.D., who in 1899 also purchased the Welsh portion of the Shirburn Castle library. He has made definite provision for the eventual transfer of these, as well as of his own private collection, to a Welsh national library, if it be established at Aberystwyth, or, if not, to the library attached to the University College of Wales in that town. It is stated that a similar course has been taken by another Welsh bibliophile, Mr. J. H. Davies, of Cwrtmawr. In the course of the year the Historical MSS. Commission will publish the second and concluding portion of Dr. Gwenogvryn Evans's report on the Peniarth MSS., and also his reports on the Cwrtmawr and Panton collections. Over a hundred years have passed since the Panton MSS. were previously open to inspection.

MESSRS. EDWIN DAVIES & Co., of Brecon, who during the last few years have published reprints of the histories of several of the counties of South Wales, have made arrangements for the publication of a history of Radnorshire. The history written by the Rev. Jonathan Williams some time before 1816, and published in the *Archæologia Cambrensis* for 1855-8, will form the basis of the work, to which, however, there will be added much new matter of a genealogical and biographical character. The volume will be illustrated with engravings of county mansions and portraits of its worthies. The same publishers have also in the press 'The Life and Letters of Theophilus Jones,' the historian of Brecknockshire, which will include a number of recently discovered letters written by Jones to the Rev. Edward Davies, the author of 'Celtic Researches.'

MR. ARCHER M. HUNTINGTON, of Baychester, New York, whose researches into early Spanish literature are universally appreciated, has just finished a fine work on 'The Initials and Miniatures of the Ninth, Tenth, and Eleventh Centuries from the Mozarabic Manuscripts of Santo Domingo de Silos' preserved in the British Museum. This book will be found to contain some remarkable illustrations of Peninsular art, to some degree recalling the productions of the remotest Hibernian school, at other times representing the Moresque feeling, which in later ages developed into the intricacies of trellis-work familiar to students of mediæval Spanish ornament. The quaint figures which occur occasionally appear to be almost unique.

WE have received a circular concerning a periodical of new English philology, entitled *Bausteine*. The first number will appear at the beginning of next year, and will be edited by Leon Kellner and Gustav Krüger, and published by the Langenscheidtsche Verlagsbuchhandlung of Berlin. The subjects to be considered are the German equivalents of modern English words which are not adequately explained in the dictionaries; the vocabulary of great writers, *e.g.*, the words Marlowe uses which are not in Schmidt's 'Shakespeare Lexicon'; various technical vocabularies; explanations of difficult passages in great writers, and a section of queries and answers. Articles on 'Sentiment and Sentimental in the Eighteenth Century,' 'Chatterton's Phraseology,' 'Scientific Expressions of Erasmus Darwin,' and 'Shakespeariana' will be included in the first number. The scheme is most promising, and will, we hope, meet with the support of many English scholars, for foreign erudition may miss what is by nature easy to the Englishman, being his birthright. One of the supporters of the periodical is Mr. Northcote W. Thomas, from whom information as to it can be obtained at 7, Coptic Street, W.C.

CANON RAWNSLEY, as honorary secretary of the National Trust for Places of Historic Interest or National Beauty, explained to friends at the Scottish Arts Club, Edinburgh, on Monday, that the Trust had the option of purchasing an estate on Ullswater, which included Gowbarrow Fell, and the waterfall of Aira Force, which Wordsworth has immortalized in the poem of 'The Daffodils' and "List, ye who pass by Lyulph's Tower." The estate extends to 740 acres, with a mile of frontage to the lake, and the price of it is 13,560*l.*

ENCOURAGED by the success of 'Printers' Pie' last year, Mr. W. Hugh Spottiswoode, with the assistance of Mr. Arthur Croxton, has prepared a similar volume, to be published immediately, the proceeds of which will go to the Printers' Pension, Almshouse, and Orphan Asylum Corporation. Mr. Spottiswoode contributed 1,000*l.* to the Printers' Pension Corporation last year as the result of 'Printers' Pie,' and the strong list of writers and artists announced this year should bring a substantial sum. 'Printers' Pie, 1904,' will be published free of charge by The Sphere and Tatler, Limited, at a shilling.

M. AUGUSTE MOLINIER, whose death at the comparatively early age of fifty-three was recently announced, was a man of great erudition and the author of several works, one of which, 'Le Manuel des Sources de l'Histoire de France,' is likely to remain for many years a standard book. He was a professor at the École des Chartes, and a member of the central committee of the Ligue des Droits de l'Homme. His last published work, issued only a few weeks ago, was a critical examination of M. Bertillon's system as applied to "l'écriture du bordereau," in which he showed himself in some respects a vigorous opponent of the theory of the Director of the Service Anthropométrique. M. Molinier was a brother of M. Émile Molinier.

THE list of awards made in connexion with the Montyon, Archon-Despérouses, and other prizes was published yesterday week, the authors of about forty books receiving sums which varied from 1,500 francs down to 500 fr. The more important were 'Le Niger,' by Capt. Lenfant, and 'L'Empire de la Méditerranée,' by René Pichon, each 1,500 fr.; 'Lactance,' by the same; 'Almanach du Drapeau, 1904,' by Henri de Noussanne; 'La Rochefoucauld-Liancourt, 1747–1827,' by Ferdinand Dreyfus; and 'Les Derniers Jours de Saint-Pierre,' by M. Remy St. Maurice, 1,000 fr., which, with twenty-four prizes of 500 fr. each, formed the Montyon list. The Juteau-Duvigneaux first prize of 1,000 fr. was awarded to the Abbé Laveille for his book 'Jean-Marie de Lamennais, 1780–1860'; the two Prix Sobrier-Arnould of 1,000 fr. each went respectively to M. Louis de Fourcaud for his work 'François Rude,' and M. Julien Tiersot for 'Hector Berlioz et la Société de son Temps'; the Prix Furtado of 1,000 fr. to the Marquis de Segonzac for 'Voyages au Maroc, 1899-1901'; the Prix Joëst of 2,000 fr. to the Abbé J. B. Piolet for 'Les Missions Catholiques Françaises au Dix-neuvième Siècle'; Prix Charles Blanc, one of 2,000 fr., to Pierre Guzman for 'La Villa Impériale de Tibur'; and the Prix Archon-Despérouses (for poetical works), one of 1,000 fr. to M. Vermenouze for 'Mon Auvergne,' and three others of 500 fr. each to M. Léon Larguier for 'La Maison du Poète,' to M. Malteste for 'L'Encens Perdu,' and M. Chapman for 'Les Inspirations.'

THE death is announced from Darmstadt of Rudolf Ramspeck, for many years editor of the *Neue Hessische Volksblätter*, and founder of the Darmstädter Journalisten- und Schriftstellerverein.

SCIENCE

Wild Life at the Land's End. By J. C. Tregarthen. (Murray.)

THIS book should be sure of a large circulation; its title is attractive, for it appeals to sportsman and to naturalist alike. Inasmuch as the pursuit of the fox, badger, otter, seal, and hare forms the main theme, this collection of chatty sketches might perhaps be more appropriately named 'Wild Sport at the Land's End.' Indeed, with hardly an exception, the episodes in the lives of these creatures are brought before us in the guise of different forms of sport, and as such are to our mind somewhat disfigured by the technical jargon inseparable from the chase. Writing, then, as a sporting naturalist, Mr. Tregarthen shows a lifelong familiarity with his subject, and he has evidently gleaned much information from one whom he dubs a "master of his craft," the earth-stopper Andrew Stevens. This delightful character figures largely in these pages, and the shrewd kindly old face makes an effective frontispiece. What does he not know of the habits and haunts of the "varmints" which are his daily and nightly study? The story is well told of his happening at last upon something beyond his ken, and this under conditions calculated to play upon his natural superstition. When he has convinced himself to his own satisfaction that he has seen a genuine white badger, his extreme misgivings about making a statement which he cannot substantiate almost result in his keeping his knowledge to himself; in the end he reluctantly imparts his secret to the squire, and his reputation comes triumphantly through the ordeal. The account of the digging out of his prize is effectively told. This story and one other rather unexpectedly end happily—from the point of view of the hunted animal. Equally exciting and of breathless interest are the incidents of the otter hunt. It is to be noted that, when danger threatens, the retreat most in favour with these otters of the Land's End is some fastness at the bottom of the cliffs, whence it is a hopeless task to attempt to dislodge them. The greatest feat recorded of the earth-stopper is when he pits his cunning successfully against this wiliest and pluckiest of all hunted creatures. Weird and vivid is the midnight encounter with seals cornered in their wellnigh inaccessible caves, but the inevitable slaughter leaves us with rather a feeling of nausea. It savours too much of butchery for one who is as humane at heart as the old earth-stopper. With his face still spattered with the blood of the victim, he remarks: "Pity we can't have spoart without killin'." Few are the devotees of sport who have not at one time or another had the same thought. These Cornishmen, too, belong to the best type of sportsmen. The privilege of running with the hare and hunting with the hounds is often exercised by writers of fiction, and it is characteristic of Mr. Tregarthen's picturesque style that he is hampered by no restrictions in this direction. He certainly succeeds by this device in enlisting our sympathy with the hard-pressed fugitive in every case. At the same time the average reader will fully appreciate the varying fortunes of the chase from the point of view of the pursuers.

The illustrations are a feature of this book. We confess to a feeling of disappointment when we find that not one-third of these have anything to do with natural history. They are all from photographs, and conspicuously excellent are those of the fox, its cubs, the badger, and, best of all, the otter. Regarding these Mr. Tregarthen is curiously reticent, and when we remember the extreme difficulty that there is in photographing, in their natural surroundings, animals of such strictly nocturnal habits, we naturally conclude that we are not intended to look on them as taken from life, but as admirable reproductions of the taxidermist's skill.

There is a short chapter wherein one "Ned" discourses lightly upon the abundant bird life of the promontory. He regrets the extinction of the chough, and tells of the last pair he ever saw, which, by the way, he did his best to slay. The starling is a new breeding species in recent years, though always present in its tens of thousands in the winter. The only local name forthcoming is interesting, the pied wagtail being known as the "tinner," because it builds its nest in the mouth of old mine-shafts.

Those who know and love the Land's End, even if they are not keen sportsmen of the best and breezy sort, or have no particular love for any kind of fauna, can scarcely fail to enjoy the exceptionally good photographic presentments of the scenery

and buildings of the district, and also to appreciate the happily phrased, simple, but graphic touches in the letterpress that occasionally bring the Cornish coast line—totally unlike any other part of our sea-fringed England—so vividly to mind:—

"Bleak and bare are these Gwithian cliffs, merciless the winds that sweep them. Not a tree or a bush is to be seen, and even the heather is stunted. No note of songbird meets the ear, nor scream of sea fowl, only the sullen boom of the Atlantic ground swell in the caves so far below. Along the coast towards Newquay sunlit headlands stretched out into the ocean; and the low promontory of Trevose, dim and unsubstantial-looking, lay on the far horizon. The mellow rays of the sun now and again caught the snow-white plumage of some bird along the coast, and lit up the surf at the foot of the distant cliffs. Not a gull floated over the bay below me, but a string of cormorants, with black flight, skimmed the heaving surface just beyond the dark shadow of the coast-line, and disappeared round a jagged point."

RESEARCH NOTES.

THE investigation of the different kinds of rays discovered by Prof. Blondlot, and called by him respectively the N and the N^1 rays, is proceeding with unabated speed. As already said in the *Athenæum* (Nos. 3978 and 3987), the two series produce converse phenomena, the N causing an increase and the N^1 a decrease in the light of a calcium sulphide screen excited to phosphorescence. The difficulty which many English and German observers have found in repeating the Nancy experiments is now further explained by the theory put forward by M. Jean Becquerel that the apparent increase of luminosity in the screen is partly due, not to any actual increase in the light emitted by it, but to the increased sensitiveness of the eye produced by the falling thereon of the N rays themselves. M. André Broca has also pointed out a frequent source of error in the wearing of spectacles by the would-be observer, glass being in itself a recipient and a storehouse for the rays. He also advises the investigator not to gaze too fixedly at the screen, and to suspend his observation directly signs of fatigued vision show themselves. M. Macé de Lepinay has also indicated a new arrangement of the phosphorescent screen, consisting of a small vertical strip and a much longer horizontal one so placed that the whole apparatus resembles the figure 7, the smaller bar alone being at right angles to the line of sight. He claims for this that, when both parts of the screen are simultaneously exposed to the rays, the small strip which was before light becomes dark, while the longer one glows with intense light, and he says that this mode of demonstration has repeatedly succeeded with observers unable to repeat the original Nancy experiments. Altogether, unless we are to believe that the score or more of men of science who have reported their experiments with these rays to the Académie are the victims of a collective hallucination, we can hardly fail to accept M. Blondlot's results.

That the Blondlot rays are also the result of intermolecular strain or pressure—or perhaps of both alternately—there is also less doubt than before. M. Julien Meyer announces that a half-exhausted glass tube is a permanent source of the N^1 rays, apparently from the unequal pressure upon its outer and inner surfaces. M. Albert Colson, who has also established that the N rays are emitted in the course of some, but not of all, chemical reactions, finds them most easily observable in the formation of basic salts of a less density than the corresponding oxides, and notices that the reactions which do produce them are always accompanied by some physical phenomenon, such as change of volume. M. Jean Becquerel, again, has made the startling discovery that all sources of the N rays—inorganic substances, like calcium sulphide or bricks which have been exposed to the sun's light, as well as organic, such as growing vegetables—lose their activity when exposed to the action of the ordinary anæsthetics, chloroform, ether, and laughing gas. This, coupled with the conclusions of Prof. Bose and others upon the behaviour of metals under fatigue and the like, may lead us to revise some of our notions upon the difference between the inorganic and the organic.

Not less eventful is the physiological research that M. Charpentier is conducting by means of the Blondlot rays. Working generally with M. Édouard Meyer, he has established that the inhibition of a muscle by a nerve produces N rays, and that the excitation of the pneumogastric nerve, for instance, will cause a decrease in the light of a phosphorescent screen held over the heart, corresponding to the slowing-down of that organ's action. Other experiments have also led him to conclude that the impulse that flows through a nerve in action is not constant, but oscillatory, and that these oscillations are longitudinal and not transverse; while M. André Broca and M. A. Zimmern have made researches with the aid of the rays into the action of the spinal cord, with the result that there appear to be many permanent *foci* of activity therein, of which they have succeeded in establishing two in connexion with the genito-urinary functions. The mystery of nervous action seems, therefore, to be a good deal nearer solution than before.

Not unconnected with this is the theory of the independent neurones, or nerve-cells of the brain, each having its own system of ramification, and no physical continuity with the others. This, which was first put forward by the distinguished Spanish histologist Ramon y Cajal, has gone through many fluctuations of credit, the faith attached to it having varied in regular accord with the repeated invention of new methods of colouring these tiny ramifications, so as to make them submit themselves to investigation. M. Déjérine, who has lately summed up the whole discussion, now points out that not only has the truth of Señor Ramon y Cajal's theory been successfully demonstrated otherwise, but that, embryologically, the nerves are formed by the expansion of the nerve-cells, and that if one of these cells be damaged the degeneration of the attached ramifications is strictly limited to what he calls "the territory" of the particular neurone. He therefore contends that the neuronic theory should be accepted as valid, and the majority of those who have studied the subject will, perhaps, be inclined to agree with him. There still remains to be solved the question of how the foliage-like lateral prolongations of the excited neurone act upon its neighbours, and whether any actual contact takes place between them. Perhaps the answer to this question also lies in the result of M. Charpentier's experiments.

That there is a chance of nervous action turning out to have some connexion with electricity seems indicated by the memoir lately presented by Dr. J. Bernstein and Dr. A. Tschermak to the Berlin Academy of Sciences upon their investigations into the electric organ of the *Raia torpedo* or sting-ray. They find that it gives off hardly any heat during irritation, and that it is more probably an endothermic pile than an exothermic one. Hence they conclude that it certainly does not consist of muscular tissue, and they suggest that it does of nervous tissue. The memoir, however, is not very clear, and the subject deserves further investigation. The office of the four large bundles of nerves connecting the organ with the brain particularly requires elucidation.

Meanwhile we must not lose sight of the fact that the fluorescence of substances like calcium sulphide can be excited by other rays than those at the ultra-violet end of the scale. M. Gutton has found that he can produce the same effect by Hertzian waves, using mirrors with conjugate *foci* as a means of demonstration. So, too, Drs. F. Richarz and R. Schenk have found that they can produce the same effect by exposing a screen of zinc sulphide to the action of ozone. But ozone, as they point out, will exhibit all the other phenomena of radio-activity, such as the production of gaseous ions, the impressing of photographic plates, and the lessening of the resistance of selenium piles. One easy mode of showing this is to expose the finger to a stream of highly ozonized oxygen, after which it will glow in the dark. Ozone also developes great heat in decomposing, all which goes to show that this body too is in a state of strain.

Views on the theory of the selenium pile have also received some modification of late. This apparatus has hitherto been constructed by wrapping a copper or platinum wire round a cylinder of insulating material, coating it with selenium in powder, and then heating it until the selenium crystallizes. Its peculiar property of increasing suddenly in conductivity when exposed to light has caused it to be extensively used in systems of telephony and wireless telegraphy. Dr. Shelford Bidwell, who investigated the phenomenon some years ago, was of opinion that the change was due to chemical action, selenium forming chemical compounds with all metals on contact, especially in the presence of heat. But Dr. G. Berndt, in articles contributed by him to the *Physikalische Zeitschrift*, describes a selenium pile which he has constructed, in which the metal wire is replaced by a filament of carbon. The resistance of this falls more than 50 per cent. after five minutes' exposure to the light of a sixteen-candle-power incandescent lamp, and he asserts that no disengagement of heat, as would be the case were the cause a chemical one, accompanies the increase of conductivity. His theory is that crystalline selenium exists in two modifications, which are in dynamic equilibrium that is liable to be displaced under the action of light, but is regained when the light is withdrawn.

While the origin and physical properties of radium have been much in evidence lately, particularly since Prof. Rutherford's recent book on radio-activity, the attempt to turn it to some practical use still goes on. The action of its Beta rays on various colloids has been studied with this view by MM. Victor Henri and André Mayer. They find that they precipitate positive colloids from a solution, but that, in view of their being themselves charged with negative electricity, they fail to do so with negative ones. They also find that radium has a marked effect on some soluble ferments, lessening the action of invertine, emulsine and trypsine. On albumen it seems to have no effect whatever, and does not affect the coagulation of blood or milk. M. Phisalix says, too, that it clearly attenuates the effect of adder-poison, the attenuation varying directly in proportion to the time of exposure to its rays. On the other hand, Herren Elster and Geitel have shown that the gases extracted from the waters of certain springs not only show high radio-activity, but exhibit in other ways the presence of an emanation similar to that obtained from radium. New sources of radium in minute quantities have also been discovered in the mud of Abano and in the rocks of Larderello, but Signor Nasini, who reports the fact, casts some doubt upon the pronounced radio-activity of the latter being due to radium, its rapid decay pointing, in his view, to some other metal.

F. L.

"DUPLICITY" AND "DUPLEXITY."

IN the interest of precision of language will you allow me to plead for a word that would be useful if only any one would use it?

In the *Athenæum* of May 21st the definitive determination of the orbit of a certain star is announced ; and then we read that Dr. Aitken, in his examination of this star, had "failed to detect any visual evidence of *duplicity*." Now this, according to the common use of the word, throws a slur on the moral character of the star in question, a slur that might have been avoided by the use of the alternative form, *duplexity*. An exact parallel is afforded by the two words *complexity* and *complicity*, the latter of which has a suggestion of evil from which the former is free.

We have the two words, each with its definite meaning ; why, then, should we burke one of them, and impose incompatible duties on the other? E. HUBBARD.

THE CONVERSAZIONE OF THE UNIVERSITY OF LONDON.

THE conversazione given by the University of London on the 27th ult. in honour of the delegates of the International Association of Academies was well attended and a great success. The buildings formerly occupied by the Imperial Institute are admirably adapted for such a purpose, and, although the weather prevented the gardens from being used as had been hoped, there was no crowding. In the east gallery had been arranged a number of "scientific exhibits," all of which, with a few exceptions, had done duty at the Royal Society's conversazione of the previous week (see the *Athenæum*, No. 3995). There may here be noticed, however, Miss L. Eckenstein's collection of cart-horse ornaments, consisting of the brass adornments found on harness, which constitute a curious instance of survival. Many of the forms go back to Roman times, or even earlier, and have been handed down from one generation of handicraftsmen to another without any conception of their symbolism or meaning. The heart, which Miss Eckenstein thinks peculiar to England, is often to be found in Indian trappings, and it would be curious to trace the route by which it travelled across Europe. The crescent, which she traces to imperial Rome, is also but one among many relics of ancient worships, some of its fellows having become transformed almost beyond recognition. Mrs. Flinders Petrie's collection of rubbings from ancient brasses was also well worth looking at, that from the tomb of Sir John Daubernoun, from Stoke d'Abernon, dated as A.D. 1327, being especially curious. Prof. Petrie's series of Egyptian beads, which were claimed as ranging over 6,000 years, was also instructive, as was Mr. Randolph Berens's collection of unusually perfect prehistoric Egyptian vases in hard stone, showing a perfection of workmanship which in the neolithic or early metal age is really astonishing. A very noticeable exhibit also was the apparatus for producing paradoxical shadows shown by Prof. Silvanus Thompson. By concentrating beams of light from different quarters upon the object to be shown in shadow, he succeeds in producing most unexpected shapes, as when a straight wire appears as a closed oval, and the extended human finger as a sort of boomerang. All the above were here shown, it is believed, for the first time. Besides an excellent concert of instrumental and vocal music, several lectures were delivered in the different lecture-rooms at intervals throughout the evening, including Mr. Francis Fox's Royal Society lecture upon the Simplon Tunnel, and one by Prof. Petrie dealing chiefly with Egyptian excavation. The rooms of the Physiological Laboratory were also thrown open, where, among other things, were shown a couple of cats peacefully asleep under chloroform until the departure of the guests, the object of their exhibition being to demonstrate the perfect regulation of the administration of the anæsthetic by means of Dubois's apparatus. Dr. Alcock also showed how the rapidity of the nervous impulse in individuals is calculated, proving that it is greater in those below than in those above the average height. He also demonstrated how the recently isolated nerve of a mammal can be made to give electrical signs of response, the degree of irritability varying with the temperature of the solution into which it has been plunged. In the lecture-room of the laboratory the director, Dr. Waller, also delivered a popular lecture, in the course of which he showed how Lippmann's capillary electrometer may be adapted for recording the movements of the living human heart, although he did not mention the newer and probably preferable instrument of Dr. Einthoven, of Amsterdam. He also showed some lantern-slides exhibiting the "reaction time during focalized attention," as shown by a dog expecting food to be dropped into his mouth. The *clou* of the lecture was the demonstration of the use of electrical response as a test of death, as shown by the movement of a galvanometer mirror from a current in circuit with a living lily, and the absence of response from the flower after it had been "electrocuted" by means of an induction coil.

SOCIETIES.

LINNEAN.—*May* 24.—*Annual Meeting.*—Prof. S. H. Vines, President, in the chair.—The Treasurer presented the annual statement of accounts for the financial year ending April 30th duly audited. He also laid on the table the Supplemental Charter, dated April 8th, 1904, the result of the Special General Meeting held on January 15th, 1903.—The Secretaries' report of deaths, withdrawals, and elections showed that since the last anniversary fifteen Fellows have died, or their deaths have been ascertained, also one Associate and two Foreign Members ; whilst twenty-seven Fellows and three Foreign Members have been elected. — The President announced the result of the ballot to be as under : *President*, Prof. W. A. Herdman ; *Treasurer*, Mr. F. Crisp ; *Secretaries*, Dr. D. H. Scott and the Rev. T. R. R. Stebbing. Mr. V. H. Blackman, Dr. A. Günther, Prof. W. A. Herdman, Mr. F. G. Parsons, and Dr. O. Stapf were elected members of the Council.—The President then delivered his address, devoting the greater part of it to considering the life-work of Linnæus and his claim to the gratitude of later workers.—The President presented the Linnean Gold Medal to Dr. A. Günther.—The Secretaries laid the obituary notices before the meeting. —Mr. Carruthers moved a vote of thanks to the President on his quitting office at the close of his four years' tenure, which was seconded by Prof. Percy Groom, and carried by acclamation.

MICROSCOPICAL.—*May* 18.—Dr. Dukinfield H. Scott, President, in the chair.—The Secretary called attention to two microscopes that had been presented to the Society. One, the gift of Mr. Wynne E. Baxter, was made by Ladd. It had chain movements to the coarse adjustment and to the stage, the motion being particularly smooth and free from backlash. The fine adjustment was effected by a lever hanging from the milled head of the coarse adjustment, by means of which a very slow motion could be given. The limb was a straight bar planed from end to end on the Jackson plan ; on this bar the body and substage moved, and the stage and mirror were attached to its face. The foot was of tripod form, made of tubes brazed together, and was exceedingly light. The date of this instrument was about 1864. The other instrument, presented by Dr. St. Aubyn Farrer, was a small portable microscope, bearing no name, but was similar to one made by Cary. It differed in several particulars from another specimen in the Society's collection.—Mr. F. W. Watson Baker exhibited a new objective changer, made by Messrs. Watson & Sons. Besides the facility for rapidly changing objectives, it had the advantage of being less in thickness than the ordinary nosepiece. He also exhibited a device designed by Mr. W. Rosenhain for mounting specimens of irregular shape, such as sections of metals, so that the polished surface to be examined was normal to the optic axis of the microscope, thus obviating the necessity for using a levelling stage.—A third exhibit consisted of troughs suitable for containing fluids for light filters, or small aquaria for the examination of aquatic life, &c., the invention of Mr. T. G. Kingsford. They were constructed in various sizes of two flat discs of glass, such as were used for modern clocks, clipped round the edges by a thin metal band which extended nearly all round the circumference, leaving an opening at the top sufficiently large for the introduction of liquids, &c. The band is drawn tight by means of screws inserted near the ends, and leakage is prevented by lining the band with a strip of rubber. These tanks can be readily taken to pieces for cleaning, and will stand sudden changes of temperature.—A note by Mr. A. A. C. Eliot Merlin on Mr. Nelson's new formula amplifier was read. The amplifier, which consists of a negative lens placed in the rear of the objective, was calculated by Mr. Nelson, at the request of the author, to enable him to make some delicate microscopical measurements. With the usual arrangement of a low-power eyepiece and screw micrometer, the magnification afforded by objectives of high power was insufficient to ensure accuracy in all cases, and it was not desirable to use more powerful eyepieces, as the spider lines then appeared too coarse. The author found the amplifier yielded especially good results when used for micrometrical purposes, and he suggested the application of it to students' microscopes, for quickly obtaining an increase of magnifying power. Mr. Nelson's formula for the amplifier was given.—A note on Grayson's 120,000 band plate, by Mr. Nelson, was then read. The band was resolved strongly by an apochromatic oil immersion $^1/_8$, 1·43 N.A. and a 5 eyepiece ; it was also resolved by a semi-apochromatic $^1/_{10}$, 1·3 N.A., and a 5 eyepiece, and by an old achromatic water immersion $^1/_{12}$, 1·2 N.A. ; in the last case the lines appeared to have irregularities. The 90,000 band was resolved by an apochromatic of 4 mm. ·97 N.A. quite easily, and by a dry apochromatic $^1/_4$, ·96 N.A., with some difficulty. The author remarked in passing that the latest books on physical optics state that $^1/_{90,000}$ inch is the theoretical limit for microscopical vision. After giving particulars of the resolution of other bands, Mr. Nelson stated that ruled lines are more difficult to resolve than diatoms of equal fineness. He said the best screen for work of this kind is made from a saturated solution of acetate of copper many times filtered, to which a very small quantity of methylen blue should be added. Sunlight with a heliostat was used, and the light made oblique in one azimuth. The theoretical resolving limit for oblique light may be *roughly* taken at 100,000 times the N.A. of the objective.—Dr. Hebb said he saw this plate exhibited at the Royal Society's conversazione, and though it was certainly resolved, he remarked that some of the lines appeared weaker than others.—Mr. E. E. Hill said this was due to the fact that the objective used had had an aperture of only 1·1 N.A.—There was an exhibition of flower seeds by Mr. Conrad Beck.

ANTHROPOLOGICAL INSTITUTE.—*May* 24.—Prof. W. Gowland in the chair.—Mr. E. F. Martin exhibited a large and interesting collection of native objects received by him in Northern Nigeria. The exhibit comprised musical instruments, weapons, leather work, a chain-mail shirt, which had probably drifted down from North Africa, and a fine saddle covered with leopard's skin, presented to Mr. Martin by the late Emir of Karno. The specimens are now in the Pitt Rivers Museum at Oxford.—The Rev. C. T. Collyer delivered a lecture on 'Korea and its People,' which he illustrated with numerous lantern-slides. Mr. Collyer, who has spent some twenty years in that country as a missionary, dealt with the manners, customs, and architecture of the Koreans, and showed many excellent photographs illustrating the peoples and buildings. Although they live midway between the Chinese and Japanese, the Koreans have in many ways developed on entirely different lines, a fact which is particularly well illustrated by their alphabet, which consists of but twenty-five letters, in marked contrast to the elaborate system of ideography in use amongst the Japanese and Chinese.

MEETINGS NEXT WEEK.

MON.	Institute of Actuaries, 5.—Annual Meeting.
—	Royal Institution, 5.—General Monthly.
—	Society of Engineers, 7½.—'Notes on Railway Surveys and Design in New Countries,' Mr. P. G. Scott.
—	Aristotelian, 8.—Annual Meeting ; 'Primary and Secondary Qualities,' Prof. G. F. Stout
TUES.	Colonial Institute, 8.—'The Commercial Possibilities of the Soudan,' Mr. W. W. A. Fitzgerald.
—	Zoological, 8½.—'Some New or Little-known Butterflies, mainly from High Elevations in the North-East Himalayas,' Lieut.-Col. J. M. Fawcett ; 'Seasonal Phases in Butterflies,' Dr A. G. Butler ; 'Note on an Apparently Abnormal Position of the "Brephos" within the Body of a Skink (*Chalcides lineatus*),' Mr. F. E. Beddard ; 'The Rare Rodent *Dinomys branickii*, Peters,' Dr. E. A. Goeldi ; 'The Black Wild Cat of Transcaucasia,' Mr. C. Satunin ; 'A Buffalo Skull from East Central Africa,' Mr. R. Lydekker ; 'Two New Labyrinthodont Skulls,' Dr. A. Smith Woodward.
WED.	United Service Institution, 3.—'The Future of the Submarine,' Mr. A. H. Burgoyne.
—	Geological, 8.—'The Palæontological Sequence in the Carboniferous Limestone of the Bristol Area,' Mr. A. Vaughan ; 'The Evidence for a Non-Sequence between the Keuper and Rhætic Series in North-West Gloucestershire and Worcestershire,' Mr. Linsdall Richardson ; 'On a small Plesiosaurus Skeleton from the White Lias of Westbury-on-Severn,' Mr. Wintour F. Gwinnell.
—	British Numismatic, 8½.
THURS.	Royal, 4½.
—	Society of Antiquaries, 8½.—'Excavations on the Site of the Roman Town at Silchester in 1903,' Mr. W. H. St. John Hope.
FRI	Astronomical, 5.

Science Gossip.

THE Council of the Royal Scottish Geographical Society has agreed to nominate Prof. James Geikie for the presidentship, vacant by the retirement of Sir John Murray in November. The Livingstone Gold Medal is also to be conferred upon Commander Scott, of the Discovery, who it is hoped will open the next session of the Society in November.

OBSERVATIONS made during 1900–3 by the Forests Department of the Swiss Canton of the Valais tend to show that the large majority of the glaciers there are receding. Very few are either stationary or increasing in volume. The Aletsch glacier has receded, during the four years in question, 68 metres: 30m. in 1900, 12m. in 1901, 13m. in 1902, and 13m. in 1903. The Zinal glacier receded 20m. in 1900, 10m. in 1901, 13m. in 1902, 20m. in 1903: 63m. in all. Its level has also sunk 20m.: viz., 15m. in 1901, 2m. in 1902, 3m. in 1903. The glacier that has suffered most of all is the Zigiornuovo (Arolla). It receded 63m. in 1900, 69m. in 1901, 11m. in 1902, and 50m. in 1903: total, 193m. The Ferpècle glacier was stationary in 1902-3; the Otemma (Mont Collon) in 1903. The Zanfleuron appears to have lost 17m. in 1901, but to have gained 23m. in 1902 and 3m. in 1903. The largest augmentation noted last year was that of the Boveyre glacier, viz., 8m. 60cm.

SIR WILLIAM HUGGINS has been elected a Foreign Associate of the United States National Academy of Sciences; also an honorary member of the Royal Philosophical Society of Glasgow.

BROOKS'S comet (*a*, 1904) has diminished very slowly in brightness, and its light even now is half as great as at the time of discovery on April 16th. It is now in the constellation Ursa Major, and at the end of next week will be little more than a degree to the north of the star ζ, nearer still to the small star called Alcor or *g* Ursæ Majoris.

PROF. BAUSCHINGER states (*Ast. Nach.*, No. 3949) that a considerable number of recent announcements of small planets, discovered by photography at Heidelberg, have been insufficiently observed for determination of their orbits, and several others prove to be identical with previous discoveries. Orbits, however, have been computed, and permanent numbers affixed, up to one discovered on the 10th of January in the present year, which will be reckoned as No. 521 in the long list of these bodies.

FINE ARTS

BRITISH CERAMIC ART.

A Brief History of Old English Porcelain and its Manufactories. By M. L. Solon. (Bemrose & Sons.)

Catalogue of the Collection of English Pottery in the British Museum. By R. L. Hobson. (Printed by order of the Trustees, and sold at the British Museum.)

William Adams: an Old English Potter. Edited by William Turner, F.S.S. (Chapman & Hall.)

THE simultaneous appearance of three good-sized volumes dealing with various branches of British pottery is evidence that a widely extended interest in the subject exists at the present time. It may at once be said that the books are no mere publishers' ventures catering for a fashion of the day, an inference which might not be unreasonable, since the notices of sales by auction in the daily press not infrequently record the sale of vases or tea services of Chelsea and other English wares at sums running into three and even four figures. In each instance it is manifest that considerable care has been expended on the production of the works before us. The illustrations, in colour and black and white, are numerous, and judiciously selected; and the historical account of the potteries displays an amount of independent and painstaking research such as is not usually devoted to catchpenny publications compiled to satisfy the curiosity in a passing craze. That their pages will be attentively conned by collectors, scientific or otherwise, is likely enough; but the majority of their readers will doubtless be students interested in the historic and artistic development of ceramic art in this country. We do not for a moment mean to imply that the knowledge of this class is only what can be acquired from books. They, too, have their collections—those in the national museums—towards which they feel something of the legitimate pride of ownership, although their opportunities of consulting them must, in many cases, be only of rare occurrence. Hence for them the 'Catalogue of English Pottery in the British Museum' will be of special service, and they will naturally be grateful to the Trustees of the Museum for placing it within their reach.

The collectors of English ceramic art may be divided into two tribes, and as their interests rarely clash, rivalry between them is non-existent. To the one belong the collectors, whose chief object is to fill their cabinets with ambitious specimens of famous wares, those which command the highest price in the market. It would be unjust to assert they are altogether influenced by motives of ostentation. Accepting the sale-room verdict that these coveted pieces represent the high-water mark of the various wares, they naturally believe that, in securing them, they are adding to the artistic lustre of their collections. But it happens that the showy and pretentious pieces may not represent a ware at its zenith, when judged from the point of view of intrinsic excellence. They may belong to the period when its reputation was assured, and when it was then trading on that reputation. Further, it is to the production of such pieces that the forger most frequently directs his nefarious industry. At the same time, in regard to eighteenth-century wares, as well as others, there are examples which are important for their size as well as for the excellence of their design and ornamentation, and it must be admitted that these are most likely to be found in the collections to which we are referring.

The other class of collections are less easy to describe—as they are also to form. The motives influencing their inception have been generally more complex than in the former instance. The long purse, though never to be despised, is not here the chief factor in their formation. Seldom are they remarkable for the number of their objects. Indeed, except where the intention has been to illustrate the full historic sequence of the art, the aim seems often to have been rather to limit than extend the representation. For the wares composing British eighteenth-century ceramic art, as also its contemporaries in France and Saxony, do not lend themselves to decorative effect when congregated in masses. Even the choicest examples of Sèvres are seen at their best when only two or three are displayed on a chimney-piece or sideboard. Where the English wares are necessarily numerous, as at the British Museum and in the Schreiber Collection at South Kensington, the impression produced is the reverse of exhilarating. Pile up trivial objects never so high, they still do not make an imposing whole. The very profusion in the instances referred to only makes the absence of spirited design and rich and harmonious colour the more apparent. Yet the fault was not with the potters. They, like their kin of all times, were the children of their century. They lived in an age when nobility of design was generally forgotten in art. Characteristic forms betrayed poverty of invention, although often much refinement of execution. It was not, therefore, to be expected that the potters alone would rise superior to the ideas and taste of their generation. Their praiseworthy productions were usually small objects intended for use, and not solely for ornament. In these they gave evidence of the national characteristic—sound workmanship—and sometimes also of true artistic capacity. Manipulating materials which, perhaps more than any others employed in artistic production, offer facilities for the expression of the artistic faculty in its more subtle operations, the potter, when untrammelled, has free scope for the display of his individual talent. Such opportunity the workman employed in the English potteries in the earliest stages of their foundation unquestionably possessed. He laboured as an artist, not as a "hand" in a factory; consequently, if he were endowed with any genuine gift, it was manifest in his work. This would not always be immaculate in its "potting," but it might, perchance, display qualities of paste, refinements of glaze, and certainly that stamp of individuality which is ever precious in a work of ceramic art, be it great or small, because it removes it from the category of mere manufactured goods.

Without pretending to determine which are the more numerous in the English collections, those of faïence or porcelain, or to discuss the relative importance of the two branches of the art of the native wares, we may assert that just now the attention of collectors is directed more particularly to the latter. It needs not, however, the element of opportuneness to recommend the 'History of Old English Porcelain' to the notice of the student. He will have long held the 'Art of the English Potter' as his most trusted text-book. He knows also that Mr. Solon writes not only with the authority of the master of technique, but likewise with that of the accomplished artist, whose exquisite creations command the admiration of the connoisseurs of to-day as they will assuredly find full recognition in the collections of the future. In the present work the historic notices are brief, as they must be of necessity when the stories of the English porcelain fabrics are included in a single volume. But in the narratives none of the important points is omitted, nothing which will help to explain the distinctive character of the various wares and their relations to each other. The author passes in review the well-known histories of the art, examining the documentary and other evidence on which they

are more or less founded, sometimes having to expose its utter worthlessness. He likewise discusses the evidence of the pieces themselves, their style and technique, compelling them to render up those "secrets" so jealously guarded by the trade. Under his searching glance they are truly as "clay in the hands of the potter." We had marked for quotation several passages in the volume; space, however, permits the citation of one only. It is a passage which will give the reader who may not happen to be familiar with Mr. Solon's previous works a clear idea of the standpoint from which he writes. Remarking on the "indescribable and pervading charm of a piece of white porcelain" of the finer sort, he continues:—

"People may be at variance in the valuation of a painting miniatured upon a vase. The collector, scanning with rapturous attention the delicacy of a stippled work, will lavish upon it his enthusiastic praises; the artist, whose ideal of beauty stands far above such a minute and shallow performance, will turn away from it with a complacent smile. But if it happens that an exquisite specimen of the finest porcelain, undefiled by any questionable attempt at decoration, is submitted to their judgment, there can be but one opinion; if the specimen is really of the highest order, artist and amateur will join in the expression of an unreserved admiration."

For the reason above stated, we are compelled to confine our notices of the two remaining works to the briefest space. Accepting the descriptions as correct, since they have been read over by the Keeper of the Department, Mr. C. H. Read, we must commend the ability with which Mr. Hobson has catalogued the faïence at the British Museum. As for the short introductions to the several sections, they are not put forth as superseding the standard histories of the wares, but to obviate the necessity of constant reference to them, a service which the student will duly appreciate. Whether his approval will extend to the ponderous nature of the volume materially is less certain, unless he should happen to have strong athletic proclivities, in which case he may consider that the time devoted to its study is equivalent to the same duration of vigorous dumbbell exercise. On this point he will probably agree with Mr. Solon, who states in the introduction to his latest volume that, although the extensive application of china clay to textiles and paper-making may "render a chemist glorious and a manufacturer wealthy," the general public certainly regrets "the plain and unsophisticated goods of the old times." It may be remarked that Mr. Solon is careful not to aid and abet his paper-maker in his race for wealth—his pages are neither shiny nor weighted with china clay.

The last volume on our list describes the work and illustrates the art of William Adams, the founder of the Greengates factory, the favourite pupil of Josiah Wedgwood, and the maker of jasper ware second only to that of his famous master. The materials for the book appear to have been collected by Mr. Percy Adams, and are edited by Mr. W. Turner, the result being eminently creditable to both writers. The biographical details are interesting, not, of course, from their recording strong dramatic situations, but from enabling us to picture the career of a worthy eighteenth-century Staffordshire potter. Altogether the work will probably stand as the text-book for collectors of Adams ware.

SIENESE ART AT THE BURLINGTON FINE-ARTS CLUB.

THOUGH the present exhibition of Sienese art at the Burlington Fine-Arts Club has not brought to light any very startling novelties, it contains a great deal that is of interest and a few masterpieces. To say, however, as the catalogue does, that "there is no period of the school which is not adequately represented by some typical picture" is to exaggerate. No one could here gather what was the importance of the great group of fifteenth-century painters which comprises Neroccio di Landi, Matteo di Giovanni, and Benvenuto di Giovanni. Nor is there here any typical work of either of the Lorenzetti. It is true that a very splendid picture lent by Count Stroganoff is attributed to Ambrogio Lorenzetti, but this does not even belong to the Sienese School.

It was indeed hardly to be expected that a typical and representative collection of Sienese art could be formed in London, or, indeed, anywhere out of Siena itself, for the Sienese pictures were never exported to the same extent as those of Florence and Venice; but even in England there remain a good many Sienese paintings which have not, for one reason or another, been collected at the Burlington Club's rooms. Of Matteo da Siena, in particular, one would have supposed it possible to get more and better specimens. Mr. Charles Butler's 'Madonna,' for instance, might have been accessible, and recently we have seen two excellent examples in dealers' hands in London. Again, we wonder whether Mr. Yates Thompson, who has recently lent so generously to Paris, could not have been prevailed upon to lend his marvellous Dante miniatures by Giovanni di Paolo. Moreover, since foreign collections have been laid under contribution—the Antwerp Gallery sends its Simone Martinis—it would have been interesting to see M. G. Dreyfus's Neroccio and M. Foulc's remarkable tondo, perhaps by Domenico di Bartolo, an artist rarely seen out of Siena. To come to later times, Pacchiarotto is unrepresented, though Mr. Butler possesses specimens of his work.

However, though the exhibition falls short of the large claims put forward in the catalogue, it affords an admirable opportunity for studying certain periods. It is especially strong in the origins of the school. Mr. Wagner's predella pieces by Ugolino da Siena, and the fine series of Duccios from Mrs. R. Benson's collection, together with the beautiful picture by the same artist lent by the King, form a remarkable group. His Majesty's picture is the earliest in date and the most scrupulous in execution, but Mrs. Benson's pieces, which belong to the artist's later and more mature period, show to the full his extraordinary power of dramatic composition and his exquisite invention as a colourist. No later artists used quite such resplendent and gem-like colours, combined with such unerring taste, as Duccio did, while even if we fail to find the highest qualities of dramatic expression in individual figures or particular gestures, he shows in the *Temptation* (No. 2) an amazing control of expression in the general design and *mise-en-scène*. So, too, in the figures which crowd round Christ in the 'Raising of Lazarus,' one gets a sense of the tremendous nature of the event, though of what kind it is he fails to give us, as Giotto did, any clear conception. Sir William Richmond's *Diptych* (9) is interesting as affording a good idea of the kind of art out of which Duccio's genius emerged, and to which he gave the final and crowning expression. It is intensely Byzantine, but we cannot see much evidence of Roman influence in it.

No. 11 is Count Stroganoff's picture, to which we have already alluded. The attribution to Ambrogio Lorenzetti seems to us wide of the mark, and the arguments adduced for it are too vague and general—such, for instance, as the supposed "Sienese emotionalism"—to carry much weight. Nor is the colour scheme, on which stress is laid, favourable to this view. Just these peculiar notes of sharp pink and dark blue-green on a *fond* of boxwood yellow-brown characterize a very remarkable group of pictures which have been noticed by several writers of late years. The best-known work of this kind is the Sta. Cecilia altarpiece in the Uffizi. This is not, we think, by the same artist, but by another painter, who approaches the early Giotto more closely, and by whom there is a very noteworthy panel of the Nativity in Sir Hubert Parry's collection at Highnam (reproduced in the *Burlington Magazine*, July, 1903). Both this and Count Stroganoff's picture are characterized by unusual technical perfection, and in the expression of the faces by a peculiar keenness in the rendering of the eyes. Here we are reminded of Cavallini, and indeed we suspect that this is by a Florentine who, like Giotto, was influenced by the Roman School. The imitation of the Lorenzetti fresco of the Hermits of the Thebaid at Pisa (16), which the Earl of Crawford lends, is attributed to a Pisan artist, but is, we think, Sienese work. It is in any case of much later date than the fresco, and approaches the small predella pieces of Neroccio and Giovanni di Paolo in execution and technique.

Simone Martini, who was, if not the greatest, the most delectable of Sienese artists, is well represented—first, by the incomparable little panel of 'Christ found in the Temple' from Liverpool, and secondly, by the four miniature pieces which the Antwerp Gallery has generously contributed. We cannot here discuss the extraordinary artistic and imaginative qualities of these masterpieces, and must pass to Simone's very inferior imitator, Lippo Memmi, whose admirable craftsmanship is seen at its best in Mrs. Benson's *Madonna* (19). The *St. Apollonia and St. Agatha* (17) seems scarcely worthy of Memmi himself, but we believe his hand is to be seen in the touching and original design of *Christ bearing the Cross* (22), attributed, we know not why, to Berna da Siena. It is, we think, clearly by the same hand as No. 19, and if by Lippo Memmi is probably a version of some lost design by Simone Martini; so imposing a conception could hardly have originated with an artist of Memmi's calibre. No. 25, the *Miracle of the Sacrament*, by Sassetta, will be a novelty to many. Those who have made the weary pilgrimage to the Bowes Museum at Barnard Castle will remember what a delight it is to come upon this little gem in the midst of a vast and pretentious collection of inferior stuff. Mr. Langton Douglas is right in recognizing it as by Sassetta, but his remarks on it in the catalogue are to be deprecated. They contain insinuations against a distinguished critic, through whose indefatigable researches this among many of the pictures here was first brought to the notice of students. The picture is indeed one of the most beautiful paintings in the exhibition, and shows how important a place Sassetta holds in the development of Sienese art. That Giovanni di Paolo was profoundly influenced by him is easily to be seen from a comparison of Mr. Butler's two panels (27 and 28) with four scenes from the life of John the Baptist. Giovanni di Paolo is indeed exceptionally well seen here—besides Mr. Butler's panels, Mrs. Benson lends her marvellous *Annunciation* (30)—and takes a position which, we think, has never been properly recognized by critics. The 'Annunciation' shows him as a deliberate imitator of Fra Angelico; but he keeps his Sienese elegance and freedom of

movement, while in the details of flowers and animals he shows a fanciful and tender feeling for wild nature that was rare in Sienese art, and reminds one rather of Pisanello and Gentile da Fabriano. Sassetta's direct pupil, Sano di Pietro, is well seen in the picture from Christchurch, an early and delicate work of rather an unusual kind. The King's *Madonna and Child* (29) is more typical of Sano's stock patterns, and is correspondingly more superficial in sentiment. It is also spoilt by cleaning and varnishing. The painters of the Sienese School were peculiar among Italians in painting their pictures with the intention of leaving them unvarnished.

We fully endorse Mr. Langton Douglas's attribution to Vecchietta of the remarkable picture of St. Bernardino preaching lent by the Liverpool Gallery. Francesco di Giorgio is represented by two Nativities, which, though of different periods, are curiously alike in design. Mr. Douglas's suggestion of the influence of Girolamo da Cremona in Mrs. Benson's picture is ingenious, and, we think, probably correct. Matteo da Siena is but poorly represented, and one of the pictures attributed to him (No. 42, lent by Mr. Severn) is assuredly not his. It has all the marks of an early work by his imitator Fungai. Of the two pictures by Neroccio di Landi, that formerly in the Ruskin collection (41) is the better, and is the most important discovery which we owe to the present exhibition. Benvenuto di Giovanni, who was, we think, a purer artist than his better-known contemporary Matteo, is adequately seen only in one picture—Mr. Salting's exquisite little 'Madonna.' Mr. Sidney's is a late and feeble work much ruined in its effect by varnish.

Portraits of undoubted Sienese origin are comparatively rare, and of the two which figure in this exhibition we should be inclined to reject one. We fail to see anything of Matteo da Siena's characteristic modelling or of Sienese technique in Dr. Mond's profile head (44). The other (52) is the celebrated portrait that in the early years of the nineteenth century passed for Simone Martini's portrait of Laura. Its extraordinary condition, without a flaw, and almost without a crack, has caused suspicion to be thrown on its genuineness, but without any justification. A close inspection will reveal a patina which, we may confidently say, no forger could imitate. Besides, only a modern forger would be likely to get so near the technique of the early Sienese painters, and this picture is over a hundred years old.

Among the later artists of Siena Beccafumi alone shows striking and independent genius, and he is here seen at his very best in Mrs. Benson's two panels. They show how he borrowed from the Umbrians their clear atmosphere and wide spacious landscape, and how he learned from Florence, probably from Piero di Cosimo, what new and striking dramatic effects could be obtained by chiaroscuro.

Of the examples of the minor arts we cannot here speak in detail. The majolica is particularly good, as, indeed, one might expect; for Mr. Langton Douglas's original researches into the question of the Sienese *fabbriche* are well known. Of Sienese fourteenth-century enamel there are some beautiful specimens. Especially noteworthy is the *Morse* (3 and 4, Case B), with an Annunciation and the legend of S. Galgano. The likeness in the latter to the paintings of Bartolo di Maestro Fredi is noteworthy. Mr. J. E. Taylor's enamel diptych (5, Case A) ought not to have been included, as it is clearly by a Lombard master.

One object in Case A, Mr. Pierpont Morgan's illuminated frontispiece of the Book of the Biccherna for 1460, will, we hope, be withdrawn from the exhibition. It is one of the less successful efforts of the modern Sienese school of forgers.

Finally, we may express a wish that the catalogue of this interesting and remarkable exhibition will be greatly revised before it takes its definitive form. It would be a matter for regret if a learned and independent body like the Burlington Fine-Arts Club lent its sanction to the veiled personal attacks and the too-little-veiled self-advertisement which at present disfigure its pages.

SOME RECENT ANTIQUARIAN DISCOVERIES IN SWITZERLAND.

WITHIN the last few weeks there has been a curious abundance of antiquarian discoveries in Switzerland. The Director of the Museum at Avenches (Aventicum), who has been excavating in a particular spot since the early spring, has been rewarded by the unearthing of more than 150 objects belonging to the Roman period. Among these are pieces of pottery, brickwork, and mosaic; several articles, both useful and ornamental, in bronze; and a small table-top in coloured marble. The last was unfortunately broken, but the pieces were there, and, now that these have been carefully fitted together and secured with cement within a frame, it is recognizable as a table for playing some game, probably the *ludus duodecim scriptorum*. A marble *calculus*, evidently one of the "pieces" of the game, has also been found.

Some investigations made on the north side of the choir of Lausanne Cathedral have just brought to light an enormous sarcophagus. It is attributed to the Merovingian epoch, but was apparently utilized afresh at some later date. It contains two skeletons. The sepulchre has been transferred on rollers to the interior of the cathedral, where it may now be seen. Several other tombs have been discovered, as well as the foundations of a structure the age and purport of which can only be conjectured, for it is evidently far older than the thirteenth-century cathedral itself.

An old parish church in one of the Jura villages above Neuchâtel is being restored. While constructing close by a new ditch for the better drainage of the soil, the workmen came upon skeletons at the depth of some 8 ft. That the spot was not a burial-place is inferred partly from the fact that a very ancient cemetery is known to lie on the other side of the church, and partly from the disorder in which the skeletons lie heaped together. Moreover, among the bones are some that are clearly equine, and adjoining these were a human skull, a heavy sword, and a pair of spurs in excellent preservation. The sword is of the Burgundian type, and the spurs resemble others left in this part of Switzerland by the soldiers of Charles the Bold. The horse's jawbone implies an animal of large size. The excavations have aroused great local interest, but to continue them it would, unfortunately, be necessary to dig beneath the clergyman's house.

Lastly, a peasant youth belonging to Rhäzüns, in the Domleschg (part of the Hinterrheinthal), who was sent to some neighbouring pastures to destroy molehills there, found at the base of one of them an old cooking-pot, containing some 1,500 coins. They are silver and bronze of the fifteenth century, and bear the effigy of the Dukes of Milan. E. D.

SALES.

MESSRS. CHRISTIE sold on the 28th ult. the following works. Drawings: Sir J. Gilbert, Don Quixote, 57*l*. W. Hunt, Fortune-tellers, 99*l*. Pictures: Verboeckhoven, Ewes, Lambs, and Ducks, 315*l*.; Ewes, Lamb, Goat, and Poultry, 199*l*. J. Webb, Mont St. Michel, 110*l*. J. Phillip, "The Gaugers are coming!" 147*l*. J. Stark, Scene on the Greta, 105*l*. H. H. La Thangue, Gleaners, 136*l*. T. Faed, Peace in a Cottage, 189*l*. H. Henner, A Girl Reading, 157*l*. F. Roybet, A Cavalier, in red cloak, 210*l*. T. S. Cooper, Cattle and Sheep on the Cliffs, near old cannon, 152*l*. B. W. Leader, Sunshine after Rain on the Llugwy, 102*l*.; Near Capel Curig, 136*l*. G. B. O'Neill, The Visit to the Armourer, 102*l*. A. Segoni, Napoleon decorating the Guards after Marengo, 120*l*.

The engravings of the late Major Myers were sold on the 30th and 31st ult. Those on the former date included: After Cosway: Michal y Izabella Oginscy, by L. Schiavonetti, in colours, 30*l*.; George, Earl of Sunderland, and his Brother Lord Charles Spencer, by W. W. Barney, 60*l*. French School: Palais Royal Garden Walk, in the manner of Debucourt, 73*l*. After Hoppner: Louisa, Marchioness of Sligo, by S. W. Reynolds, 79*l*. After A. Hickel: Marie Antoinette, by S. Malgo, 39*l*. After Morland: Morning, or Thoughts on the Amusement of the Evening, 30*l*.; A Tea-Garden, by F. D. Soiron, 42*l*. After Reynolds: Warren Hastings, by T. Watson, 25*l*.

On the 31st were sold: By J. R. Smith: George, Prince of Wales, standing beside his Horse, 31*l*.; Promenade at Carlisle House, 30*l*.

The remaining engravings sold on the same day were from various properties. After Hoppner: Lady Heathcote, by J. Ward, 105*l*.; Mrs. Bouverie, by J. R. Smith, 54*l*.; Duchess of Bedford, by S. W. Reynolds, 42*l*. After Wheatley: Turnips and Carrots (Cries of London), by T. Gaugain, 50*l*. After Cosway: Mrs. Fitzherbert, by J. Condé, 32*l*. After Reynolds: Mrs. Montagu, by J. R. Smith, 44*l*.; Miss Isabella Gordon (Angels' Heads), by P. Simon, 52*l*. After Lawrence: Lady Acland and Children, by S. Cousins, 50*l*.; Master Lambton, by the same, 31*l*.; Lady Peel, by the same, 60*l*.; Countess Grosvenor, by the same, 42*l*. After Romney, Duchess of Marlborough, by J. Jones, 115*l*.

Fine-Art Gossip.

LAST Thursday was the press view at Messrs. H. Graves & Co.'s Galleries of oil paintings of Egypt and Southern Italy by Mr. Augustine FitzGerald, and oil paintings and sketches of horses, dogs, cats, &c., by Miss Lilian Cheviot. Messrs. Graves have also on view a first exhibition of the new Lancastrian pottery.

YESTERDAY the press were invited to view an exhibition of pictures by French, English, and Dutch Artists, at the Dutch Gallery, 14, Brook Street, Hanover Square, W.

TO-DAY Mr. Baillie opens at his gallery a show of pictures and sketches by Mr. Charles Agard and coloured drawings by Mr. Charles Pears; and Mr. Dunthorne, at the Rembrandt Gallery, has an exhibition of lithographs by Whistler.

MESSRS. CASSELL invite us to view next Monday their Black-and-White Exhibition.

THE famous Peacock Room, which Whistler designed for the late F. R. Leyland, in Prince's Gate, was recently placed in the hands of Messrs. Ernest Brown & Phillips, of the Leicester Galleries, Leicester Square, for disposal, and has been purchased by Messrs. Obach & Co., who will in a few days exhibit its appearance in their rooms in New Bond Street. The decoration has been separated from the actual structure of the room, removed, and re-erected by skilful workmen. The public will now have an opportunity of seeing it set up exactly as Whistler designed it.

THE well-known painter of military subjects M. Lucien Pierre Sergent died in Paris last week, after a long illness, at the age of fifty-five years. M. Sergent was born at Massy (Seine-et-Oise), studied under Pils, Vauchelet, and J. P. Laurens, and had been for many years an exhibitor at the Salon. He obtained third and second class medals in 1889 and 1890 respectively; in 1900 he was awarded a bronze medal, when he exhibited two pictures — 'Pièce démontée, Artillerie à Pied de la Garde,' and 'Les Savants de l'Expédition d'Égypte en 1798.' In this year's Salon he is represented by two works, one illustrating a scene at the battle of Waterloo, and the other an incident which occurred a few days before Wagram—Capt. Curély surprising and capturing three of the enemy's officers.

Two collections formed by English amateurs will be sold at the Hôtel Drouot, Paris, on Thursday and Friday next, when the Chinese

and Japanese objects of art of Sir J. C. Robinson and of the late Dr. Ernest Hart will be dispersed. The Hart collection of Oriental ware and of other articles from the Far East seems inexhaustible, for sales of portions have been going on for the last few years in London.

THE vacant Keepership of the Greek and Roman Antiquities of the British Museum has been filled up by the promotion of Mr. Cecil H. Smith, in succession to the late Dr. A. S. Murray.

THE Annual Congress of the British Archæological Association will take place this year at Bath, from August 8th to 13th inclusive. Among the places of antiquarian interest likely to be visited are Wells Cathedral, the Palace and Vicar's Close, Glastonbury, Laycock Abbey, Malmesbury Abbey, Longleat, Hinton Charterhouse, Bradford-on-Avon, and Avebury. A considerable portion of the time will be devoted to investigating the antiquities of Bath.

MUSIC

THE WEEK.

COVENT GARDEN.—'La Bohème'; 'Faust.'
DRURY LANE.—'Mignon'; 'Lohengrin'; 'Tannhäuser.'
QUEEN'S HALL.—M. Léon Delafosse's Pianoforte Recital; Herr Otto Voss's Pianoforte Recital.
ST. JAMES'S HALL.—Miss May Harrison's Orchestral Concert.

ON Saturday a remarkably fine performance of 'La Bohème' was given at Covent Garden. Madame Melba not only sang with her accustomed skill, but also showed some fine touches in her acting. As a rule, she makes principal appeal as a vocalist, but she impersonated Mimi with all due simplicity and pathos. Signor Caruso appeared here for the first time as Rodolfo, and his success was brilliant. Miss E. Parkina was not satisfactory; she never made her audience feel that she was a real lifelike Musetta. Her impersonation was artificial, and at times stagey. MM. Scotti, Journet, Gilibert, and Dufriche were excellent. Signor Mancinelli conducted. 'La Tosca' was to have been performed on Wednesday evening; but Fräulein Ternina was suffering from a cold, and 'Faust,' as it has often done, filled the gap. M. Dalmores appeared in the title *rôle*. He was best in the concerted music; but his voice is unequal, and not particularly sympathetic. Neither does he shine as an actor. M. Plançon made his *rentrée* this season in the familiar *rôle* of Mephistopheles. Miss Suzanne Adams, as Marguerite, sang well, and Miss E. Parkina, as Siebel, was not unpleasing. Signor Mancinelli conducted both operas.

Ambroise Thomas's light, but charming opera 'Mignon' was performed yesterday week at Drury Lane, and attracted a good house. Of the principals, Mesdames Fanny Moody and Ada Davies and Mr. F. Maclennan were the most successful.—A good performance of 'Lohengrin' was given on Saturday afternoon, in which Mr. O'Mara distinguished himself; and one of 'Tannhäuser' on Tuesday evening, in which Madame Ella Russell appeared as Elsa, and easily won the favour of her audience. The dramatic impersonation of Venus by Miss E. Crichton deserves note, although her voice is not altogether suited to the part. Mr. Manners will find Wagner operas draw the largest houses. He ought to announce 'The Flying Dutchman' as soon as possible.

There have been some noteworthy pianoforte recitals during the past week. M. Léon Delafosse gave one at the Queen's Hall on the 27th ult., and in a Fantasie of his own composition displayed mastery of the key-board. As regards the music, it may not be of marked originality, but it is brilliant and effectively scored. In the poetical introduction to Chopin's Polonaise, Op. 22, the pianist showed how tasteful and refined he could be. In the Polonaise itself he accentuated the virtuose, the weaker side of the music; the playing, though clever, was forced. Again in Rachmaninoff's fine Prelude in C sharp minor the rendering was too sensational, and yet, in its way, powerful. In a similar manner Weber's seldom heard 'Concertstück' was made too much of a parade piece. The rendering of Schumann's 'Nachtstück,' Op. 23, No. 4, proved delightful, while a Liszt Rhapsodie was dashed off in appropriately brilliant style. M. Delafosse has temperament, he understands what he plays, and his technique is sound, but there is an occasional flashiness of style which prevents one from duly appreciating his great gifts as a pianist.

On the following afternoon Herr Otto Voss, at the Queen's Hall, proved himself an able and interesting exponent of high-class music. First in his programme came Bach's Chromatic Fantasia and Fugue in D minor, of which an able and expressive interpretation was given. The pianist followed the Bülow version, which, in spite of much that shows insight into the spirit of the music, contains superfluous changes and additions. In Beethoven's 'Waldstein' Sonata there was a welcome display of individuality. There were slight affectations and exaggerations, yet on the whole the reading of the music showed clear thought and marked feeling. Schumann's 'Carneval' affords a performer excellent opportunities for showing whether he is a tone-poet or merely a pianist. Herr Voss certainly endeavours to make his audience feel the charm and individuality of the music. Many of the numbers were delightfully rendered; in others, however, the tone was forced, and the technique not always of the cleanest. The artist has high aims, and when he has passed through the period of storm and stress will give still greater satisfaction.

Miss May Harrison, eldest daughter of Col. J. H. C. Harrison, late Royal Engineers, born at Roorkee, N.W.P. India, in 1890, gave an orchestral concert at St. James's Hall on Tuesday evening. She studied under various masters until 1901, when she entered the Royal College of Music, where she was placed under Señor Arbos, and, after his departure for America, under M. Rivarde. She played Bach's Concerto in E with simplicity and feeling, and the Mendelssohn Concerto with marked skill, although neither tone nor technique was always satisfactory. All allowance, however, must be made for nervousness, excitement, and youth. In the Bach Chaconne she displayed intelligence, ability, and courage. Miss Harrison is a highly gifted child, and after steadily pursuing her studies for a few years will undoubtedly make a name for herself. The orchestra was under the direction of Mr. Wood.

Musical Gossip.

THE Crystal Palace Jubilee is to be celebrated with all due pomp and circumstance on the 11th of the present month. The grand concert will be held in the central transept; choir and orchestra will number over 3,000 performers; the vocalists will be Madame Albani, Miss Agnes Nicholls, Miss Muriel Foster, and Messrs. Ben Davies and Santley; Mr. Walter W. Hedgcock will be the organist; while the announcement that Sir August Manns will occupy his old position as director of the choir and orchestra will give general satisfaction. There are many memorable functions connected with the Crystal Palace since its opening in 1854, but we shall not, perhaps, err in naming the Saturday Concerts as among the most important. For years those concerts, in which standard works and interesting novelties were heard, proved the chief events of the musical season. The programme for June 11th is not yet announced.

MADAME MELBA, Lady Maud Warrender, Signor Caruso, M. Plançon, Herr Kreisler, and M. Hollman will take part in the Lifeboat Concert next Wednesday at Queen's Hall; and Dr. Saint-Saëns is coming specially from Paris. His opera 'Hélène,' produced at Monte Carlo last February, will also be given, probably next week, at Covent Garden.

PROF. PROUT is contributing a series of interesting articles on 'Forgotten Operas' to the *Monthly Musical Record*. The first, on Boieldieu's 'Jean de Paris,' commenced in May, and concluded this month. His next subject will be Spohr's 'Jessonda.'

THERE is a biographical sketch of the Lord Chief Justice in the number of the *Musical Times* for the current month. Lord Alverstone is an ardent lover of music, and some interesting remarks of his on choral music are quoted.

THE second festival of the new Bach-Gesellschaft will be held at Leipsic, October 1st to 3rd, under the direction of Herr Hermann Kretzschmar, and will include an evening of chamber music, two concerts, one of orchestral, the other of sacred music, and a Sunday evening service in St. Thomas's Church as in Bach's time. The various programmes will contain not only works by Bach, but also others by illustrious predecessors and contemporaries of the great composer: A. Krieger, F. Tunder, H. Albert, F. Biber, R. Keiser, A. Hasse, Pachelbel, Buxtehude, Kuhnau, &c.

THREE complete autographs, formerly in private hands, have recently been acquired by the "Beethoven-Haus" Society at Bonn—the Pianoforte Sonata in D, Op. 28, known as 'Sonate Pastorale,' the song cycle "An die entfernte Geliebte," Op. 98, and the third of the Rasumowsky Quartets, Op. 59. At the end of the sonata is the humorous *pièce d'occasion*, of which both music and words are given in Grove's 'Dictionary' under 'Schuppanzigh,' the violinist who grew so fat that Beethoven nicknamed him "Mylord Falstaff."

CARISSIMI'S oratorio 'Jefte' was recently given at Prague under the direction of Herr Spilka, and it is said to have been the first known performance of the work. Henry Leslie performed and published another oratorio, 'Giona,' and several, including 'Jefte,' were published by the late Dr. Chrysander. From the chorus "Plorate, filiæ Israel," in 'Jefte,' Handel borrowed for his 'Samson' chorus "Hear, Jacob's God," and this was not the only Italian master whom he laid under contribution.

THE performances of Mozart operas at Munich from August 1st to 11th include 'Figaro,' under the direction of Mottl, 'Zauberflöte' and 'Entführung aus dem Serail,' under Hugo Reichenberger, 'Don Juan,' under Franz Fischer, and 'Cosi fan Tutte,' under Hugo

Röhr. Each work will be performed twice. Felix Weingartner and Franz Fischer will conduct 'Tristan' on August 12th and 24th; Felix Mottl 'Der Fliegende Holländer' on August 14th, 26th, 29th, and September 6th; Arthur Nikisch 'Die Meistersinger,' August 15th and 27th; while the first and third cycles of the 'Ring,' August 18th to 21st, and September 8th to 11th, will be under Mottl, the second, August 31st to September 3rd, under Fischer.

THE death is announced of Richard Hol, composer, conductor, critic, and teacher. He was born at Amsterdam in 1825, and led an exceedingly active life. His compositions include an opera, 'Floris V.,' produced at Amsterdam, an oratorio, masses, and many songs. He contributed articles to the *Cæcilia*, and in 1859-60 published a monograph on J. P. Sweelinck.

Le Ménestrel of May 29th publishes a translation of a letter addressed by Wagner to the late distinguished painter Lenbach, published for the first time in the *Berliner Tagblatt*. It is dated Bayreuth, January 13th, 1875. "Poets," says Wagner,

"are simply called poets; musicians.....are makers of music; but only painters are always called artists. This has often annoyed me; but, all said and done, I must admit that it is probably correct."

Of the portrait of Schopenhauer he declares that the conception of the philosopher is fully realized in it.

PERFORMANCES NEXT WEEK.

SUN.	Sunday League, 7, Queen's Hall.	
MON.	Madame Gomez's Concert, 3, St. James's Hall.	
—	Miss Szalit's Pianoforte Recital, 8.30, Bechstein Hall.	
—	Royal Opera, Covent Garden.	
—	English Opera, Drury Lane.	
TUES.	Swedish Students' Concert, 3, Queen's Hall.	
—	Miss Adèle Baldwin's Concert, 3.30, Bechstein Hall.	
—	Master Franz Vecsey's Violin Recital, 3.30, St. James's Hall.	
—	Choral and Orchestral Concert, 8.30, St James's Hall.	
—	Mlle. Camilla Landi's Recital, 8.30, Bechstein Hall.	
—	Royal Opera, Covent Garden.	
—	English Opera, Drury Lane.	
WED.	M. Tibaldi's Concert, 3, St James's Hall.	
—	Mr. Josef Holbrooke's Chamber Concert, 3, Salle Erard.	
—	Great Lifeboat Concert, 8.30, Queen's Hall.	
—	Royal Opera, Covent Garden.	
—	English Opera, Drury Lane.	
THURS.	Senhor Vianna da Motta's Pianoforte Recital, 3, Bechstein Hall.	
—	London Symphony Concert, 3, Queen's Hall	
—	Miss Sybil Keymer's Orchestral Concert, 8.30, St. James's Hall.	
—	Royal Opera, Covent Garden.	
—	English Opera, Drury Lane.	
FRI.	M. Johannes Wolff's Concert, 3, Æolian Hall.	
—	Miss G. Peppercorn's Pianoforte Recital, 8.30, Bechstein Hall.	
—	Royal Opera, Covent Garden.	
—	English Opera, Drury Lane.	
SAT.	English Opera, 2.30 and 7.45, Drury Lane.	
—	Jubilee Concert, 3, Crystal Palace.	
—	Patti Concert, 3, Albert Hall.	
—	Royal Opera, Covent Garden.	

DRAMA

THE WEEK.

LYRIC.—Afternoon Representations of the New Century Theatre: 'Hippolytus' of Euripides. Translated by Gilbert Murray.

HAYMARKET.—'Lady Flirt,' a Play in Three Acts. Adapted from 'Madame Flirt,' by Paul Gavault and Georges Berr.

SAVOY.—'Who's Who?' a Farce in Three Acts. From the French of Tristan Bernard. Adapted by Sidney Dark.

INTEREST in the theatres has during the past week been virtually monopolized by the presentation of 'Hippolytus,' which was given at the Lyric. Under the direction of the New Century Theatre, a body the constitution and aims of which we can only infer from its operations, four representations have taken place of this powerful work of Euripides in the eminently poetical rendering of Dr. Gilbert Murray. To judge from the attendance, these have inspired in the public mind a very moderate interest. For the student, however, and the lover of the drama they have special attractions, and it is difficult to exaggerate their value and importance. Their aim is not wholly or mainly educational, and no attempt is visible to reproduce the exact conditions of the Athenian stage. Not only is there no employment of artificial aids to voice or stature, not to be expected, perhaps, in an indoor representation, but the altar of Dionysus, indispensable in a Greek performance, is not exhibited. Sobriety, rather than any other gift, is shown in the costumes; the rival deities Aphrodite and Artemis are scarcely to be told from their worshippers or contemners, and distinguish themselves from mortals chiefly by their impassivity. The arrangement of the chorus is acceptable, and the rhythmic chant with occasional outbursts of melody, conforming as it does in some respects to the traditions of Hebrew worship, is pleasing and defensible. We should have been thankful for a little more colour, and feel that the dress of the dying Hippolytus should show more traces of his struggle and overthrow. These are, however, matters of small importance. When we come to the literary and dramatic aspects of the performance there is room for little except praise. Dr. Murray's adaptation of the 'Hippolytus' is admirable, for it conveys the poetry and the passion of what is a great play. It is impossible to open out the general question of the merits of a dramatist who 2,400 years ago was rebuked as what would now be called a decadent. How fully the 'Hippolytus' satisfied the Aristotelian conditions of tragedy was sensible to a public which was harrowed and thrilled. No difficulty whatever was experienced in accepting the idea of human subjection to destiny; and the impotence of men in the grip of the immortals lent added solemnity and impressiveness to the action. In the case of the angry deities we ask with Virgil,

Tantæne animis cœlestibus iræ?

and admire the scarcely veiled menace implied in the words of Artemis which Dr. Murray translates:—

My hand shall win its vengeance, through and through
Piercing with flawless shaft what heart soe'er
Of all men living is most dear to her.

The characters generally were well played, the delivery by Mr. Granville Barker, as the Henchman, of the description of the appearance of the sea monster sent by Poseidon and of the mutiny of the horses of Hippolytus being a fine piece of declamation.

The thought arises whether, when we get the trained actors whom we are promised as the growth of educational systems now being adopted, a revival of classic plays like the 'Hippolytus,' not gallicized, but given in their original magnificence, may not be expedient. Managers produce play after play which strives, fails, is withdrawn and forgotten. Presented with no remarkable accessories and no noteworthy cast, this Greek play impassions and enthrals. Irreverent and incapable versions of classic masterpieces were common and unsuccessful enough in the seventeenth and eighteenth centuries. May we not say, altering and perhaps parodying a remarkable utterance, "So-called Greek tragedy has been tried, and failed; let us try the Greek tragedians"?

'Lady Flirt' is the poor title of a poorer adaptation of a French play which a couple of years ago had a measure of success at the Athénée. The satire of the original, dealing with the methods in which political advancement is secured through feminine influence, might constitute another chapter in the history of "horns of honour." This, which would have been neither too palatable nor too comprehensible in English, has been cut out, and the residuum constitutes a rather banal comedy of intrigue. A good deal of fresh matter, supposed to exercise a fortifying influence, has been introduced, but the work thus constituted is not felicitous. Miss Ellis Jeffreys, Mr. Cyril Maude, Mr. Maurice, and Mr. Fred Kerr did what they could with the more important characters, but the whole is scarcely worthy of Haymarket tradition.

In fitting to the English stage 'L'Affaire Mathieu' of M. Tristan Bernard, Mr. Sidney Dark has retained most of the suggestion, if the use of such a euphemism can be justified, of his original, and allowed nothing to escape except the wit, the possession of which by the French piece we take on trust. What is amusing in a piece the reception of which was not wholly friendly was the pantomime, one or two competent actors failing to assign much individuality to the *rôles* they undertook.

ROSENCRANTZ AND GUILDENSTERN.

MRS. STOPES, in her interesting paper on 'Hamlet and Macbeth' in the *Athenæum* of May 21st, touches incidentally on the curious point involved in Shakspeare's use of the names Rosencrantz and Guildenstern. After referring to Dr. Leo's discovery that two officials so named were actually at the Danish Court when 'Hamlet' was written and published, she justly remarks that it was "strange to use real names of contemporaries thus." Some years ago Prof. S. Arthur Strong solved the difficulty, but he did not publish his solution, and I take the opportunity to record it now as a slight tribute to the memory of that gifted scholar.

Mr. Strong showed me in Chatsworth library a copy of Tycho Brahe's 'Astronomiæ instauratæ Mechanica,' the second edition, "Noribergæ, apud Levinvm Hvlsivm," 1602, with a portrait of Brahe for frontispiece. The figure is half-length, and looks through an arched opening round which are suspended the escutcheons of sixteen Danish noblemen; their names are inscribed beneath the shields. On Brahe's right, immediately above the impost of the arch, hangs the shield of "ROSENKPANS"; on the column beneath, and lowest in the series, is the shield of "GVLDESTERE" (printed with a contraction-mark over the E of the second syllable). The renown of the writer, which ensured a foreign circulation for the work, the combination of names in a setting likely to catch the eye even of a casual reader, and the date of publication, one year before the appearance of the First Quarto of 'Hamlet,' made Mr. Strong's conjecture that Shakspeare had seen this book not only attractive, but convincing.

There were, however, two possible points of difficulty. In the first place, the engraver did not give Guildenstern's name correctly; he left out above the final E the contraction-mark of the omitted N. Secondly, there was a possibility that the book was published too late in the year 1602 to be available for the 'Hamlet' Quarto, which, though not issued till 1603, was entered in the Stationers' Register on July 22nd, 1602; no theory would be absolutely safe which failed to cover this earlier date. But an examination of the British Museum copy of the 'Mechanica' suggested that the engraving, which is in a very worn condition, was reprinted from an old plate, and it proves to be a reissue of the portrait used by the same publisher for a collection of Brahe's letters which he issued in the previous year. This more than meets any difficulty as to date.

The title is:—'Tychonis Brahe Dani Epistolarvm Astronomicarvm libri Quorum Primvs hic Illvstriss: et Lavdatiss: Principis Gvlielmi

Hassiae Landtgravii ac ipsius Mathematici Literas, vnáq' Responsa ad singulas complectitur. Noribergæ Apud Levinum Hulsium. Cum Cæsaris et Regvm Qvorvndam privilegiis. Anno M DCI.' The portrait is on the verso of the title-page, and is clearly printed in the Museum copy. The error of omitting the N from the name of Guildenstern was made in this edition,* but to any reader of the book correction was easy, for Guildenstern is mentioned three times in the letters, and his name is correctly spelt. He was concerned in procuring some elks ("Elendsthier," "Alce cicurata," in the German and Latin texts) for the Landgrave of Hesse. Brahe writes to the Landgrave on September 26th, 1591, that he cannot procure any in Denmark, but "hab ich hinauff in Norwegen an Königlicher Maiestat allda Stadthalter | den Edlen vnd Wolgebornen Axel Guldenstern | welcher mein gar nahe Verwandter vnd sehr guter Freund ist | fleissig geschrieben vnd angelangt | dass er mir auffs wenigst ein par derselbigen Thier | die da jung weren | mit erster gelegenheit herab shicken wolte | dan dero in seinem Lehen vnd Gebiete etliche verhanden seyndt" (p. 214). The animals were sent, but when they died the Landgrave wrote for more in 1592. Brahe replied on September 20th that he had just received letters "Consanguinei mei Nobilissimi viri AXILLI GVLDENSTERN Regij in Noruegia Vicarij," complaining of difficulties in executing the commission: Guildenstern had got the elks, but could not find a trustworthy captain to ship them over. Finally two were sent, procured, says Brahe in a last reference (p. 306), by "meinem Blutsverwanter AXEL GVLDENSTERN."

Rosencrantz is mentioned once in the letters, and the notice is interesting to us as associating him with that erratic English scholar John Dee, the astrologer. Christopher Rothmann, Court Astronomer to the Landgrave, writes to Brahe on August 22nd, 1589:—"Literas illas, quas ad Gellium Sasceridem scripseras, nuper tradidi Præceptori Nobiliss. ROSENCRANTZII, qui me et ex te et ex Nobiliss. D. IOANNE DEE, amico meo singulari, perquàm humaniter salutabat" (p. 153).

Holger Rosencrantz was born on December 14th, 1574, and died on October 28th, 1642; he was connected by marriage with Brahe, and he prefixed a copy of laudatory Latin verse to the 'Mechanica' when it was first published in 1597. His correspondence with Brahe from 1596 to 1601 has been edited by F. R. Friis (Copenhagen, Truelsen, 1896). A brief life of him is given in Tycho de Hofman's 'Portraits Historiques des Hommes Illustres de Dannemark,' part iv. pp. 9–10 (Copenhagen, 1746), and the interesting statement is made that he accompanied the Danish ambassador Christian Friis de Borreby on his official visit to England to be present at the coronation of James I. It is perhaps worth adding that a "Magnus Gildenstern," no doubt a kinsman of the viceroy, came to England in the train of Christian IV. in 1606 (Nichols's 'Progresses of James I.,' i. 606).

After the accession of James, with the close ties then connecting the Courts of England and Denmark, any licence in the use of contemporary Danish names would be inconceivable, especially when a member of a distinguished family had paid an official visit to this country. But under Elizabeth the relations were not so intimate, and personal names would be known more vaguely: a literary source such as the 'Epistolæ,' the work of a distinguished Dane, would be precisely the one on which a playwright might be expected to draw. Moreover, the stage history of 'Hamlet' fits in with the date 1601 admirably, and even indicates a conceivable channel by which the names reached Shakspeare. The First Quarto of 'Hamlet' stated on the title-page that the play had been performed in "the Cittie of London: as also in the two Vniuersities of Cambridge and Oxford, and else-where." Mr. Fleay, commenting on this indication that the company had travelled, has pointed out that the only year in which they are known to have been absent from London is 1601, and that this must be the date of Shakspeare's work upon the quarto. The company visited Scotland in that year. Did Shakspeare go with them? Did they perform at the Court of King James? When James was in Denmark in 1590, he visited Tycho Brahe at Uranienburg; Brahe mentions his recognizing the likeness of Buchanan on a globe in the Museum ('Epistolæ Astronomicæ,' p. 238). James would be a likely person to receive a presentation copy, or at least to hear of the book and procure it for himself.

But, apart from all conjecture, it is very important to note that Mr. Strong's discovery agrees with other evidence in determining a date for the original composition of Shakspeare's 'Hamlet.' PERCY SIMPSON.

* The design was re-engraved for Peter Gassend's 'Tychonis Brahei Vita,' Paris, 1654, and in this the spelling adopted is "GVLDENSTEREN."

Dramatic Gossip.

ON Monday Mr. Tree reappeared at His Majesty's Theatre in 'The Last of the Dandies' and 'The Man Who Was.' Both pieces have been given during the week. On Monday next they will be replaced by 'The Merry Wives of Windsor,' in which Miss Ellen Terry will reappear. On the afternoon of Tuesday Miss Tree will, for the occasion of a benefit, make her first appearance in London, playing Viola in 'Twelfth Night.'

MADAME BERNHARDT will make on the 20th inst. her first appearance this season at His Majesty's, playing Zoraya in 'La Sorcière' of M. Victorien Sardou, the piece which has but lately been withdrawn from the Théâtre Sarah-Bernhardt, at which it was produced on the 15th of December.

MR. MAX PEMBERTON'S four-act comedy 'The Finishing School' will be produced at the Prince of Wales's on the 11th inst., with Misses Annie Hughes and Ethel Matthews, and Mr. J. H. Barnes, Mr. Frank Cooper, and Mr. B. Webster in the principal characters.

'A LESSON IN HARMONY,' a comedietta by Mr. Alfred Austin, is to be produced at the Garrick, with Mr. Arthur Bourchier and Miss Jessie Bateman in the principal parts.

IT is understood that the performances by Sir Charles Wyndham of 'David Garrick,' at present being given, and those promised of 'The Liars' and 'The Case of Rebellious Susan,' are the last that will be given, since the rights of these plays expire during the present season.

ARRANGEMENTS have been made for the appearance of Mr. William Gillette in London in a piece written by himself. This, however, will scarcely take place before next spring.

DURING his country tour Mr. Martin Harvey will produce in Dublin a new drama, the name of which is not yet announced.

THE comments of Madame Guilbert, which appeared in the *Morning Post*, upon the vapidity of our playwrights and the childishness of our entertainments, are well merited. It is lamentable to have to admit that the Anglo-Saxon public is now among the most ignorant, and that under existing influences acting must shortly become a lost art. The evils which afflict our stage are not, however, to be discussed or dismissed in a paragraph. They strike at the very root of histrionic and dramatic art.

TO CORRESPONDENTS.—S. C.—W. H. B.—A. F. W.—received.

A. S.—Noted.

J. Le G. B.—Not new to us.

No notice can be taken of anonymous communications.

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MANCHESTER ROYAL INFIRMARY.
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TWO SCHOLARSHIPS will be offered this year, ONE for proficiency in ARTS and ONE for proficiency in SCIENCE.
Each Scholarship is of the value of 100l., and the successful Candidates will be required to enter for the full Medical Curriculum, both in the University and in the Manchester Royal Infirmary.
The Scholarships will be awarded only to Candidates who give evidence of a high standard of efficiency in Arts or Science respectively.
Applications should be sent, on or before JULY 1, 1904, to the REGISTRAR, from whom further particulars may be obtained.

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An Unsectarian Public School.
NEXT TERM OPENS SEPTEMBER 15.
ADMISSION EXAMINATION JULY 5. For particulars apply HEAD MASTER.

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THE DOWNS SCHOOL, SEAFORD, SUSSEX.
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(University of London.)
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1. SENIOR LECTURER in PHYSICS.
2. JUNIOR LECTURER in PHYSICS.
Applications should be sent in by JULY 1.—For conditions apply to the Secretary. WALTER SMITH, Secretary.

UNIVERSITY of BIRMINGHAM.
The COUNCIL invites applications for the following appointments:—
ASSISTANT LECTURER in MATHEMATICS.
ASSISTANT LECTURER and DEMONSTRATOR in PHYSICS.
ASSISTANT LECTURER and DEMONSTRATOR in CHEMISTRY.
The stipend in each case will be 150l. per annum.
The Candidates selected will be required to enter on their duties on OCTOBER 3 NEXT.
Further particulars may be obtained from the undersigned, to whom applications, accompanied by six copies of Testimonials, should be sent, not later than AUGUST 1, 1904.
GEO. H. MORLEY, Secretary.

UNIVERSITY COLLEGE, NOTTINGHAM.
Applications are invited for the post of JUNIOR LECTURER in MATHEMATICS. Duties to commence on SEPTEMBER 1 NEXT. Salary 130l., rising by 10l. a Year to 180l.
Applications to be sent in not later than JUNE 20 on Forms supplied by the REGISTRAR.

COUNTY BOROUGH of CROYDON.
EDUCATION COMMITTEE.
The COMMITTEE invite applications for the following appointments in SECONDARY SCHOOLS for BOYS and GIRLS, to be established in SEPTEMBER NEXT:—
FORM MASTERS and FORM MISTRESSES, specially qualified in one of the following Subjects:—Science, Modern Languages, and Art
The Committee in fixing the salaries will take into consideration the qualifications and experience of selected Candidates.
Applications, stating salary required, and accompanied by copies of not more than three Testimonials of recent date, must be sent to the undersigned before JULY 1 NEXT.
JAMES SMYTH, Clerk.
Education Office, Katharine Street, Croydon.

UNIVERSITY of BIRMINGHAM.
HALL OF RESIDENCE FOR WOMEN.
The COMMITTEE is about to appoint a LADY WARDEN, who should have had Academic experience.—Applications should be sent in before JUNE 20 to Miss C. CHAMBERLAIN, Moor Green Hall, Birmingham, from whom full particulars can be obtained. No Testimonials will be required.

STAFFORDSHIRE EDUCATION COMMITTEE.
A HEAD MISTRESS is REQUIRED for the PUPIL TEACHER CENTRE at STAFFORD. Preference will be given to Candidates who are registered (or qualified for registration) in Column B of the Teachers' Register. Salary, 175l. per annum
Forms of application must be returned not later than JUNE 22, and can be obtained from GRAHAM BALFOUR, M.A.
County Education Offices, Stafford, June 3, 1904.

UNIVERSITY of LEEDS.
DAY TRAINING COLLEGE.
The COUNCIL of the UNIVERSITY of LEEDS invite applications for the appointment of MISTRESS of METHOD, which will become vacant on October 1, 1904. Experience in Secondary as well as Primary Training required, and a University Degree, or its equivalent, expected Salary 300l. a year.—Applications, with Testimonials, will be received by the REGISTRAR OF THE UNIVERSITY up to JUNE 30.

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COUNTY BOROUGH of BURY.
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Applications, stating age and qualifications, and enclosing Copies of not more than three recent Testimonials, and endorsed "Curator and Librarian," must be sent to the undersigned before 12 o'clock, noon, JUNE 16, 1904
Canvassing Members of the Committee, directly or indirectly, will be an absolute disqualification.
JOHN HASLAM, Town Clerk.
Municipal Offices, Bury, June 6, 1904.

FINSBURY PUBLIC LIBRARIES.—LADY ASSISTANT WANTED. Age 16 to 20. Salary commencing at 26l., increasing to 52l per annum. Selected Candidates will be examined in Elementary Arithmetic, Geography, and History.—Applications in writing, with two recent Testimonials, to be lodged, not later than JUNE 17, with JAMES DUFF BROWN, Librarian, Public Library, Clerkenwell, E.C.

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178, St. Vincent Street, Glasgow.

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PARIS: W. H. SMITH & SON, 248, Rue de Rivoli; and at the GALIGNANI LIBRARY, 224, Rue de Rivoli.

INFORMATION respecting Mr. JOHN LONG'S NEW LIST will be found on the back of this issue of the ATHENÆUM.

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LITERATURE

Life and Letters of the Great Earl of Cork. By Dorothea Townsend. (Duckworth & Co.)

THE author had better have called her subject the first earl, for she has to prove by a large display of evidence that he was great, though in our opinion she succeeds very well. She says that the whole family is forgotten save the philosopher Robert Boyle, who was very generally described as "the father of chemistry, and the son of the Earl of Cork." But to those who study the history of Elizabeth and James and Charles I., Richard Boyle's is a very important figure, not merely in the Irish part of Stewart history. He started as a pure adventurer, who came, like many others—*e.g.*, Adam Loftus—to seek his fortune. He began, curiously enough, by getting his sisters respectably married. He then started Irish land speculation, a mine of wealth to the unscrupulous. He next married a lady with some fortune, who died within a year, and left him free and well-to-do, to make a higher alliance with the daughter of Sir Geoffrey Fenton. By dint of buying up "concealed" or attainted lands, by taking Sir W. Raleigh's grant of 12,000 acres off his hands for 1,500*l.*, he increased his fortune by leaps and bounds. He established industries, especially the working of iron, which he found near his house at Youghal; he sold timber from his forests; he acquired land in at least sixteen counties of Ireland, as well as South-West England. Not only was he raised by various steps to the earldom of Cork, but also three of his sons obtained peerages during his life from Charles I. He married his daughters to great nobles—Barrymore and Kildare were among the highest in Ireland—and so was ancestor of several peers now living. His rents increased, on his own statement, to 50*l.* a day, which, with his other property, must have made him worth 20,000*l.* per annum. Such a fortune, then, perhaps, unprecedented among English nobles, represents about eight times as much in our day. Had he died one year sooner (1640), when he was seventy-five years old, his life, in spite of Wentworth's persecution (which cost him, he says, 40,000*l.*), would have been the most materially successful of his time. The fearful outbreak of 1641 put the old man into a terrible crisis, during which the south-east of Ireland may be said to have been saved by his energy and great devo ion to the English cause. But for the moment his fortune was shattered, one of his brave sons killed in battle by the rebels, and, worse than all, the king, to whom he had devoted all his fortunes, began to waver and traffic with the Irish enemy. As Borlase reasonably surmises, the old man was killed by this last blow. Yet a year after the outbreak, amid the din of arms, the scenes of blood, the sounds of misery, he was strong and clear enough, at the age of seventy-six, to compose that wonderful testament, which is printed in thirty-five imperial octavo pages of an appendix. This in itself makes the volume extremely valuable. For here is a vast inventory of Lord Cork's landed and personal property, with his dispositions and settlements for his numerous family. His second wife, after three years of childlessness, had brought him a family of fifteen, and then died quite a young woman, to his intense and lasting grief. The story of her splendid tomb, set up as a reredos in the chancel of St. Patrick's, with the approval of Irish deans and bishops, is only partially told by our author. She does not seem to know the exact place to which it was moved, or where it is now. Taken down by the orders of Laud and Wentworth, and packed up in boxes, it seems to have been put aside, with no purpose in view, by the disgusted earl, till Wentworth fell and Laud was in prison; then it was set up again close by the original site, but at right angles with it, looking upon the altar from the south wall of the chancel. Here it remained, a splendid specimen of Jacobean decoration, till Sir Benjamin Guinness, in his restoration, thirty years ago, moved it to the end of the nave, and set it up opposite the north door. He had probably never heard of the controversy, or of the great Earl of Cork. Strange to say, the earl's other great Irish tomb, that at Youghal, is announced among the illustrations on a certain page, where it does not appear, but rather the tomb erected in Faversham (Kent) by the earl to his father and mother. These flaws must not divert us from the main subject of the book—the sketch of the character of the earl, and of the society in which he lived, or rather which he created around him.

Regarding Richard Boyle, we think that the estimate in the volume before us is both able and discriminating, and we agree with the view that his great powers and real merits have been generally overlooked, except by Dr. Grosart and the intelligent editor of the Irish State Papers, which contain scores of his letters. In these documents, written at the moment, on business, and without thought of style or of the judgment of posterity, the characters of the leading men come out clearly, and in colours which can hardly be false. No man could possibly conceal his nature in the course of a long and varied correspondence. Thus Adam Loftus, Sir John Davis, Sir Arthur Chichester, Lord Burgh, Wentworth, all live and move before the student who takes the pains to devote ample time and care to their correspondence. Lord Cork has given us far fuller materials than the rest, Strafford perhaps excepted. But even as there is still at Wentworth Woodhouse a mass of Strafford correspondence, not published by the editor of his letters, so Dr. Grosart's ten volumes (not folios, as our author calls them) of the Lismore Papers only print a fraction of what are known to be still at Lismore Castle. If Dr. Grosart, instead of selecting, and perhaps badly, had supplied a complete index of the documents, he would indeed have earned the gratitude of those who labour at Anglo-Irish history. Dr. Grosart set himself to vindicate everything that Richard Boyle ever did, and to make him out not only a great, but even a perfect man. Our author appears to be much influenced by this estimate, though she speaks more temperately, and moreover she tells us, honestly enough, that the general verdict has been against Lord Cork, so far as he is not wholly forgotten. But the contemporary charges against him as a landshark are too strong to be easily set aside. The real truth does not so much lie between the two estimates as embrace them both. A closer study of psychology would have taught historians in this and other cases that there are men naturally honest, and anxious to live honourable lives, who will not resist very strong temptations, though they recoil from their own acts when the pressure is over. Thus, when Boyle began life, he saw the power of wealth, and he saw a ready means of acquiring it by practices which were then common enough among well-bred adventurers, though full of injustice and cruelty. He managed to oust a good many old proprietors from their ancestral lands by finding flaws in their title, or inaccuracies in their surveys. The men who accused him of these things and had him put in prison were no better themselves. But when he had got the ear of Elizabeth, and came back a rising man in royal favour, he gradually abandoned these proceedings, and contented himself with lending on mortgages, or buying out spendthrift owners with ready money, then very scarce in Ireland. He also began to give large employment in his lucrative industries. When he had reached high prosperity, nothing could be more honourable and religious than all his dealings. His generosity to spendthrift children and destitute poor was touching.

As a Lord Justice of Ireland he was an uncompromising Protestant, who took strong measures against the Jesuits, and had not Wentworth come over and spoilt everything, the rebellion of 1641 might never have occurred. Lord Cork's raids on Jesuit and Capuchin houses in Dublin—the author should have consulted Nalson's 'Foxes and Firebrands' on that passage of his life—do not offend us any more than the ordinary, and perhaps necessary, Protestant bigotry. But his zeal, along with Ussher's, in destroy-

ing *de fond en comble* the venerable Purgatory of St. Patrick on Lough Derg still gives us a bitter pang. For of all the holy places in Europe, this was one of the most ancient, and so celebrated in 1200 A.D. that the knowledge of it may have coloured Dante's 'Purgatorio.' The ancient church and artificial cave would have been now of priceless archæological interest. But a sturdy Bishop of Clogher carried out the orders of his Primate and the Lords Justices ruthlessly, as he tells us with great candour, and so the surviving pilgrimage has only hideous modern buildings for its goal. Yet Ussher and Cork were convinced that they were doing God's service, and the desecration of this purgatory was only one act among many—such as the burning of the image of St. Sunday at Cork, amid the lamentations of the populace, and the mutilation of high crosses in the market-places in many towns throughout Ireland. Nevertheless, this zeal does not appear to us a proof of genuine piety. When we consider the many appeals to God's providence, and the many expressions of thankfulness to God, in the earl's correspondence, we cannot but feel that these formulæ were no better than the ritual he persecuted, and they remind us strongly of the religion of Xenophon, who always acted with worldly wisdom, but who also thought it always necessary to obtain favourable sacrifices and omens for his undertakings. Whenever the prospects seemed favourable the omens were favourable; whenever he felt doubts, and thought it wiser to stay his action, the omens were adverse. Cork had learnt in the school of Burghley how Puritanism and worldly wisdom could be combined.

This is the key to his change in policy in the education of his sons, which the author does not explain to us. She says that, having found the experiment of Trinity College, Dublin, thoroughly unsatisfactory in the case of Lewis and Hodge, as she calls them, he sent Francis and Robert to Eton. She is right in putting the Irish university on a par with the school, so far that boys went as mere children to Trinity. Wentworth's son was only eleven when he matriculated. But we do not know where our author discovered that the experiment of Dublin was unsatisfactory; it may occur somewhere in Cork's correspondence, which she knows far more intimately than we do. We should rather account for the change by the change of provosts, and consequent change of Church views in the College. Lewis and Hodge were entrusted to the care of Robert Ussher, a very Puritan cousin of the Primate's, who would bring up the boys according to Lord Cork's views. When the younger two came to be educated, Wentworth and Laud had imposed upon the College the High Church Chappell, who was a renegade from the Evangelical party, and whom Archbishop Ussher hated as such. Moreover, Wotton, now Provost of Eton, was a great counter-attraction. Our author would have found this and many things to her hand had she known Prof. Mahaffy's recent 'Epoch of Irish History,' which covers the period of Cork's long life. She might also have added details to her very interesting picture of the social life of the time, of which our information is indeed scanty, and confined to the doings and feelings of the upper classes. Amid the dearth of private correspondence from the Ireland of the Stewarts, Lord Cork's letters are invaluable. Would that we knew the whole collection! The characters of his sons and daughters, his sons-in-law and daughters-in-law, of his dependents, of his neighbours, stand out in clear relief. We have been told that the experiment of Trinity College turned out unsatisfactorily. Was Eton any more successful? The earl knew that the precious private tutor whom he had sent with his boys, and whose only complaint was that they showed no zeal in keeping up their Irish, was not only discovered gambling, but even talking amorously to one of the housemaids! This was almost as bad as a High Church Provost, so the boys were promptly removed. The youngest, Robert, nevertheless turned out so distinguished a philosopher that he is here regarded as the only permanent glory of his race.

In one respect the earl was not very Puritan—in the buying and wearing of costly garments. The bequests of velvet and plush suits in his will are wellnigh interminable. Gifts of jewels to his daughters and other ladies more nearly represent our cheques than would at first sight appear, for there were no banks in Ireland, and people kept their wealth in actual gold, in changes of raiment, and in precious ornaments. The book before us is full of interesting details on such matters, and as it is essentially a social study, we may well pardon some inaccuracies in the author's historical statements. William Daniell (in Irish O'Donnell), the translator of the New Testament into Irish, was not a Cambridge man, but one of the earliest Fellows of Trinity College, Dublin. In the account of the great crisis at Kinsale (1601), Carew and Boyle are made the principal actors, and we have looked in vain for references to Moryson's 'Itinerary' among the many made to the 'Hibernia Pacata' of Stafford. Chichester's important labours in the plantation of James I. are hardly appreciated; and, worst of all, the two unfortunate Lords Justices (Parsons and Borlase), who took the reins from Wentworth, get the whole blame of disbanding the Irish army, and so making way for the outbreak of 1641. We are told that no one had the sense to foresee the danger. As a matter of fact, the greatest man in Ireland, Ormond, both foresaw it and forewarned the Government repeatedly, and the Lords Justices did not act on their own judgment, but owing to constant Parliamentary pressure from England, where the apprehension was great that the king would employ the Irish army, as Strafford most certainly would have done, to coerce the popular party in England. The sudden rise and spread of the Jesuit power (shown in Prof. Mahaffy's book) during Cork's early life are very imperfectly appreciated. Here are some more trifles. The mountains do not "girdle" Dublin Bay, nor are Irish mountains anywhere else stored with gold and silver, so far as we know. Fenton was not the only humane statesman of those days in Ireland. Perrot was humane, so was Sir William Herbert in Kerry; so, indeed, was Mountjoy, whose trenchant war measures have earned the execration of foolish historians. Patrick Crosbie, of Maryborough, was not an open rebel, but a man entrusted by the English, and indeed by Trinity College, with many difficult and delicate duties. The Blasket rocks are not at (or near) Crookhaven. There are a couple of wrong dates, evidently clerical errors, on pp. 12 and 170. With Mountjoy for rival, we should never call Wentworth "the great Lord Deputy." This opinion, however, would require an argument to establish it. It is new to us that Lord Burgh died of grief on his northern campaign. We had blamed the Irish ague for this misfortune.

But these and other such flaws afford objections only to the specialist. We may conclude by recommending this excellent and interesting book warmly to our readers.

The Veil of the Temple. By W. H. Mallock. (Murray.)

WE think that this is the cleverest and most attractive book which Mr. Mallock has published since 'The New Republic.' The volume, indeed, inevitably suggests comparison with that brilliant *tour de force;* but it by no means comes up to its model. Still the sketches of the High-priest of Agnosticism, of the Prophet of Humanity, and the latitudinarian Canon are very lifelike and full of wit.

Mr. Mallock attempts to mirror the conflict in the cultivated minds of the day between the desire for some objective truth that may justify the aspirations of men of various temperaments towards a religion, and the sense that science (by which is meant the dogma of the uniformity of mechanical processes) has irretrievably shattered the ancient foundations for any such belief. There is, it will be seen, nothing new in the book. There is hardly an argument which was not put by the author in the graver work on 'Religion as a Credible Doctrine,' which we reviewed in these columns last year. So far as the general result is concerned, the same criticisms would apply; but they are not so decisive here. Few Hegelians would accept Mr. Mallock's account of their philosophy; but fewer would deny its dramatic propriety as stated in this book by a man who does not accept it. So with the question of free will; Mr. Mallock shows no knowledge of the admirable note on the subject in 'Riddles of the Sphinx,' but he treats it in exactly the way in which the people represented in this book would be likely to do.

The argument at the end of the book, which is the counterblast to the ruthlessly destructive criticism of its earlier portion, if it expresses no new view, is put with great force. Mr. Schiller in the book above referred to, Mr. Balfour in the first part of his 'Foundations of Belief,' and Mr. Hardy by hints and suggestions, are among the more distinguished of those who have shown that with the decadence of the assumptions of religion there must disappear also every motive to the enjoyment of life, even as understood by the man of the world. Still, we have rarely seen the connexion between civilization and the postulates of religion more convincingly or

incisively emphasized than in Glanville's remarks in the last part, entitled 'Towards Morning,' remarks which have a certain pathos alive with a personal note, commonly absent from Mr. Mallock's work.

The dialogue is clever, the touches of wit and malice being agreeable reading, and rarely in bad taste. The lucid and flexible intelligence of Mr. Mallock enables him to put profound philosophical discussions in a form which at times disguises their difficulty and makes them pre-eminently accessible. We do not fancy that Mr. Mallock is so far distant as he imagines from the attitude of the wiser even among Christian apologists of to-day. We are glad to see that he acknowledges his affinity to "pragmatism," a philosophic movement which certainly does not lessen in importance. We do not much care for the taste of the love passages. But the lady who was going to read philosophy, but could not do so because "she had to go to Ascot," is charming. So, too, is Lady Snowdon; and the profligate baronet who speaks the epilogue is delightful. There is plenty of relief, the reader will find, to the grave controversy of the book.

We agree with Mr. Mallock in his own apology in a preface concerning his levity of tone. For the purposes of this book, occasional flippancy is not merely justifiable—it was necessary; though we think the passage about the Crucifixion might have been differently phrased. Far from irritating the clergy, the book ought to illuminate them, a process which seems to be increasingly pertinent to-day. Whatever we may think of Mr. Mallock as a guide, he is a brilliant and faithful interpreter, and presents a picture not of imaginary difficulties, but of real mental conflicts which are going on in the cultivated or semi-cultivated world.

Thirty Years in Madagascar. By the Rev. T. T. Matthews. (Religious Tract Society.)

IN September, 1869, by order of Ràna-vàlona II., who had been crowned Queen of Madagascar but a little more than a year previously, a general burning of idols and charms was carried out all over the provinces of Imèrina and Vònizòngo, and some six hundred additional village congregations of heathens and semi-heathens, newly converted to Christianity, were formed in the inland and coast provinces within twelve months. News of this vast and sudden increase of converts—due, as it was, rather to loyalty and fear than to any true love for the Christian faith, the very first principles of which were not possibly comprehensible to the natives—reached the London Missionary Society in January, 1870, and it was immediately decided to send out four new missionaries, of whom the author was one. Within a month Mr. Matthews was ordained, married, and ready for embarkation; but, various delays ensuing, he did not reach the scene of his future labours, in Vònizòngo, until May in the following year. Vònizòngo is an inland province, some forty miles north-west of Antanànarìvo, which had been first visited by Mr. Johns, of the London Missionary Society, as long ago as 1832. Here he gathered six small congregations and schools during his two years' residence at Fihàonana; and subsequently this district formed a retreat where many converts sought refuge during the bitter persecution of the Christians in Imèrina under Ràna-vàlona I.

When Mr. Matthews arrived he found 84 congregations, among which only some 150 persons were capable of reading the Scriptures. In 1874 the queen issued a proclamation to the effect that all children must attend some school, and Mr. Matthews, on obtaining early intimation of the forthcoming order, instantly set to work to get the children in his district gathered into schools connected with the village churches:

"It was the dry season, and I went galloping all over my district, visiting the churches and getting them roused to take action along with me. I attended the local markets and fairs, where I appealed to the people to send their children to school. I called on the chiefs, petty chiefs, and head men to come to my help in the interests of the education of the rising generation. I got them, the pastors, and the local preachers formed into village school-boards on a small scale, and made them responsible for the attendance of the children of their neighbourhood at school.

"I had the honour and satisfaction—no small satisfaction to me—of doing what had never before been done, and has never been done since, namely, of raising forty-four new schools during seven months, and gathering two thousand four hundred children into them!

"When the royal proclamation came out, I had the names of two thousand four hundred children in the schools under my care ready to hand in to the Government. Neither priest nor prelate could interfere with them, nor could any of these children be removed without her Majesty's orders."

The difficulty, of course, was to find teachers. Mr. Matthews was equal to the task. He found a few old soldiers who knew the alphabet and understood discipline. These were appointed schoolmasters, who taught the alphabet well and taught the scholars how to behave themselves. Then the lads would come to the missionary to ask for a schoolmaster who could read. The brightest boys from the schools attended at Mr. Matthews's own station to obtain training, and were sent out as teachers—to teach a month and then return and learn a month—the sharpest among these being picked out and sent to the normal school at the capital for a two years' training:—

"Instead of some hundred and fifty, old and young, whom we found able to read the Word of God when we settled in the district in 1871, we left three thousand able to do so, and in possession of the Book; no bad ten years' work of itself, even if we had done nothing else."

After a furlough in England to recover from malarial fever, Mr. Matthews was appointed to the charge of the city church and country district of Ambàtonakànga in 1882; and in the following year he became a member of the committee for the revision of the Malagasy version of the Bible, on which duty he was employed until the work was finished. This was a more correct and literal translation, but it was never so popular in its new paragraph form as the original translation made by the first missionaries, fifty years previously, in its old form of verses.

The author, who was on the east coast during the French invasion of 1895, publishes a strange report, accounting for the detention of General Duchesne's army on its progress to Antanànarìvo, which is scarcely credible in the face of the General's official account of his difficult march:—

"The French expedition landed at Mojangà, on the north-west coast, in April; but it was October 1st before it entered the capital. It had been detained—so a French officer afterwards informed me—for six weeks near Mèvatanàna by a cablegram from Paris, instructing the General that he was not to enter Antanànarìvo before October 1st, in order that the news of its fall might reach Paris by October 10th, and so cause a sensation at the opening of the Chambers. The detention of the expedition among the swamps and fever fens of that part of the island cost the lives of hundreds of the poor French soldiers; but as the above-mentioned French officer said, What did Paris politicians care for the lives of the poor French soldiers?"

The expectations of the missionaries were raised by the appointment of a Protestant Resident-General when Duchesne quitted the island; and, indeed, the name of M. Laroche will ever be associated with the full emancipation of the slaves throughout Madagascar, who were declared by him to be free before he was recalled from his work. Then came the barbaric outbreak of the rebellion, in which the sorcerers and idol-keepers played prominent parts, giving occasion for French sceptics to scoff at the slight veneer of Christianity, underneath which still lay dormant all the ancient superstitions of the savage. Thus M. Gabriel Ferrand describes how, in November, 1895,

"des gens d'Imèrina, fanatisés par des sorciers, mirent à sac les chrétientés d'un district de l'Ambòdiràno. Un missionnaire anglais et sa famille furent massacrés après avoir été odieusement torturés. Quelques jours auparavant le Révérend Johnson était encore l'objet d'une véritable vénération de la part de ces indigènes, auxquels il s'était entièrement dévoué..... Malgré leurs prétendues conversions successives, ils gardent une confiance absolue et inébranlable en leurs sorciers, les *Ombiàsy*, et leurs divins, les *Mpìsikìdy*. Le peuple les considère comme les dépositaires de la pensée et de la volonté des dieux.....Le zèle des missionnaires chrétiens se dépense ainsi en pure perte dans la lutte contre l'influence du sorcier et le profond scepticisme de l'indigène à l'égard des croyances nouvelles.....L'œuvre de christianisation se poursuit sans trève depuis plus de trois quarts de siècle avec un zèle admirable de la part des missionnaires. Ils ont appris à lire et à écrire à un grand nombre d'indigènes, formé d'excellents ouvriers manuels, acclimaté et propagé les arbres à fruits et les légumes de l'Europe, enseigné le français et l'anglais à leurs meilleurs élèves. Ces résultats leur font grand honneur; mais ils sont d'un ordre purement laïque: la foi n'a fait aucun prosélyte. .....La morale chrétienne leur est restée fermée."

Mr. Matthews admits, as all the missionaries have always candidly admitted, that the attendance at the Sabbath services was not in every case due to fervent piety or the desire for instruction. Many only desired to stand well with the local chiefs and the authorities; whilst in some quarters there were signs below the surface of remnants of heathenism.

The French authorities now evince nothing but a friendly feeling towards the English missionaries, who have the utmost freedom to go about their work in their own way, for religious liberty, we are told by the

author, now exists not merely in theory, but also in reality. Mr. Matthews, however, is hardly satisfied:—

"When the war came, followed by the annexation, the floodgates of immorality were thrown open; and under the new *régime* vice and immorality are openly recognized. The gaily dressed paramours of foreigners have lost all sense of shame, and go flitting to and fro in the capital and travelling with French officers the country over to and from the coast. The Jesuits seem to take no notice of this shameful state of things.....French civilization is more adverse to the progress of mission work, evangelical religion, and morality than even some phases of heathenism.....The quiet Sabbath day is a thing of the past, as bands now play, games and races go on, theatres are open, and there have been even bull-fights on the Sabbath."

We wish space were available to quote but one or two of the numerous anecdotes which Mr. Matthews has to tell of his own personal experiences during thirty years of unremitting toil under many adverse conditions. His story forms a splendid record of good work accomplished, and the volume is by far the most interesting and entertaining of all the books which have been published lately concerning missionary life in the great African island. We must regret that the work is not furnished with a map superior to the meagre outline of the island which is given by the Religious Tract Society. Surely a detailed topographical sketch of the province of Vònizòngo, and another of the district connected with the church of Ambàtonakànga, might have been easily supplied, thereby adding greatly to the value of the book.

A History of Classical Scholarship: From the Sixth Century B.C. to the End of the Middle Ages. By J. E. Sandys. 2 vols. (Cambridge, University Press.)

THIS book was certainly worth writing. It traces the literary criticism and the grammatical and antiquarian study of the classical languages from the earliest times to the death of Petrarch. This implies a review of the allusions to classical authors, and of the traces of their influence, in their contemporaries, their compatriots of later date, and students of other lands and ages. Incidentally it appears from the investigation how far the classical authors entered into the education of the young in ancient and modern times, a topic which has more than academic interest for the present generation. The votaries of modern commercial materialism may neither know nor care to see how a shrewd, practical people like the Romans drew their culture from Greece; but for the few who study principles rather than opportunism the fact has its significance. But this is only one of a host of interesting topics which come up for treatment in Dr. Sandys's book. It must be admitted that the endless procession of names and facts is somewhat numbing to the imagination, and that there is room for a few chapters of generalization which may sum up the ages for our intelligence. Dr. Sandys uses the dry light; but although this makes the book heavy reading if taken in the mass, there is not a page which is not interesting enough to draw on the reader to read more. In the course of his work Dr. Sandys found his materials grow so upon him that he was compelled to expand one intended volume into two. Only the most scrupulous condensation enabled him to dispense with a third. He very rarely inserts irrelevances such as the allusions to the Mysteries on p. 326, and there are no graces of style in the book. Nevertheless, as we have said, it is really interesting to read. In point of research and accuracy it is a marvel. We cannot pretend to have verified all the thousands of statements and references, but where we have checked Dr. Sandys we find that he keeps up his well-earned reputation for scholarly care and accuracy. It seems a pity, however, that he has allowed his references to stand in the text instead of putting them out of the way in foot-notes. The practice is bad for the reader, whose attention is continually distracted from the text to the authorities, whose names and pages are always more prominent to the eye. No doubt Dr. Sandys gets this custom from Germany, where it is carried to a ridiculous extreme. We wish he had rather taken for his model the admirable work of French scholars, as shown, for example, in the 'Archæological Dictionary' of Daremberg and Saglio.

Dr. Sandys's method is chronological, with limited fields. Each chapter treats of a specified subject, district, and time, and within this field the order of time is generally kept. Each section is followed by an admirable chronological table, in which the salient points are placed clearly before the reader. The earlier sections, which cover less unfamiliar ground than the later, deal with such matters as the study of epic poetry, with an excellent summary of the Homeric question in antiquity; study and criticism of lyric and dramatic poetry; theories of poetry among the ancients; rhetoric and prose literature, early grammar and etymology; the Alexandrian age, with the schools of Alexandria and Pergamon; Latin and Greek scholarship under the Romans, with full study of the more important critics, such as Longinus and Dionysius, and more summary treatment of the grammarians and scholiasts.

The chapters on the Byzantine Age and the Middle Ages bring us to topics which will be fresher to most readers, and they will not always be prepared for Dr. Sandys's conclusions. Those who are accustomed to think of the records of classical literature as having been destroyed by the Turks in 1453 will find that their fellow-Christians two hundred and fifty years before were responsible for the worst, and that many authors had been lost already during the time of stagnation between the seventh and ninth centuries. The description of the Byzantine schools should be interesting to all students, and we are glad to think that this most important subject is less neglected now, on the Continent at least, than it used to be. But very few readers will know anything substantial about classical studies in Western Europe during the dark ages. The number of translations is considerable, if their scope is limited, and it is clear that the light of learning never was wholly extinguished even in our own wild isle. But for a long time Ireland was the centre of culture in the British Isles, and we are only beginning to realize how wide that culture was. Nor must we forget that we owe to the Irish foundations of Bobbio and St. Gall the preservation of the chief remains of Latin literature. This part of the work must have entailed most laborious research, and little seems to have escaped the author.

We have now indicated the contents of the book and the author's method. In detail, we have noted a number of trifles which might be amended, such as Dr. Sandys's interpretation of the famous scene in the 'Symposium,' where Socrates argues that the tragic poet ought to be also a writer of comedy (p. 61), a paradox worthy of Socrates, and, like all his paradoxes, one which shows profound insight. There is room in such cases for a difference of opinion, and we think that Dr. Sandys is too dogmatic. Again, the *obiter dicta* of Martial, Persius, and others on books seem sometimes to have been overlooked. But there must be such omissions and debatable points. Dr. Sandys might also have learnt much from the remarkable investigations of Russian scholars on Byzantine questions, but it is too much to expect a busy scholar to learn Russian, and the Russians have themselves to thank if their work is not widely known. Our chief criticism would be that which we have already indicated: the lack of lucid generalization, summing up the results of this laborious research for those who are not experts. A writer with keen literary interests, for example, might have made a most fruitful study of the parodies of style in Plato and Aristophanes, which are no less brilliant than those of Shakspeare. But perhaps Dr. Sandys will do this yet; or if not he, then Prof. Rhys Roberts. We venture to add another suggestion: that Dr. Sandys will give special attention to the English translators in the period extending roughly from 1500 to 1700. No one has, we believe, ever fully studied these, though as stylists and interpreters they are remarkable.

The Life and Adventures of Prince Charles Edward Stuart. By W. Drummond Norie. 4 vols. (The Caxton Publishing Company.)

MR. DRUMMOND NORIE'S 'Life of Prince Charles' occupies four large volumes, of which only about forty pages deal with the last forty years of his hero's existence. As much material for a fuller treatment has recently been unearthed and published, Mr. Norie appears either to be indisposed to look closely into the character of the Prince, or disinclined to intrude on documents which have not long been offered to the public. The political dealings of the Prince in his most mysterious years (1754–1760) are revealed in the published papers of the Duc de la Trémoïlle — those of the Walsh family; but Mr. Norie says nothing about them. "H. P." or "Mr. P. of D.," who, with Cluny, sent a remonstrance to Charles in 1754, is not "possibly one of the leading English Jacobites," who had shot their bolt. He is probably Henry Patullo, who served officially in 1745. The author "hopes that the research now being made by some

of the clansmen of Alasdair Ruadh" will clear the character of young Glengarry. It did not take long to prove that he was Pickle the Spy; it is taking an eternity to prove that he was not. The unhappy facts are too certain.

The merit of Mr. Drummond Norie's book lies in his topographical researches, his maps, and his illustrations. The "coloured plates" of tartaned clansmen, from MacIan's book, are retinted. He speaks of ghoulish delvings into *inédit* manuscript material. The archives of Quimper provide much that is almost untouched, and remains untouched by our author. He has ghoulishly delved, however, in the Record Office—the results of his excavations are, apparently, to be presented later. If they contain the full story of the Loch Arkaig treasure, there will be gnashing of teeth in Lochaber. Not to stir Camarina, or Camerons, is advice which the author will probably give himself. We notice that he hardly conceals his partisanship. The famous Ewen of Lochiel is called "implacable" as a Royalist. He was, in fact, "placated" before the Restoration, and "came in" to the Cromwellian commander at Fort William. We know no evidence for the often-repeated statement that Lord George Murray was an officer in the Sardinian army. He "showed the stuff he was made of by proposing to raise the Athole men, ostensibly for the Government service, but in reality for King James." This was not precisely honourable "stuff," and Lord George carried his duplicity to such a pitch that the Prince, to his ruin, never thoroughly trusted that excellent leader. We know no reason to suppose that a portrait of a Lochiel, dated 1762, represents any one but the chief of that date. The gentle Lochiel died in 1748; and there is no proof that this portrait was "probably painted from a miniature" of him. It is a pious opinion. Mr. Norie is, in fact, apt to indulge in fond ideas; and to insist on disagreeable facts seems to be no part of his theory of the duty of an historian. He can do no more than we can by way of explaining the Prince's letter to Lord George Murray on the evening of Culloden. But if we follow Maxwell of Kirkconnel, a man of undoubted loyalty, Charles soon after the battle sent young Sheridan to perplex and dismiss the officers who wished to follow him. This evidence, with that of Lord Elcho, is not noticed in these pages. The effect made on an historical mind is certainly that Charles had no idea of meeting his men at Fort Augustus, as indicated in his letter to Lord George on the evening of the battle, but wished to escape from them to France. On the other hand, as Lord George wrote, there was no longer an army for the Prince to meet. Nor did the Prince await near Fort Augustus the men whom he had summoned thither. He had fled by April 17th into Clanranald's country. In brief, the Prince seems to have deserted his army before he was told that he had no army to desert. This may be palliated by the fact that on reflection he must have recognized that without supplies his men could not subsist, much less join him.

As to the conduct of the Macdonalds at Culloden, our author does not repeat the story of their mutiny. They were discontented, for many reasons, but they could hardly have reached the Hanoverian ranks before they saw the defeat of their own centre and right wing, for their line was thrown back, and could not come simultaneously to the shock.

Though the author writes as a partisan, he has given a very full, clear, and lively account of events up to 1749. He knows the country, and makes good use of his knowledge; he knows the books and the traditions, and the Gaelic. His manner, if diffuse, is popular and readable, while his maps, plans, and illustrations of old houses give actuality to his work. The tale is told as truly and fully as sentiment can endure to have it narrated.

It is, by the way, a curious point that the Highlanders killed a pig on their way to Preston Pans, in deference to a mitigated form of the Maori superstition of the *Mataika*, or first victim, which ensures victory. Montrose's men, on the march against Inverary, are said to have slain a harmless shepherd for the same reason. Scott refers to this belief in 'The Lady of the Lake.'

Les Hospitaliers en Terre Sainte et à Chypre (1100-1310). By J. Delaville Le Roulx. (Paris, Leroux.)

THE study of history—and more especially the study of mediæval history—is pursued in France with an ardour and a scientific thoroughness that put, only too often, English scholarship to shame. Nor, if the French research of to-day appears to us at times meticulous and expended almost to excess on subjects of small importance, can such an objection be raised to the investigation of the origin, growth, and organization of that famous Order of the Hospital which, recruited from all Western Christendom, constituted for centuries a solid phalanx of men who, belonging to diverse nations, torn by jealousies and strife, set them the example of union against the common foe. We reviewed, not long ago, an English work on 'The Order of the Hospital of St. John of Jerusalem,' of which the disappointing character brings into strong relief the really monumental undertaking of M. Delaville Le Roulx. The four great volumes of his 'Cartulaire Général' of the Order, compiled from the records of the various countries represented in its ranks, have but laid the foundations on which he has set himself to build; the period they cover is conterminous with that dealt with in the present work.

The author, holding that the history of the Order divides itself naturally into three great periods, confines himself to the first of these, leaving aside those in which its central seat was at Rhodes (1310–1523) and at Malta (1530–1798). It was this first period, that of development and growth, which determined the organization and final form of the Order, and this he endeavours to study in the spirit of the scientific historian, without allowing himself to be dazzled or diverted from his task by the brilliant achievements or feats of arms for which the Knights of the Hospital were famous. Invaluable as a documentary basis, the deeds he has collected in the cartulary are, as the author is well aware, by no means all that was required; his bibliographical list of sources shows that he has grasped the principle on which history must now be written, namely, that of using our records to supplement and check the evidence derived from the pages of the chronicler.

The work is divided into four books, of which the first deals with the history, the second with the constitution, the third with the central administration, and the fourth with the district organizations of the Order. An appendix is devoted to a list of dignitaries, which comprises the Grand Masters and the members of their elaborate staff, together with the grand commanders, priors, and lieutenants of the several *langues* (as they were afterwards termed) or districts. If one may judge from the grave errors which have hitherto prevailed in the English lists, this was a badly needed undertaking, and one which must have entailed considerable labour. More than half the volume is devoted to the book dealing with the history, the chapters being divided according to the reigns, as they may be termed, of the Grand Masters who ruled within the period. It was acutely observed by Stubbs that the rapid degeneration of the Franks amidst their Eastern surroundings was tempered only by the fresh blood continually arriving from the West in the ranks of the military Orders; and in these pages we can clearly trace the effect on the Hospitallers' fortunes of the efficiency that this gave them as a fighting force. Their services became indispensable to the petty lords of the Latin kingdom, and were requited by a constant increase in their territorial possessions, and eventually by the acquisition of quasi-sovereign rights. The author, whose patience and critical care are evident in his treatment of the problems presented by the origin of the Order, decides in favour of the view that it was a continuation of the work of the merchants of Amalfi, whose hospital, after the capture of Jerusalem (1099), became the nucleus of the new foundation. To Raymond du Puy, the second of its Masters, he assigns the establishment of its "rule" and the development of that military character which it had already assumed by the time of the second Crusade. Its original character soon became so much obscured by this development that Pope Alexander III. was obliged to recall to the Order the purposes for which it had been founded. The Papacy, however, steadfastly upheld the privileges of the Knights of the Hospital against the secular clergy, who viewed them with bitter jealousy. For us the most interesting of the Grand Masters is Garnier de Nablus ("Naplouse"), who had been Grand Prior of England, and who accompanied Richard I. on his crusade. The author, we observe, considers that Garnier grasped the situation, and that his advice to the impetuous Richard was wise and sound.

In the book on the constitution of the Order its three classes, its associate members, and the sisters of the Hospital are dealt with, and the grouping of the commanderies and hierarchy of the Order explained. In book iii. stress is laid on the supreme position of the general chapter,

the legislative body of the Order, from which executive powers were delegated to the Grand Master, who in turn had his Grand Preceptor, Marshal, Constable, Butler, Treasurer, Chancellor, Admiral, and so forth, as his officers. The Admiral, we may mention, first appears in 1299. At the head of the organization in the West was a "Grand Commandeur," and France, Italy, Spain, and Germany had each of them, more or less regularly, a similar high officer. But the wonderful network of organization, which had for its primary purpose the raising of funds for the Order, began with the Priory of St. Gilles, founded early in the twelfth century at the port of embarkation for pilgrims and crusaders. The authority of its prior extended for a time from Aragon to Belgium, and possibly even included England until we had a prior of our own. This officer first appears about the middle of the twelfth century, and here we must express our regret that the author still assigns, as in his cartulary, the first English benefaction to *circ.* 1100. It is true that English writers have persistently done the same, but the true date cannot well be earlier than Stephen's reign. In this, however, we have an excellent illustration of the difficulties with which M. Delaville Le Roulx has had to contend in dealing with the records of foreign countries. That he has spared no pains to secure accuracy in his work will be evident to all who peruse this scholarly volume.

NEW NOVELS.

Rulers of Kings. By Gertrude Atherton (Macmillan & Co.)

THE principal character in Mrs. Atherton's bold romance is a young American with four hundred million dollars, and the chief of the subsidiary characters are the Emperor of Austria and the German Emperor. Mrs. Atherton's moderation in the matter of the dollars is surprising, but no doubt it heightens the personal superiority of the young American that with a capital considerably less than the annual expenditure of Great Britain he should be able to control two of the great European powers. His secret lies not so much in his millions as in his calm self-reliance, his American independence, which, to quote from 'She Stoops to Conquer,' is very like old-fashioned impudence. The American's conversation with the German Emperor — who has since verified one of his movements in this book — is decidedly entertaining, and indeed Mrs. Atherton, in introducing living personages into a novel and making them talk as she pleases, and even swear, seems to show a dash of courage not altogether unlike her hero's. The story is overloaded with speculative politics. Disquisitions on the state of Hungary and speculations as to the future of the Austro-Hungarian monarchy are tedious in a novel. The incidental padding is, however, only by way of setting to the main incident, which is the American's marriage to one of the daughters of the Emperor of Austria. Here we are on the proper ground of romance, and it is fitting that the American should make no further use of his millions and his power than to get the German Emperor to convince the Emperor of Austria that the American and the Archduchess must have their way. The marriage takes place, and Europe is for the present saved.

Krum: a Study in Consciousness. By Ernest G. Henham. (Grant Richards.)

THIS may be numbered among the novels that are good enough to be disappointing. The opening chapters, which describe the dishonest doings of two Canadian vagabonds in the prairie metropolis and their search for opals among the volcanic rocks beyond Quinze Lake, are powerfully written. These two interesting rascals, who physically are much alike, are very different specimens of the educated type of criminal. In Krum the voice of conscience is wholly dead; in Munro it occasionally speaks. Mean, greedy, contemptuous, Krum, when he discovers the treasure in the desert, refuses to share it with his partner, who, mad with resentment and thirst, slays him. In the second part of the story, which is marked by strong imaginative power, the scene shifts to the mother country. Munro, in whom the spirit of regeneration becomes very active after the tragic incident in the desert, conceives the idea of returning to England as a reformed Krum, so that the father of that heartless young scoundrel may be comforted in his closing years by the thought that his son has abandoned his evil ways. This strange idea is very cleverly worked out, and the attachment that springs up between the pseudo-Krum and the real Krum's sister adds a fine romantic interest to the story. Unfortunately Mr. Henham has marred an excellent novel by the unreality and extravagance of his closing chapters. It degenerates into a mixture of melodrama and mysticism, and the story becomes tediously complicated and discursive. Notwithstanding its defects, however, 'Krum' well deserves to be read. But being so good, it might so easily have been better.

Olive Latham. By E. L. Voynich. (Heinemann.)

WHAT—since we venture to class it with others—should be said of books like 'Olive Latham'? They show, perhaps, many strong and even original points of detail, but their refusal to emerge as organized wholes seems to throw them back into the limbo of the things that should be, but somehow are not, alive, the things that will not stand on their feet, so to speak. This is, we know, not the received opinion concerning work by this author. Her 'Jack Raymond,' however, and 'The Gadfly' do not alter the conviction we have, rightly or wrongly, formed. This novel bears on the horrible old story of Russia's misgovernment, official criminality, and particularly on the chartered suppression of the genius and even the lives of her children. The question seems not so much if the picture be true or unnecessarily unpleasant, but if the author has put new life and significance into the scenes where her revolutionaries and their persecutors figure. Knowledge of the movements towards a freer intellectual and political life there is, but this presentation of it in the concrete is crude, even perhaps a little brutal, and not to the present reviewer truly powerful and soul-stirring. Readers of 'Olive Latham' may indeed sup—and that plentifully—on horrors, but—and here is the weakness—without being intensely horrified or moved to deepest pity and indignation. Nothing in the way of situation or circumstance that should affect readers to such emotions has been left out. Even restraint and the effect by suggestion rather than description are not to her unknown methods. But the unfortunate fact is that, in spite of its grim subject and the grimmer revelations it produces, this book has an air of being manufactured rather than inevitable. Surely the beginning and the end of it speak for themselves. One isolated phase must be called, in itself if not in the context, almost masterly. That is the analysis and presentment of the heroine's mental condition when, after her prolonged vigil over her Russian lover, she returns to quiet English scenes haunted by her *idées fixes*. There she hovers long on the borderland between sanity and insanity, in a painful indifference to the realities that surround her. The pathological aspect of the case shows the author at her best—at least it suits her best.

Daughters of Nijo. By Onoto Watanna. (New York, the Macmillan Company; London, Macmillan & Co.)

"ORIGINALLY it had been a Yashiki of the Daimio of Mito." A sentence of this kind, occurring in conjunction with many unexplained terms, would formerly have proved somewhat discouraging to the English novel-reader; but, thanks to popular plays, not to speak of the march of political events, Japanese is no longer an absolutely unknown tongue in this country. The picture of the Princess Sado-ko arrayed in a kimono, her suitor advancing in an opera hat and European evening dress, incidentally symbolizes the blending of Eastern and Western civilizations. But, taken on its own merits, this "Romance of Japan" is an unpretending, delightful story of "the world well lost" for love. The two daughters of Prince Nijo—one an acknowledged princess, the other an obscure maiden—are skilfully contrasted, and the scene in which the sisters meet for the first time is well described. The minor characters are clearly indicated, and the deliciously quaint conversations bear the inimitable charm of the talk of wise children. Yet there is nothing childish in the strong human passion that makes its presence felt throughout the history of Sado-ko and her artist lover. The style is unaffected, fresh, and graphic; and the illustrations and decorations by Kiyokichi Sano will probably enhance the popularity of the book.

Sally of Missouri. By R. E. Young. (Heinemann.)

THE mass of fiction that reaches us from America nowadays does not, so far, contain great works, but it includes a considerable number of clever books. This is one of them. It is not a book that will live; it has no enduring sweetness about it; but it is clever, and vivid, and high-spirited. That is the best feature of the novels that are being poured into England from across the Atlantic every month—they have enthusiasm

and energy. There is a zest of living in them. *Blasé* London may call them crude; but on the path of zest and enthusiasm lies the true essence of story—story, which should be the central fibre of every novel, whether subtle lovers of analysis despise it or not. 'Sally of Missouri' is virile, picturesque, and full of hot feeling. Further, it is not at all badly written, exhibiting the great merits and the lesser demerits that accompany youthful enthusiasm and sincerity.

The Antipodeans. By Mayne Lindsay. (Arnold.)

THE contrast of the new world with the old is often sufficiently dramatic to invite the novelist on the look-out for a theme, and we have been long accustomed to recognizing the superiority of colonials returned to the land of their fathers—in fiction. Mayne Lindsay would have us follow her over the old ground. Gilbert Amyatt is one of the Amyatts of Bole, but he is also an Australian, and he does not like the idea of visiting the home of his forefathers, despite the fact that a good deal depends upon it. There is some reason for his reluctance, for his uncle is a natural, of an incredible lack of education, and his aunt is frankly a maniac with homicidal tendencies. It seems hard on the hero that he must introduce his young (Australian) wife into such awkward company. If it had been only an English wife, no doubt it would not have mattered. The reader may well be wearied by the author's genuine and prevailing enthusiasm for things colonial, and will probably be tempted to protest in his heart that all English people are not as the Amyatts of Bole; but at least he will give credit to the author's steadfast faith in her country and to the interest of the *dénoûment*. The tragedy of insanity is by no means new in fiction, but Mayne Lindsay handles it with adroitness, and manages to produce an effect. The Amyatt of Bole, however, is preternaturally common, and dates back to the days of Squire Western. Indeed, there is nothing here in the way of characterization to count. The interest hangs on the antipodeans' attempt to solve their knotty problem. Eventually it is solved with a happy ending. Probably the best point in the tale is the crowded picture of an up-country household in Australia.

Dr. Wynne's Revenge. By William Westall. (Chatto & Windus.)

IT is a strange world which Mr. Westall introduces in his latest novel. Alfred Wynne, a country doctor, and Guy Daryl, an ambitious barrister, are both anxious to marry Benita Raven, a vivacious young lady with "dark, flashing eyes" and "rippling black hair," the worthy doctor because he adores her, the designing barrister because she is rich. Guy Daryl, cunningly planning his rival's ruin, inveigles him into "doing a bill," with the result that Dr. Wynne is arrested on a charge of forgery and fraud. Being innocent, he is, in strict accordance with the traditions of melodrama, found guilty, and a peculiarly biassed judge sentences him to five years' penal servitude. He has the good fortune whilst in prison to gain the confidence of one of that large class of convicts whose main function is to give to more deserving men a clue to untold wealth across the seas and then to die. Having served his sentence, he goes abroad to acquire the riches thus placed within his reach, his one object being to become powerful enough to revenge himself upon Guy Daryl, upon whose perjured testimony he was convicted. He discovers on his return to England that this heartless villain has risen to the proud position of Solicitor-General! How he sets about the task of taking his revenge, and how in the end his deep-laid plans are interfered with, all may learn who care to read a novel in which the limelight effects are particularly strong. On one thing at least Mr. Westall may be congratulated, and that is his moderation in making Guy Daryl the second law officer of the Crown. He might easily have made him Attorney-General.

BOOKS ON EDUCATION.

London Education. By Sidney Webb. (Longmans & Co.)—Mr. Sidney Webb realizes the magnitude of the problem presented by London education, is by no means appalled by its complexity, and has no doubt about the best means for its solution; he consequently presents in this small, well-printed volume the clearest and most illuminating account we have yet read of the existing educational needs of the metropolitan area, and of the improved condition of things for which in the near future we may hope, if he and other educational enthusiasts succeed in carrying out their schemes of reform and reorganization. We use the term "enthusiasts" with no sense of disparagement; and indeed we consider Mr. Webb's enthusiasm within the limits of right and sober reason. There is, unfortunately, a "lion in the path," and to this danger Mr. Webb devotes his last chapter: it is that inexplicable wrong-headedness which is a dominant feature of the "clash of religious controversy"; and it may be that in the twentieth century true educators will in vain "call for a 'truce of God' in the schools," even although the call be made in the interests of the children, if not of religion itself.

The great work laid on the educational authorities of London is the co-ordination, development, and, if necessary, reform and modernization of existing institutions of primary and secondary education, and the crowning of the whole edifice by the highest possible university and technological training. London University, with its thousands of undergraduates, drawn (with the exception of country students coming to study medicine or engineering) from homes within the metropolitan area, dominates and controls the whole system of education.

With the actual primary schools provided for London children, their sufficiency and efficiency, Mr. Webb is not on the whole dissatisfied. The number of schools in which the cleverer children between thirteen and fourteen receive adequate instruction is increasing, and the use made of them is yearly greater. The reasonable and simple suggestion he makes for promoting their efficiency and extending their usefulness is that the Board of Education should give a larger block grant for scholars over thirteen who will remain in school in the seventh and ex-seventh standards. Even in secondary education—in which Matthew Arnold long ago pointed out the national weaknesses—London offers great advantages, but parents are slow in recognizing them and availing themselves of them for their children. "In no city in the world is there such a wide range of choice for the parent, or such excellent variety." In many of the secondary schools, especially those of the "first grade," clear, scientific systematization of curricula is still desirable, for the "muddling up together of gymnasium and *realschule*, of *lycée* and *école commerciale*, cannot but be detrimental to both varieties."

Above all institutions for secondary education stands the London University—something wholly different in nature and scope from other places of highest education and culture in our country, and therefore in hostile rivalry with none of them. The picture Mr. Webb presents of this university as (he hopes) it soon will be is undeniably fascinating. The ten or twenty thousand undergraduates will be dispersed among forty or fifty teaching centres, distributed somewhere in the 2,830 square miles inhabited by seven millions of population from which the students are drawn; for considerations of time and expense render concentration of classes impossible. At these scattered centres the ordinary teaching work of the University will be done. At the central headquarters of the University highly specialized teachers will conduct courses for post-graduate students; and the most distinguished professors will devote themselves mainly to research, comparatively little to routine teaching. On the work done at the centre of activity the fame and reputation of the University will depend. The faculties of the University will embrace all the older studies, and, in addition, engineering, commerce, and others yet strange in English ears.

"For five millions sterling—only half what has been given by a single benefactor to a single university in the United States—London's University can be fairly launched." This financial obstacle should not be insuperable in a wealthy country; but, unfortunately, the majority of our population, no matter in what social stratum, is but superficially interested in education, and does not yet appreciate its value to the individual or to the nation.

The chapters on Polytechnics and the Organization of the Library Service are well worth reading. Indeed, Mr. Webb's handy volume is so interesting, so pleasantly written, so free from rancour—political, social, or theological—that any one who begins it is not likely to set it aside unfinished.

Old-Time Schools and School-Books. By Clifton Johnson. (New York, the Macmillan Company.)—The old schools and old school-books described are mainly those of Massachusetts, although notes are given of quaint old school ways in other States of the Union; but, as the author says in his introductory note, Massachusetts has always been a pioneer in educational experiments. Perhaps the most interesting feature of the volume before us is the reproduction in facsimile of pages of old-world illustrated school-books, *e.g.*, 'Orbis Pictus,' published for Comenius in 1658, a work that seems to have enjoyed greater and longer popularity than any of its more modern rivals. Noah Webster's spelling-books and Jedidiah Morse's school geographies, dating from about 1783, are among the best-known and most widely used school-books of the olden time published in America. In the earlier colonial days school-books were rather rare, and most of them came from Europe.

The school life brought before us by Mr. Clifton Johnson is hard and unattractive, and seems in too many instances to have been passed under the supervision of inefficient and unsympathetic masters. School furniture was designed with no consideration for the comfort and convenience of children; but desks and seats like those shown in Mr. Johnson's illustration have been in use in many English elementary schools within the last twenty years. Happily we have no recol-

lection in this country of whipping-posts, of which one, at any rate, was firmly fixed in a Massachusetts school erected so late as 1793. Discipline was the worst part of the school system, both in the American colonies and in the mother country, and it is now difficult to realize how injudicious and cruel it was. Horace Greeley's reminiscences of the old custom of "barring out" for a holiday are interesting; but this was a recognized way of enforcing a holiday in this country at the beginning of last century, at any rate north of the Humber, although we never heard of an English master determined and active enough to cover the top of his school chimney with a board, and so smoke his rebellious scholars into submission.

The old school-books are to modern eyes quaintly humorous, and some of them contain unexpected lessons:—"Precepts concerning the Social Relations" (that is, advice to those about to marry) appear as a surprise in an elementary school-book for children. Sometimes the teaching is less utilitarian than we should have expected: one of the subjects treated in Pike's once-famous 'Arithmetic' is "the proportions and tonnage of Noah's Ark."

The binding of Mr. Johnson's volume is the worst thing about it. The book is too heavy to be handy, and some sixteen pages are inserted twice, to the annoyance of the reader.

L'École et la Vie. By Georges Leygues. (Paris, Calmann-Lévy.)—M. Leygues gives us a well-written historical review of the changes which, beginning after the Council of Trent, culminated in the existing state of educational matters in France under the Ministry over which M. Combes presides; and his attention is mainly concentrated on secondary education, which, more than primary instruction, has been, and is, the arena of the contest between the forces of the Church and the university. The followers of Loyola represent the Church, and between them and the university the struggle has been wellnigh ceaseless, and even now the apparently beaten party has not, in all probability, struck its last blow. The Council of Trent delivered to the Order of Jesus the command "Va et enseigne," and from that moment the Order has made secondary instruction its special work, and the brilliant qualities displayed in the prosecution of the idea of universal domination by means of education receive in no stinted measure the admiration of M. Leygues himself. He traces with reasonable impartiality the varying phases of the struggle whose din still resounds in our ears. The Jesuits have more than once been expelled from France, but they return to resume their work with patience that is never tired and pertinacity that is never relaxed: "Leur force réside dans leur ténacité, qui a usé les hostilités les plus vives et lassé les plus longues patiences."

The most famous governments and statesmen seem to have favoured the freer schools that flourished under the shelter of the University. Even Richelieu looked askance at the claims of the Church, and advocated the laicization of instruction, which he would have made a monopoly of the State. But he also foresaw an inconvenience that has during the last decade or two forced itself upon the attention of French educators — namely, the detriment to the State of the ever-increasing multitude of *déclassés* whom education above their real capacities or needs or status has lured from laborious occupations —*e.g.*, callings profitable to the country at large—to the office and the desk, where they swell the great army of the discontented. The Cardinal drew the conclusion that for this reason colleges for the teaching of the humanities should not be multiplied beyond measure.

In the eminently anti-clerical period of the Great Revolution men had not time to organize systems of education and to equip schools. But the wise Napoleon exhibited personal interest in the organization of the University which was to preside over education of all grades. The University was to counterbalance the military and ecclesiastical hierarchies, and was to be a safeguard against the return of the monks. It was, moreover, to be a corporation, "parcequ'une corporation ne meurt pas." Discipline throughout the University was made sternly military, and schemes of education both in secondary schools and university classes were rigidly fixed. The emperor entrusted education to a lay corporation, of which he himself was head. He would allow no priest to meddle with public education, and the exclusion from the country of the *congrégations* was inflexibly maintained. The return of the Bourbons was followed by violent reaction in educational politics. The final outcome of the reaction was the law elaborated and passed in 1850 under the direction of M. de Falloux, Minister of Instruction. This law readmitted into the work of education the religious congregations, the Jesuits being expressly named, and was the beginning of an era of persecution for the University—at any rate in the opinion of M. Leygues. The steps by which the partisans of the University regained, and more than regained, their old position are carefully and sympathetically described; and further we read how the control of the University was decentralized, and how, finally, the provincial faculties acquired complete administrative, financial, and scientific liberty in 1896. This is the date of the constitution of the French universities as we find them to-day. Since 1896 the history of secondary and university education is a story of internal reorganization and reform, involving the remodelling of the courses of secondary schools, and of changes by which the schools themselves are brought into closer relationship with the needs of particular classes and distinct areas.

French authorities have not, it is evident, entirely settled the important question of the training—the highest professional training—of teachers. This problem is not yet solved in any country, and it presents in each civilized nation, whether of the Old or New World, special characteristic difficulties. It is now under consideration in nearly all countries; and M. Leygues is hardly just to his British neighbours in the statement that in England there is not a beginning of any kind of professional pedagogic preparation—not even for primary instruction. France, we are told, possesses in L'École Normale the most famous institution designed to give professional training to teachers in secondary schools. This noted institution has lost much of its professional character, and M. Leygues strongly and convincingly urges that it should become again "un véritable institut pédagogique." The third and last part of the work contains speeches on education delivered in the Senate and the Chamber by M. Leygues while in office, and proposals of reform, &c., submitted by him to the Government.

SHORT STORIES.

Bianca's Caprice. By Morley Roberts. (White & Co.) — This talented author belongs to the school of muscular fiction; that is, he is part and parcel of that seminary which owns Mr. Kipling as its master, and which is threatening the integrity of the English language. Not that Mr. Roberts cannot write good English. He has shown more than once that he can; but it is easier to drift into the armchair style of narrative, with slang and outlandish words and all the equipment of the pioneer, as thus:—

"Yet when Todd cleared, and especially when he lighted out for home on a Saturday, Sisson's burned, and blazed, and yelled, and bulged, and went on a tearing jamboree, and painted itself as red as the ladies did their cheeks in the houses with red blinds. Law might grow, but order went rip, like a rotten topsail in a squall."

This, which represents the author, not one of his characters, has a certain picturesqueness, but it is scarcely English. Mr. Roberts wants to "get there," and chooses the shortest cut, and if we disapprove, as we may well do, we may not deny his vigour. He knows life in odd corners, and he paints it in his own colours, and the result is vivid. One may deplore the means, but one cannot help being interested. But Mr. Roberts has another side to him, which is analytical, and these short stories represent him also in that mood. The story which gives its name to the collection strikes us as a somewhat lengthy quip; but it has its point, apart from the swaggering carelessness of its construction. 'The Transit of Venus' is a triviality unworthy of reproduction in permanent form. The best of the book is contained in those tales which concern sundry portions of the empire — Canada, Australia, South Africa, and elsewhere. In these, besides the criticism we have already made, we must object to a tendency on the author's part to become cryptic, to presume too much upon his readers' knowledge.

The Faith of Men. By Jack London. (Heinemann.)—This is a volume of eight short stories by the author of 'The Call of the Wild,' that strong study of animal and human life in the Klondyke. The author is a very clever young man, and he knows it. Perhaps he is a little too conscious of the fact; but it is a fact none the less. Further, this book shows an advance in workmanship upon 'The Call of the Wild,' and a greater and very notable advance upon his first work. On p. 30 there is a glaring example of such badly managed talk as, "And there be Tukeliketa, daughter of a big hunter and a wealthy man. A likely girl. Indeed, a very nice girl." This is bad Kiplingese, and there is a good deal of it. But there is also much that is better. There is a brutality about some of these stories which, one supposes, marks the youth of the writer. In the story called 'The One Thousand Dozen' there was really no need to hang the principal character. He may have hanged in life, but Stevenson would have sent him home, with well-lined pockets, after all. No artistic canon demanded the hanging; and one ventures to think that if Mr. London writes a similar story ten years hence, the end will be different. But there is no denying the strength of these stories. They are good, and they are well told. The author of them may go far, if he schools his talent as it deserves.

RECENT VERSE.

Gathered Poems. By Ernest Myers. (Macmillan.) — Those familiar with the scarce volume of 1877, who have recognized in Mr. Ernest Myers a true poet, will find in the present amplified one additional grounds for the faith which was in them. The translator of Homer and Pindar, the loving student of Theocritus and Virgil, might perhaps be expected, given any poetic aptitude at all, to catch some faint echoes of their voices; but Mr. Myers does far more than this. The exquisite 'Boy and the Dolphin' reveals him as Greek both in reflection and in essence. The blank verse, moreover, of 'The Judgment of Prometheus' has all the calm dignity of 'Balder Dead,' and such pieces as 'Rhodes' and 'Lugano,' with their limpid flow of thought and language, bear comparison with the best of Matthew Arnold's in the same kind. But Mr. Myers is not only a Greek of the Greeks. Nothing more characteristically modern in

note can well be conceived than the poem called 'Sweet Water and Salt,' or that which brings the collection to a fitting end. In the former of these the artifice by which the whole point of each stanza is conveyed in a contrast between two epithets in the last line is worthy of note, as in the latter is the subtlety of the suppression of the conclusions implied in the analogy between Night and Death. The least successful sections to our thinking are 'Love's Common Kingdom' and the patriotic pieces, though the ode on Gordon forms an exception.

The Tomb of Burns. By W. Watson. "Flowers of Parnassus Series." (Lane.)—It was a happy thought to add to this pretty little series of reprints of famous poems, which already contains 'Wordsworth's Grave,' the same author's eloquent appreciation of Burns, originally published, we believe, in 1895, in a volume called 'The Father of the Forest.' As a poet-critic of poets, Mr. William Watson stands unrivalled at the present day; and if not a "famous poem," nor ever likely to become one, 'The Tomb of Burns' is a sane and sympathetic study of a subject about which much has been written that is either one or the other, but little that is both—a study embellished with all Mr. Watson's "cunning of the jewelled line and carven phrase," to quote from his opening stanza. It is not a little curious to reflect that he is here reviving that eighteenth-century tradition of critico-rhetorical poetry which held the field when Burns was born, and so numbers himself with that "ghostly troop" which, he tells us, "in pale amaze melted beneath the living gaze" of the new-comer.

The Face of the Night. By Ford M. Hueffer. (Macqueen.)—The piece which Mr. Hueffer has placed at the beginning of his new volume of 'Poems for Pictures' is certainly unequal to the place of honour. To take only the larger poems, both 'The Mother' and 'Persévérance d'Amour' have far greater value. The former, a prophecy of the ultimate obliteration of London by "the little blades of grass" and "the little grains of sand and of dust," is conspicuously original and imaginative. The little play, too, is well-nigh faultless, penetrated as it is with the spirit of the Middle Ages, and producing by its compact and regular verse an impression of harmonious strength elsewhere for the most part absent. Something of the atmosphere and artifice of M. Maeterlinck is borrowed with very happy effect. We should like to see this little drama staged. There are at least half a dozen lyrics so direct in appeal, so true in their insight, that only a certain looseness of construction and occasional lapses in expression forbid them to be accounted all gold. The lines on Queen Victoria are poetry and not mere rhetoric; 'Wife to Husband' is so absolutely natural and inevitable that one can only wonder it was never written before. The poems in dialect are all excellent, 'Thanks while Unharnessing' recalling Theocritus by its tender cheerfulness of feeling and imaginative realism.

Alphonse Lemerre, of Paris, publishes *Dicté par l'Amour*, a volume of poems, chiefly sonnets, by M. Georges-Eugène Bertin. The ideas are few and far from novel, but the execution is in places singularly pretty, and a series of sonnets beginning with 'Les Papillons' strikes us as almost perfect in expression, though trivial in design.

TWO ENGLISH CLASSICS.

The Works of Sir Thomas Browne. Edited by Charles Sayle. Vol. I. "The English Library." (Grant Richards.)—It is strange that Sir Thomas Browne should have waited so long for a new edition of his collected works. Selected writings of his have been pretty common in the market during late years; but a complete edition has been to seek. We welcome, therefore, this first volume of a new edition, very tasteful in *format*. The endeavour of the editor, according to his preface, is to arrive at a more satisfactory text, and to present Browne's writings as they were given to the public at the time of his death, so far as seems advisable. Thus the text of the 'Religio Medici' follows especially the text of 1682. The 'Pseudodoxia Epidemica,' however, is revised from the sixth edition of ten years earlier. Mr. Sayle confesses that, in reprinting the annotations on the 'Religio Medici' (which always accompanied the seventeenth-century text), he has corrected only some of the quotations; for the plain reason that to verify them all would have been a labour of years, which he could not afford. In these days, when books must be run out to catch the market, when slow and searching completion is almost unknown, when (above all) those most capable of patient thoroughness seldom are in a position to undertake it, the excuse may well hold good. With this proclaimed defect (which few probably would have discovered had Mr. Sayle not acknowledged it) the first volume is well edited, with excellent print and paper—a very attractive edition.

It is fit that Sir Thomas Browne should at last have found a devoted editor. In the rich history of English prose there is no greater or more significant name. Yet he is generally treated and regarded as a kind of literary *bon-bon*, without importance save to the epicure of letters. But Johnson, admittedly, was largely influenced by Browne; and Johnson is the founder of modern prose. It is scarcely realized how much Johnson based himself on Browne; how much his style was a stereotyping of Browne's. In so far as Johnson (and the prose he bequeathed to us) was excellent, his excellence was derived from Browne. In so far as Johnson was vicious, the viciousness was his own. It is supposed and asserted that Johnson derived from Browne his excessive fondness for Latinity. The implication is that Browne spoiled Johnson; that if Johnson's Latinity was excessive, Browne's Latinity was still more excessive, that Johnson, in fact, was partially infected by Browne's vices of style—his extreme Latinity, his extreme use of balance. We venture to say, on the contrary, that Johnson exaggerated Browne's features of style. He exaggerated the use of Latinisms. Johnsonian Latinisms have a more modern air than Browne's, and therefore arrest the attention less, simply because the most of them (thanks to Johnson's vast influence) have passed into modern use, whereas a large number of Browne's have not. But as regards the proportion of Latinisms, Johnson exceeds—and greatly exceeds—Browne. The excessiveness of Browne's Latinity has been much exaggerated. It is in his scientific or semi-scientific writings (such as the 'Pseudodoxia Epidemica,' included in this volume) that his Latinisms bulk proportionately largest. But in the purely literary parts of his work (as in the greater portion of the 'Religio Medici,' or the last chapter of the 'Hydriotaphia') the proportion of Latin-derived words is not by any means so large as in most modern writing. It is nothing like so large as in the common newspaper leader. In reality, if you consider that the composition of the language was unsettled in his day, and still open to experiment, his best and purely literary style displays an admirable balance between the two elements of the language. His purpose and subject-matter demanded a dignified style, and therefore a certain leaning towards the Latin element. But, with due allowance for this, he shows an excellent ability to handle the rank and file of the tongue, and knows well the value of a sound Saxon backbone. We can only wish that most modern writers had a tithe of his command over the strong, homespun vernacular. But because his prominent characteristic is sonorous majesty, his mastery of Saxon, like Milton's, is ignored.

So is it, also, with his use of balanced structure. This feature, likewise, was immensely exaggerated by Johnson. Most assuredly there is nothing in Browne of Johnson's excessive and incessant balanced rhythm. On the contrary, this artifice of style is by Browne most skilfully and judiciously modified from the extreme of its introducer, Lyly. It would be hard to produce a happier example of its mixed and carefully relieved employment. Without denying that he now and again has faults of over-Latinization, it may be affirmed that Browne's is on the whole a magnificent style, with as few vices as could be looked for in a stage of English still experimental. Through Johnson he has, as we have said, largely affected modern prose. But we dare to say that it would have been well if Browne's, not Johnson's, had been the paramount influence on that modern prose. For that matter, the seventeenth century could have shown models fitter than either to set the pedestrian, workaday pattern of prose in the present time.

Browne and Jeremy Taylor are in their diverse fashions the supreme English rhetoricians. Their style must be judged from that standpoint. They are to more homely writers, such as Ben Jonson, Dryden, Swift, or Addison, what fireworks are to the hearth-fire. Splendid display, rhetoric shot with eloquence and slightly tinged with poetry, are the aim of their art, the core of their nature. But Taylor's is (if we may so phrase it) oratorical rhetoric; it is more largely infused with eloquence, appeals more to the passions, or, at least, the feelings; it has no basis of thought. Hence it is rapid, fiery, crowded, tumultuous, luxuriant. Browne's is meditative, recluse rhetoric, essentially based on tranquil thought, appealing to no feelings but those excited by imagination, fancy, and solemn consideration. It is majestic, placid, contemplative, organ-like in movement. Yet the term "organ-like" befits only the more raised passages, which of necessity are but occasional. His ordinary style is terse, sententious, with a certain aphoristic quality. Like so many seventeenth-century writers all over Europe, he based himself on the Latin rhetoricians, especially the younger Seneca and Lucan. No Latin poet is so often quoted by him as Lucan. Thence he derived the excellent compactness and pregnancy of his sentence-structure. Sentence follows sentence, grave, close-knit, firmly poised in style, pithy and memorable in substance. When he is occupied with mere erudition, this degenerates into dryness and pedantry; then his Latin neologisms are most in evidence. Yet even at such times you never know when the unique and solitary fancy of the man will startle you by a sudden flash. That fancy of Browne's is inexhaustible. From the most unpromising material he will educe ideas the finest and quaintest. When he has matter really to his liking, you have a constant train of grave and unforeseeable reflections, which hold you hypnotized.

But the summit of Browne is when his contemplative mind takes peaceful fire. Then the close, aphoristic sentences swell into the stateliest and fullest rhythm, moving in calm procession to its close; the ideas ascend into a pomp of spacious and majestic fantasy. These moments are unsurpassed in English prose, and only by the greatest are they equalled. They are rare only because all supreme exaltation is rare. But Browne at something less than his highest is still great, is still unique. This edition should add to the select number of his devout worshippers.

Paradisi in Sole Paradisus Terrestris. By John Parkinson. Faithfully reprinted from the Edition of 1629. (Methuen & Co.)—Messrs. Methuen are evidently lovers of old books, for they are giving us many reproductions of the comely folios which embodied for our ancestors the delights of large print and luxurious margins. This present volume, Parkinson's punning Paradise of flowers, is sure of a warm welcome wherever it goes. The facsimile is printed with admirable clearness on good paper, with the quaint full-page illustrations of the original, and forms, with its sober and tasteful grey boards, a stately volume of much the same size as the recent reproduction of the First Folio of Shakspeare; indeed, its fifteen inches of height demand something beyond the ordinary shelf. Readers can now have in all essentials what has become a rare book, for only last month a copy of the 'Paradisus' of 1629 was sold for 20*l.* by Messrs. Sotheby. The recent revival of interest in, and, we hope, knowledge of, a wider circle of garden flowers than our prim grandfathers cared to cultivate, lends a new interest to this book, which is full of references to the interest of gentlefolk in herbs and flowers. Everywhere Parkinson's zeal for his garden favourites lends grace and zest to his diction, while he finds some wild flowers too beautiful to be passed by without a word of praise. There were herbalists before him, of course, but, as he says in his introduction,

"none of them have particularly severed those that are beautifull flower plants, fit to store a garden of delight and pleasure, from the wilde and unfit: but have enterlaced many, one among another, whereby many that have desired to have faire flowers, have not known either what to choose, or what to desire."

It is a most laudable aim, and Parkinson takes a broad, practical view of his subject, giving as full descriptions as possible with his pictures, old names, such as "The Son before the Father" for the meadow saffron, and various selected uses of his flowers and vegetables. His quaint English is abundantly displayed in the account of the medicinal virtues, and, we may add, the fashionable uses, of plants, for the geranium petal, which is the rouge of a rustic Chloe of to-day, finds its parallel in the leaves of the *Cortusa*, which "set an orient red *Colour* on the cheeke of a woman." With characteristic caution Parkinson adds that this is not his own recipe, but "Cortusus his observation." However, his age allowed of a charming certitude as to tradition which we have lost. So we find references to 'Mithridates Counterpoison' and 'Homer's Moly,' the latter of which is associated in our mind with tedious disputes of modern commentators as to its identity.

The botanist will note that many learned names have changed since Parkinson's day; indeed, have been altered more than once since then. The "chiefest flowers of account" in the seventeenth century were not roses, but "gilliflowers," that is, carnations, the word being, indeed, etymologically *Caryophyllum*, and so strictly accurate, though to-day it is confined to what Parkinson calls the "wall gilliflower," and modern botanists *Cheiranthus cheiri*. Annotators of Shakspeare's flora have asked why Ophelia speaks of columbines; here we find their classical name given as Pothos and Desiderium, which is simple and poignant enough as an association. Well into the last century, if not later, family herbals served to dose villagers, offering electuaries, juleps, draughts, &c., and we should not be surprised if there was a revival of the use of such popular recipes in this age, remarkable for its return to folk-lore and what an anthropologist might call magic. Of course, some of the virtues here paraded are as strong as ever and frequently operative. The narcotic power of the Datura, thorn-apple, for instance, is still recognized. Parkinson suggests that it should be used as an anæsthetic when a man's leg or arm is cut off, but he transfers its present recognized use in cases of asthma to his next plant, *Tabacco*, of which he adds:—

"It hath in Christendome received divers other names as Nicotiana, of one Nicot a French man, who seeing it in Portugall, sent it to the French Queene, from which it received the name of *Herba Regina*. Lobell calleth it *Sancta herba* and *Sanasancta Indorum*."

Parkinson does not approve of it altogether, because it is used in excess; but the world since his day has spoken of it as a

Plant divine, of rarest virtue.

We had noted many other things for quotation, as that leeks "baked under hot embers is a remedy against a surfeit of mushromes," and that some used the seed of Dill "to stay the Hickocke," a remedy to which we prefer those suggested to Aristophanes in Plato's 'Symposium' some 2,000 years earlier; but we have said enough to give our readers some idea of the varied delights of this fascinating volume. We may add that it is in three parts, including vegetables and fruit-trees as well as garden flowers, and that its practical author is superior to many writers of this enlightened age in an essential point: he gives us three indexes. With which commendation we will leave him to entertain, in his own phrase, "many gentlewomen and others."

OUR LIBRARY TABLE.

MR. DAVITT'S book *The Fall of Feudalism in Ireland* is essential to all students of Irish history and of modern British Parliamentary politics. It does not upset the statements or conclusions of Mr. Morley in his 'Life of Gladstone'; it does contradict several statements in Mr. Barry O'Brien's 'Life of Parnell.' The most striking feature of the volume before us—which is published by Harper & Brothers—is the attack by Mr. Davitt on Parnell's policy in accepting the Kilmainham Treaty, which he considers to have been a surrender of the positions won by the Land League agitation and the adoption of the position of "an opportunist statesman." Mr. Davitt attaches importance to the work in connexion with the Land League of Parnell's sister, and implies, in words taken from a statement by Parnell, that Miss Parnell took the same view of the Kilmainham Treaty as Mr. Davitt.

Mr. Davitt was, of course, aware during his political career of the physical-force developments of the more extreme side of the Irish movement; and while he admits that there were real dynamite and murder plots, he attributes to the Jenkinson *régime*, in connexion with Lord Spencer, Sir William Harcourt, Dublin Castle, and Scotland Yard, the invention of sham plots, and describes the steps which he took to get to "the bottom of the whole dynamite business," with the view of exposing the organization which he suspected. His view is that a police spy was "the originator of the dynamite policy."

There is a tendency to exaggeration in some parts of the narrative. Mr. Butt's powers as a leader are, for example, overdrawn, as is the cruelty of the treatment which he received from the younger men. But, after all, Mr. O'Connor Power and the others acted under the direction of Mr. Parnell; and Mr. Davitt ultimately gives away his case by admitting that "the father of Home Rule was too old to lead his offspring in the field of more vigorous action." In a different part of the book he suggests what he must, we think, feel to be incredible—namely, that Lord Spencer knew, or ought to have known, that he hanged the wrong man in the Maamtrasna case.

"Myles Joyce was undoubtedly innocent, but so eager was the Castle to obtain legal vengeance for the abominable double murders of the Huddys and the Joyces that this 'judicial murder,' as *United Ireland* rightly termed it, was carried out despite every effort that could be made to induce Lord Spencer to grant a reprieve."

The matter is one of great historic interest, as we have frequently pointed out, because it formed the basis of Lord Randolph Churchill's offer to the Irish party which produced the coalition against Gladstone, and ultimately brought over to the Home Rule side the principal adviser of the Dublin Castle policy. It is a curious fact that those who are here described as being the chief supporters of coercion were afterwards the strongest advocates of Home Rule, and the Attorney-General who prosecuted the Land League is also now represented by his able and distinguished son, Mr. Hugh Law, M.P., in the ranks of the Nationalist party. We note the use in three passages of the term National Councils as descriptive of the first Home Rule Bill in the old sense of Home Rule. As we have pointed out on several previous occasions, there is no authority of the time for the *s*, which was a subsequent insertion, and the importance of the matter is that the new and incorrect form of the phrase is made a ground for the suggestion that Provincial Councils were meant, whereas the body contemplated was a single elective board for all Ireland.

The Still-Hunter, by Theodore S. Van Dyke (New York, the Macmillan Company), is, we are told in the preface,

"written from experience acquired in hunting deer made extremely wild from continuous still-hunting by Indians, wolves, and a few white hunters who paid no more attention to the law."

No careful reader with any experience of the kind of work will question the fact, though less practised hands, specially if they have been favoured by fortune, may find the repeated insistence on the never-ceasing need of caution wearisome and somewhat superfluous. It is not so, however; careful attention to the warnings given will save beginners from many failures and much consequent disappointment. But even with every care, and with all possible advantages in favour of the man,

"many a deer will, in the very climax of triumphant assurance, slip through his fingers like the thread of a beautiful dream."

To reduce this occurrence to a minimum the author invites attention to many details. Examination of the ground and interpreting correctly the evidence it offers; attention to the wind and sun as they affect the senses of man and beast; tracking, and the cardinal virtue of patience: these and other subordinate principles are set forth with much clearness, occasionally illustrated by anecdote, and fairly justify the hope that their treatment may be exhaustive without being exhausting. But satisfactory results cannot be got by stalking alone; good shooting also is required, and that implies the possession of a trustworthy rifle with suitable charge and bullet. Mr. Van Dyke has much to say on these matters. He considers that

"bad shooting is as much due to downright, solid ignorance of the rifle, the principles of projectiles, and the use of the rifle in the field as distinguished from its use at the target, as to nervousness, excitement, want of practice, and all other causes put together."

Consequently he enters into considerable detail, most of which is sound, but some is, at any rate, open to question. Into these matters it is undesirable just now to examine; the essentials for a rifle are low trajectory and great initial velocity; for a bullet, that it may inflict a sufficient wound to stop, if not to kill. There is great diversity of opinion as to the models of weapons or bullets which best fulfil these requirements; and, though all that the author puts forward is worthy of respectful attention, it may easily be that he has not arrived at a clear conception of the idea

weapon, or of the nearest approach to it which has yet been made.

The illustrations by Carl Rungius are good, though of unequal merit, and scarcely up to the standard reached in 'The Deer Family,' a volume of the "American Sportsman's Library"; those by the author are intended rather for diagrams than pictures, but their landscape is often by no means without merit, whilst his purpose is served.

The High History of the Holy Graal. Translated from the old French by Sebastian Evans, with Decorative Drawings by Jessie M. King. (Dent.)—We are glad to have a reissue of this excellent translation in a more legible type and a form better adapted to the library, though we do not like the drawings. But we regret to find that Dr. Evans reprints his 'Epilogue' of 1898 without any attempt to show how "the original story of Sir Perceval and the Holy Graal, whole and incorrupt as it left the hands of its first author not long before 1220," could be written in another form by a man who died in 1190, and in still another about 1205 (see *Athen.*, June 11th, 1898, p. 790). A contradiction like this being put before him, as it was, it was his plain duty to justify or alter his assertion, or in the alternative lose all right to be considered seriously. It is interesting to note that the author of this romance, for which we accept approximately Dr. Evans's date, knew of a form of the Lancelot story free from the Galahad excrescence, and not yet imbedded in the great Graal cycle. Some examination of this point and of the general relations of the work with its contemporaries would have been a useful service.

BOTH the form and substance of *The Letters which never Reached Him* (Nash) naturally convey the impression that we have here one more book for which Mr. Laurence Housman is indirectly responsible. In Germany, however, it is, we understand, generally believed that they are, to some extent at least, a record of personal experience; yet the elaborate analysis of the writer's sensations is certainly less suggestive of real suffering than of that careful and artistic cultivation of unhappiness which, as a literary fashion, is now, perhaps, in England a little on the wane. Ostensibly the letters, dated from various parts of the world, are written by the wife of a hopeless lunatic, a lady of unimpeachable morality, but lacking the charm and sweetness of the "Englishwoman," and they are addressed to an Oriental explorer who perishes in the Peking massacre, and hence neither receives nor answers them. The style is vivid and powerful, and the remarks upon the conditions of life in various countries are often interesting, although they cannot be said to add much to our knowledge of those countries, being chiefly restricted to such safe commonplaces as the abject poverty of the Chinese, the social power of American women, and the unparalleled rapacity of modern politicians. The best part of the book is the description of the agonized waiting for news from Peking during the terrible summer of 1900, an effective and forcible piece of writing. The translator's work has been on the whole well done, but the influence of the German original appears with rather distressing frequency in un-English inversions and strange compound adjectives.

Birds of a Feather. By E. E. Kellett. (Arrowsmith.) — "Hoppy" and "Sloppy," known to their common enemies the masters as Hopkins and Montague, are two distinctly diverting specimens of ingenuous youth. The former in his own way is a veritable Sherlock Holmes, while his friend, who records in after years these episodes of their school life, plays the part of Dr. Watson very efficiently. To complete the parallel, this irresistible couple find their match in a woman, to wit, the new sick-matron, who, easily diagnosing the true nature of a malady contracted by "Hoppy" with alarming rapidity one morning after an unusually hearty breakfast, works by starvation and isolation a complete cure in four-and-twenty hours. Mr. Kellett has, perhaps, given us too much of a good thing. Thus the episode which he calls 'Male-suada Fames' comes near being a duplicate of the one entitled 'A Fool in his Folly,' while the adventure with the farmer whose apples are attacked is rather *vieux jeu*.

A History of the Middle Ages, by J. Munro (New York, Appleton & Co.), is notable for its illustrations. They are admirable. For the rest the book seems to us to do as much as could be expected in so small a space. It is not, however, really a history of the Middle Ages, since it only begins with Charles the Great, nor does it cover the fourteenth century; but, so far as it goes, it is clear and well informed. There are good lists of books at the end of the chapters—not too long, as befits a work of this kind. It may serve as a good introduction to the subject, and is not overloaded with details.

WHEN people write perfect books there is no room for the critic, and M. André Siegfried, in his *La Démocratie en Nouvelle-Zélande* (Paris, Armand Colin), has achieved a triumph in the impeccable nature of his modest and accurate account of Maoriland as it is, scenery excluded. There is but one hole that we can pick, and with regard to nearly the whole book we can only send to it those readers who want an outside and impartial account of the matters on which Mr. W. P. Reeves has already written so well. M. André Siegfried several times describes the colonial developments of that weakness of the English-speaking peoples which is specially dealt with by Thackeray in the 'Book of Snobs.' He, however, goes too far when he insists that even the trade-unionists and working-class democracy of New Zealand and of the Commonwealth have a positive affection for the trappings of monarchy and for titles. He does not set off against the facts he gives the undoubted hostility of the South-Sea electorates to the acceptance of knighthood by their active politicians. M. Siegfried does not appear to be aware that one of the difficulties about bringing home the colonial Prime Ministers for the Jubilees and Colonial Conferences was that several of them insisted on making a condition that they should not be knighted. The refusal of knighthood by Mr. Seddon is noted by him as exceptional:—

"There are some men who resist.....They are few, and are becoming fewer every day. In 1897, and again in 1902, Mr. Seddon was offered the title of 'Sir,' and thought that he ought to refuse it. His refusal was generally approved as natural by European democrats."

The fact that nothing could induce men like Mr. Deakin and the other leading politicians of the Commonwealth to accept knighthood seems to have escaped our author's attention, as does the virtual exclusion from public life of one or two democratic leaders who have not followed the Australian fashion. The whole side of colonial life represented by the extraordinary popularity of the *Bulletin* is ignored by M. Siegfried, who, however, knows Australia too well to be wholly unacquainted with it. The colonies change so fast that M. Siegfried's book is already behind the times in one particular. Since his pages on Colonial Preference were penned, Mr. Seddon's admirers in this country have become aware of the fact that he now asserts that the adoption by the Government of Chinese labour in South Africa has killed Preference in New Zealand.

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Inge (W. R.), Faith and Knowledge, Sermons, 8vo, 4/6 net.
Faith of a Christian, by a Disciple, cr. 8vo. 3/6 net.
Fourteenth-Century English Biblical Version, edited by A. C. Paues, 8vo, 10/ net.
Horæ Semiticæ: Acta Mythologica Apostolorum, 4to, sewed, 12/6 net; Translation, 4to, sewed, 6/ net.
Pooler (L. A.), Studies in the Religion of Israel, cr. 8vo, 5/
Puller (F. W.), The Anointing of the Sick in Scripture and Tradition, 12mo, 5/
Texts and Studies, The Lausiac History of Palladius II., by Dom C. Butler, 8vo, 10 6 net.
Tymms (T. V.), The Christian Idea of Atonement, cr. 8vo, 7/6
Watkins (O. D.), The Divine Providence, cr. 8vo, 3/6

Law.

Justinian, The Digest of, translated by C. H. Monro, Vol. 1 roy. 8vo, 12/ net.

Fine Art and Archæology.

Constable's Sketches in Oil and Water Colours, 3/6 net.
Da Vinci (L.), by E. McCurdy, cr. 8vo, 5/ net.
Langton (M. B.), How to Know Oriental Rugs, 8/6 net.
Whistler as I Knew Him, by M. Menpes, 4to, 40/ net.

Poetry and the Drama.

Elizabethan Sonnets, newly arranged, with Introduction by Sidney Lee, 2 vols. 8vo, each 4/ net.

Music.

Smith (H.), The World's Earliest Music, cr. 8vo, 6/

History and Biography.

Chamberlain (Rt. Hon. Joseph), The Life of, Vol. 2, by L. Creswicke, roy. 8vo, 7/6 net.
Corkran (H.), Oddities, Others, and I, 8vo, 16/
Napoleon, by T. A. Dodge, Vols. 1 and 2, 8vo, each 18/ net.
Roosevelt (T.), Addresses and Presidential Messages, 1902-4, 6/
Smeaton (O.), Edinburgh and its Story, illustrated by H. Railton and J. A. Symington, roy. 8vo, 21/ net.
Society in the New Reign, by a Foreign Resident, 8vo, 16/

Geography and Travel.

Bennett (E. M. H.), An English Girl in Japan, cr. 8vo, 3/net.
Herring (F. E.), In the Pathless West, with Soldiers, Pioneers, Miners, and Savages, cr. 8vo, 6/ net.
Landor (A. H. S.), The Gems of the East, 2 vols. 30/ net.

Sports and Pastimes.

Pentelow (J. N.), England *v.* Australia, 1877 to 1904, 3/6
Sportsman's Book for India, by various Authors, edited by F. G. Aflalo, roy. 8vo, 18/ net.

Philology.

Transactions of the Cambridge Philological Society: Vol. 5, Part 5, Notes on some Examples of the Occurrence of Initial W in Written English, by Walter W. Skeat, 1/ net.

Science.

British Birds' Eggs, imp. 8vo, 31/6
Cox (J.), Mechanics, 8vo, 9/ net.
Cunnington (S.), The Story of Arithmetic, cr. 8vo, 3/6
Fauna Hawaiiensis, Vol. 3, Part 4, edited by D. Sharp, 4to, sewed, 20/ net.
Levy (L. A.) and Willis (H. G.), Radium and other Radio-Active Elements, cr. 8vo, 2/6 net.
National Physical Training, edited by J. B. Atkins, 2/6
Reiser (N.), Spinning and Weaving Calculations, translated by C. Salter, 8vo, 10/6 net.
Rolleston (H. D.), Clinical Lectures and Essays on Abdominal and other Subjects, 8vo, 5/ net.
Soddy (F.), Radio-Activity, 8vo, 6/6 net.
Stokes (Sir G. G.), Mathematical and Physical Papers, Vol. 4, 8vo, 15/
Taylor (E. H.), A Treatise on Applied Anatomy, 30/ net.
Turner (T. A), Lectures on Iron Founding, cr. 8vo, 3/6 net.

General Literature.

Bancroft's Americans in London, 1904, cr. 8vo, 5/
Bradby (G. F.), Joshua Newings, cr. 8vo, 6/
Braddon (M. E.), A Lost Eden, cr. 8vo, 6/
Cowan (W.), The Humorous Side of the Pulpit, cr. 8vo, 2/6
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Sims (G. R.), Among my Autographs, cr. 8vo, 3/6
Speight (T. W.), By Fate's Caprice, cr. 8vo, 6/
Turnbull's Shipping Register for the United Kingdom, 1904, 8vo, 21/ net.
Wharton (E.), The Descent of Man, and other Stories, 6/
Williams (H. N.), The Hand of Leonore, cr. 8vo, 6/

FOREIGN.

Theology.

Heiner (F.), Benedicti XIV. Papæ Opera Inedita, 18m.
Holl (K.), Amphilochus v. Ikonium in seinem Verhältnis zu den grossen Kappadoziern, 6m.

Fine Art and Archæology.

Goessler (P.), Leukas-Ithaka, die Heimat des Odysseus, 4m.
Gonse (L.), Les Chefs-d'œuvre des Musées de France: Sculpture, Dessins, Objets d'Art, 50fr.
Salons de 1904: Le Mobilier, 30fr.

Music.

Lütgendorff (W. L.), Die Geigen- u. Lautenmacher vom Mittelalter bis zur Gegenwart, 28m.
Maréchal (H.), Rome, Souvenirs d'un Musicien, 3fr. 50.
Riemann (H.), Handbuch der Musikgeschichte, Vol. 1, 5m.

History and Biography.

Babut (E. C.), Le Concile de Turin, 6fr.
Dogueréau (Général), Journal de l'Expédition d'Égypte, 7fr. 50.
Gachot (É.), Histoire Militaire de Masséna: La Campagne d'Helvétie, 7fr. 50.
Gay (J.), L'Italie Méridionale et l'Empire Byzantin (867-1071), 20fr.
Gourmont (R. de), Épilogues: Réflexions sur la Vie, 1899-1901, 3fr. 50.
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Huret (J.), En Amérique: de New-York à la Nouvelle-Orléans, 3fr. 50.

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Sébillot (P.), Le Folk-lore de France: Vol. 1, Le Ciel et la Terre, 16fr.

Philology.

Bálint-Illyés (G.), Lexicon Cabardico-Hungarico-Latinum, 20m.

General Literature.

Barat (E.), Le Style Poétique et la Révolution Romantique, 7fr. 50.
Charly, L'Armée Française Ancienne, Moderne, et Future, 3fr. 50.
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Junka (P.), La Fausse Amante, 3fr. 50.
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Marsac (É.), Les Écumeurs, 3fr. 50.
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Noailles (Comtesse de), Le Visage Émerveillé, 3fr. 50.
Nourrisson (P.), Les Jacobins au Pouvoir, 3fr. 50.

VISCOUNT POWERSCOURT, K.P.

RESIDENT noblemen are not frequent in Ireland, still less noblemen of the refined tastes and wide sympathies of the seventh Viscount Powerscourt, whose death a few days ago, though not unexpected, casts a gloom over all manner of men in Ireland. He was descended from Queen Elizabeth's Marshal Wingfield, who had obtained from James I. a grant of "five miles by three" of the O'Toole country, when the savage moors south of Dublin were being organized into the county of Wicklow. Even now a large part of this estate is as lonely as a Scotch deer forest, and one may wander for hours through it without meeting more than a stray shepherd, or hearing any sound but a bleating sheep or a crowing grouse. Yet the Marshal had found there the ruins of a Norman castle built by the [de la] Poers, whence he took not only his title, but also the pronunciation of it. To this day his name is spoken Poerscourt.

Like most of the English settlers, the Wingfields became very Irish, and one of them refused with scorn a marquisate on condition of voting for the union with England. Since his time they have been a singularly short-lived family, and the late viscount succeeded as a child, so that his long minority left him an ample fortune when he came of age forty-seven years ago. Since that day he had lived in and loved his noble place, which has few rivals for natural beauty in the British Islands. He planted assiduously, and with great judgment; he made terraces; he added to his mansion, he looked after his tenantry—in the words of the inscription now upon his house, "Ædes suas avitas restauravit, auxit, ornavit, et opus sibi suisque gratum perfecit A.D. MDCCCLXXIX." He was, moreover, a great traveller and sportsman, and famous deer-stalker; but, as the collection of heads and horns in his hall testified, he was also a student of zoology and a collector of curious specimens from many countries. These tastes gave way in middle life to the study of art—he was a rare judge of pictures, especially of the Dutch School—and of bric-à-brac. His house bears its testimony to these tastes in every room. He patronized and promoted art in Ireland; he worked in the Royal Dublin Society, and as Governor of the National Gallery, with constant and prudent zeal. Lastly, he compiled the annals of his house in a stately volume on Powerscourt, which we reviewed not long ago.

Such was his external life. He was connected with many great families in England as well as Ireland. He married Lord Leicester's daughter, and at his hospitable house the aristocracy of the country were frequent guests. But among them might always be found those who were valued for their social and intellectual qualities rather than their rank. Father Healy was an intimate, and so were William Lefanu, and Henry Doyle, and Prof. Mahaffy. Thus he was the link that held together many kinds of men, a social centre of the greatest value in Ireland, where the animosities of creeds and of parties cut so many good men asunder. All will unite in regretting this genial and kindly man, who, without any commanding ability, made use of an exceptional position in an exceptional way, and united domestic virtues and domestic happiness with constant public duties and with constant and delightful hospitalities. His children came to him so late in life that his successor is but a very young man; yet his kindly manners and the striking likeness he bears to the early portraits of his father give every hope that he will maintain the high traditions of his house.

EARLY POEMS BY BYRON AUTHENTICATED.

YOUR remark about the instrumentality of autograph collecting in bringing to light manuscripts of Byronic pieces of disputed authenticity (*Athenæum*, June 4th) savours of prophecy. In the prefatory matter to vol. iii. of the 'Poetry of Byron' (Murray, 1900, pp. xx-xxi), Mr. Ernest Hartley Coleridge writes thus:—

"The 'Triumph of the Whale,' by Charles Lamb, and the 'Enigma on the Letter H,' by Harriet Fanshawe [Why Harriet, when her name was Catherine Maria?], were often included in piratical editions of Byron's 'Poetical Works.' Other attributed poems which found their way into newspapers and foreign editions, viz. (i.) *To my dear Mary Anne*, 1804, 'Adieu to Sweet Mary for ever'; and (ii.) *To Miss Chaworth*, 'Oh, memory, torture me no more,' 1804, published in 'Works of Lord Byron,' Paris, 1828; .....together with sundry epigrams, must, failing the production of the original MSS., be accounted forgeries, or perhaps, in one or two instances, of doubtful authenticity."

To which category the two juvenilities of 1804 to Mary Chaworth (afterwards Mrs. Musters) were supposed to belong is not now of much consequence, as, I grieve to say, the needful condition for adding them to the already sufficient heap of Byron's poor *juvenilia* has arisen. With the holograph manuscripts of both compositions before me, kindly sent to me for inspection by Messrs. Henry Sotheran & Co., of 37, Piccadilly, with leave to transcribe and proceed as I think fit, I feel that, on biographical grounds as well as bibliographical, I cannot do better than communicate the new evidence to the *Athenæum*. The source from which these relics have come into the hands of Messrs. Sotheran & Co. leaves no doubt whatever about their authenticity; but the internal evidence of the holographs is of itself sufficient for the purpose of authentication. It will be best to give your readers a literal transcript; and I will take the smaller composition first. It has no heading, and reads thus:—

Ah memory torture me no more,
The present 's all o'ercast
My hopes of future bliss are oer
In Mercy veil the past.

Why bring those Images to view
I henceforth must resign
Ah why those happy hours renew
That never can be mine.

Past pleasure doubles present pain
To Sorrow adds regret.
Regret and hope are both in vain
I ask but to Forget

These three quatrains appear to have been written by Byron with a pencil on the last end-paper and paste-down of a book belonging to Miss Chaworth—the first volume of an English translation, in two volumes, of the 'Letters of Madame de Maintenon,' published in London in 1772. The book, which is bound in coeval brown calf, is an ordinary duodecimo, and the length of the page is not much in excess of the length of some of the lines as written in Byron's big boyish hand. Hence he resorted to the plan of turning the book round and writing across the square formed by the two pages. The first quatrain is on the end-paper and the other two on the paste-down. The end-paper has at some time been removed, with its single quatrain, for the sake of an autograph-hunter, and stuck on to a piece of paper of a different colour, backed with which it has been reinserted in the book. Underneath this first quatrain is the carefully penned inscription, "Written with a pencil in a book by Lord Byron when a School-boy, at Annesly"; and the initials "G: G: B" appear on this page, as if that was all he meant to write in the first instance. The whole three quatrains and the initials have been gone over in ink by another hand; but the writing is still sufficiently like that of the first letter of the child Byron, of which a facsimile is in the English edition of Karl Elze's 'Lord Byron' (Murray, 1872), to leave no room for doubting the authenticity of the relic. The writing in ink shows the word "hope," not *hopes*, in the third line; but "hopes" is still decipherable in the original pencilling, which also shows a cancelled reading—"scenes," for *hours*, in the seventh line.

The verses 'To My Dear Mary Anne' are written on both sides of a single quarto leaf of paper, and, with a note, written and signed by Mrs. Musters, backed by a separately written set of verses called 'Beauty,' addressed to her in a small feminine hand, they are preserved within a bordering of red ribbon. The three pieces of paper thus connected have probably at some time been in an album. I transcribe the Byron verses literally:—

TO MY DEAR MARY ANNE.

1.
Adieu to sweet Mary forever
From her I must quickly depart
Though the fates us from each other Sever
Still her Image will dwell in my Heart.

2.
The flame that within my breast burns,
Is unlike what in Lovers hearts Glows.
The Love which for Mary I feel,
Is far purer than Cupid bestows.

3.
I wish not your peace to disturb,
I wish not your Joys to molest;
Mistake not my passion for Love
Tis your friendship alone I request.

4.
Not ten thousand Lovers could feel
The friendship my bosom contains
It will ever within my heart dwell
While the warm blood flows through my Veins.

5.
May the Ruler of Heaven look down,
And my Mary from evil defend;
May She neer know Adversitys Frown
May her happiness neer have an end.

6.
Once more my sweet Girl Adieu
Farewell I with anguish repeat,
Forever Ill think upon you
While this Heart In my bosom shall beat.

In Galignani's Paris edition of 1837 this piece appears under the head of 'Attributed Poems,' punctuated, of course, in the ordinary way. Further, in the fourth line of the first quatrain, "shall" is printed for *will*, and in the first line of the sixth quatrain "Mary" is printed for *Girl*.

Mrs. Musters's note, which was written to Miss Mary Ann Cursham, though it bears no address or superscription, is as follows:—

The lines I gave to you as specimens of Lord Byrons writing were given to me before I was married. Those beginning 'O memory torture me no more' were written with a pencil in one of my books—either before Lord B. went to Harrow or during the time he was there, the others, 'addressed to my dear Mary Ann' were written ab't a year or less before my marriage, and when he left Annesley Yrs affecy— MARY ANN MUSTERS.

Together with these documents are three letters signed Sophy (or S.) Musters, and one signed Mary Ann Musters Jnr. — all four addressed to Miss Mary Ann Cursham at Sutton. The only dates occurring in the water-marks of the paper on which these letters are written are 1824 and 1826. The letters are not dated or post-marked. It was from a still living relative of Miss Cursham that the whole of these documents were obtained by Messrs. Sotheran. The letters are not of literary interest; but they make reference to the illness of Mrs. Musters, and they account satisfactorily for the circumstances in which these two very early pieces of Byron's came into other hands than those of the Musters family. Miss Cursham was at the time herself an aspirant to the bays; and she was also a devoted admirer of Mrs. Musters, who, though Byron described her as "volatile," was then a devout and much respected matron. In one of the gossippy family letters Mary Ann Musters Junior invites Mary Ann Cursham, who is coming to stay at the Musters's house, to bring her "manuscripts" with her; and in another Sophy Musters congratulates her on some steps which are being taken to have her "book" published, as a good measure for getting her "name before the Public." The first-named letter is water-marked 1824, the other 1826.

Mary Ann Cursham wrote 'Martin Luther, a Poem' (1825), of which another edition appeared in 1828, 'Poems, Sacred, Dramatic, and Lyric' (1833), and 'The Infants' Decalogue' (1836), all of which appear to have been published at Nottingham. It may be that 'Martin Luther' was among the "manuscripts" of the letter from Mary Ann Musters Junior; but the book which was to "get her name before the public" was more probably the miscellaneous volume of 1833. I can find no account of her in the 'Dictionary of National Biography.'

There is another book among these relics, a little prayer-book (Oxford, 1804), measuring 3½ by 2¼ in., bound in black straight-grained morocco, blind-tooled save for the word "Prayer" and six straight lines gilt upon the back,—and much rubbed, by *bonâ fide* use apparently. On the first fly-leaf the autograph signature "M: A: Chaworth" has been very carefully written; but the last *h* and half the *t* have been cut off. The fly-leaf is still attached to the original paste-down, which has been "floated" from the recto cover before strengthening the book by means of plain brown end-papers, probably after it had passed out of the Musters family. On the semi-detached paste-down and fly-leaf, in the later handwriting of Mrs. Musters, is Archbishop Fénelon's prayer beginning, "Lord, I know not what I should ask of Thee," and ending at the top of the verso of the fly-leaf with the words "pray thou thyself in me." In the middle of this verso, in three lines, Sophy Musters has written the inscription: "Mary Ann | Cursham | Septer 1832," beneath which the recipient of this relic of Mrs. Musters has written, "See lines on Archp Fenelon's [*sic*] Prayer at the end." Turning to the end, we find on the verso of the last of two fly-leaves (in the same hand) the words "Mrs Musters's P. Book | given to me by my | beloved Sophia | Jany 1833"—that is to say, after Mrs. Musters's death (1832). On the recto of the same leaf and the verso of the first of the two fly-leaves Miss Cursham wrote the following two stanzas :—

Words by holy Prelate penn'd!
To my heart thy spirit lend!
Breathings of a soul sincere
Be thy music echo'd here!
Pray'r exhal'd from sinful Earth
To each sinless thought give birth!

Aspiration! trac'd by One
To a brighter region gone!
Shut upon my soul this hour
That life-giving—saving pow'r
Through whose presence bright and pure
Weak Ones—*strong in faith*—endure.
M. A. C. Feby 3d, 1833.

On the recto of the first fly-leaf at the end is the inscription :—

M. A: Cursham
Sutton Nr Mansfield
Notts—
N.B. Whoever finds this book
are requested to send it as
directed——

I have not been at the pains to find out whether the verses were included in the volume published by Miss Cursham in 1833; but there is enough here to make very natural the consignment of the Byron holographs to the young lady, who was clearly both beloved in the Musters household and regarded as a literary person who would be a fitting recipient for them. Indeed, as a composition in what I presume your reviewer's metrical erudition (p. 714, col. 3) would describe as "rhymed trochaic dimeter catalectic," the lines are anything but contemptible.

It will be seen that Byron did not know how to spell his beloved cousin's second name; that she herself spelt it "Ann," not "Anne"; and that the younger Mary Ann Musters did likewise: hence it would seem that the new edition of Byron needs revision in that respect, as does also the 'Dictionary of National Biography,' *s.v.* 'Musters.'

Permit me to take this opportunity of saying that I should be highly sensible of the honour of an introduction to Macaulay's schoolboy; but, though there will doubtless be other opportunities, the bibliographical occasion referred to in your issue of June 4th is not one. I cannot plead guilty to any participation in the crime of describing my sixteen-page pamphlet as a broadside; but I fear it is not as well known as it ought to be that a broadside is a publication on a single unfolded leaf. On a previous occasion, I remember, one who ought to have known described a folio sheet printed on all four pages, which I had allowed him to make use of, as a "folio broadside" (*infandum!*), but then, as now, I assure you I was guiltless.

H. BUXTON FORMAN.

VOL. VII. OF 'BYRON'S POETICAL WORKS.'

I MUST bear the entire burden of the confusion between an octavo sheet and a "broadside," to which your reviewer very properly calls attention. The description of the pamphlet, which is Mr. Buxton Forman's, is, no doubt, accurate; the prefatory note which contains the blunder is mine. It is very possible that the pamphlet published by Effingham Wilson in 1833 (see vol. vii. p. 304) was issued after vol. xv. of the collected edition of 1832-33. It could not, of course, then or ever have been "sold in the streets as a broadside." *Mea culpa!* Mr. Forman, who is made to appear as *particeps criminis*, was as innocent as the babe unborn.

ERNEST HARTLEY COLERIDGE.

THE LONDON LIBRARY CATALOGUE SUPPLEMENT.

THE first Supplement to the admirable Catalogue of the London Library contains all the books acquired from November, 1901, to November 1st, 1903, and as it consists of 179 double-column pages of small type, it is not easy to see how the Committee can expect to recoup themselves for the outlay in charging only two shillings for it. An important feature of the Supplement is that several large sets, such as the 'Harleian Miscellany,' 'Force's Collection of Tracts,' Chalmers's 'English Poets,' and the 'Camden Miscellany,' disposed of in a line or two in the Catalogue, are here recatalogued in a detailed manner. The contents, for instance, of the ten volumes of the 'Harleian Miscellany,' as here set forth, are arranged alphabetically, and extend to twenty-five columns, the volume and page in each case being added. The whole entry has been effected in a comprehensive and systematic manner which reflects the highest credit on Dr. Hagberg Wright. But exhaustive as is this entry, it yet falls far short of the "general and copious index" which appears as an appendix to vol. xii. of the 'Harleian Miscellany' (1811), which runs to 121 pages of very small type, and mentions, apparently, every name and subject dealt with in this most miscellaneous body of matter. The index to Chalmers's 'Poets' will be very much appreciated by those who have to consult any particular author whose works are comprised in the twenty-one volumes, and it would be a great convenience if the British Museum authorities cut out this entry and pasted it in the first, or the last, volume of the set in the Reading-Room. The 'Camden Miscellany' and Peter Force's tracts are of less general importance; but Dr. Hagberg Wright's indexes are none the less welcome. We regret that he persists in following the precedent of the British Museum in cataloguing biographies under the name of the author in preference to the common-sense one of dealing with them under the subject. This is all the more remarkable because the lives are not so arranged on the shelves of the London Library. Apart from this defect, however, we have nothing but praise for Dr. Wright's system of cataloguing, which has the twofold merit of being both scientific and simple. Attention should be specially directed to the three pages of *corrigenda* and *errata* at the end of the Supplement; it is highly creditable that a catalogue of 1,626 pages, covering a vast field of ancient and modern literature in nearly every known language, should have been printed with so few mistakes and clerical errors. The names of the authors of several anonymous and pseudonymous books have been ascertained, and other names accepted as real ones have been found to be pseudonyms, and these are all duly noted; a few mistakes of identification have also been discovered. Apart from its value as indicating the great variety of literature at the disposal of the subscribers to the London Library, the Catalogue and its first Supplement constitute a valuable work of reference for those who have to do with books.

SHELLEY'S "TOWER OF FAMINE."

Leghorn, May 29th, 1904.

MR. SYMONS, in your issue of May 7th, calls attention to the fact that Shelley's "Tower of Famine" is not Ugolino's, and Mr. Rossetti next week recalls a note of his own in support of this contention. Shelley has, as a matter of fact, taken the Torre Guelfa, near the Ponte a Mare, for the tower where the Guelphic count was done to death by hunger. There is a passage in Medwin having an interesting bearing on the point ('Conversations of Lord Byron,' Paris, 1824, vol. i. 15) :—

"'Stand on the marble bridge,' said Shelley, 'cast your eye, if you are not dazzled, on its river glowing as with fire, then follow the graceful curve of the palaces on the Lung' Arno till the arch is naved by the massy dungeon tower (erroneously called Ugolino's), frowning in dark relief, and tell me if anything can surpass a sunset at Pisa.'"

If Medwin is to be trusted here it is obvious that Shelley knew full well that the Torre Guelfa was not the Hunger Tower, and Mr. Symons is therefore right when he says, "I have no doubt that Shelley deliberately adopted it as a sufficient substitute."

I have failed to find any local tradition that the Torre Guelfa was ever "erroneously called Ugolino's," as Shelley is made to say. But if I know anything at all of the Tuscan popular imagination, it is likely enough to have been the case. The inscription on the house where once stood the Hunger Tower has only been placed there of recent years.

MONTGOMERY CARMICHAEL.

SALE.

MESSRS. HODGSON included in their sale last week the following:—Suite d'Estampes pour servir à l'Histoire des Mœurs et du Costume des François, original impressions of the twenty-four engravings after Freudenberg and Moreau, 2 vols., 1775-7, 152*l.* Holbein's Collection of Portraits by Chamberlain, original edition, 30*l.* 10*s.* Engravings from the Collection of Pictures of the Marquis of Stafford, coloured copy, 4 vols., large paper, 17*l.* 5*s.* The British Gallery of Pictures, coloured copy, large paper, 20*l.* Bryan's Dictionary of Painters, extra illustrated and enlarged to 9 volumes folio, 45*l.* Loggan's Cantabrigia Illustrata, 1688, 15*l.* Mace's Musick's Monument, 1676, 10*l.* 10*s.* Jorrocks's Jaunts and Jollities, coloured illustrations by Alken, 34*l.* A Trip to Melton Mowbray, coloured, 11*l.* Thackeray's Works, *édition de luxe*, 24 vols., 14*l.* 10*s.* Dickens's Works, *édition de luxe*, 30 vols., 14*l.* 5*s.* Folk-lore Society's Publications, 1878-1902, 49 vols., 21*l.* Dictionary of National Biography, 66 vols., 43*l.* Hain, Repertorium Bibliographicum, with Copinger's Supplement, 7 vols., 11*l.* 5*s.* Ruskin's Modern Painters, 5 vols., 12*l.* 10*s.* Mrs. Frankau's Eighteenth-Century Colour Prints, 12*l.*, and John Raphael Smith, 16*l.* Villon Society's Publications, 29 vols., 22*l.* 5*s.* Poems by Currer, Ellis, and Acton Bell (the Brontë sisters), first issue of the first edition, 1846, 19*l.* 5*s.*

Literary Gossip.

MESSRS. CHATTO & WINDUS are just issuing the first volume of the collected edition of Mr. Swinburne's poems. It contains 'Poems and Ballads: First Series,' together with a 'Dedicatory Epistle' to Mr. Watts-Dunton, in which the poet reviews his work with "outspoken and open-hearted candour." Here is a characteristic passage:—

"It is now thirty-six years since my first volume of miscellaneous verse.....had as quaint a reception and as singular a fortune as I have ever heard or read of.....For its author the most amusing and satisfying result of the clatter aroused by it was the deep diversion of collating and comparing the variously inaccurate verdicts of the scornful or mournful censors who insisted on regarding all the studies of passion or sensation attempted or achieved in it as either confessions of fact or excursions of absolute fancy. There are photographs from life in the book; and there are sketches from imagination.....If the two kinds cannot be distinguished, it is surely a credit to an artist whose medium or material has more in common with a musician's than with a sculptor's.....But I need not remind you that all I have to say about this book was said once for all in the year of its publication: I have nothing to add to my notes then taken, and I have nothing to retract from them."

DISCUSSING 'Bothwell,' Mr. Swinburne quotes this phrase from the letter in which "the greatest of all French poets" (Victor Hugo, of course) acknowledged the French verses of dedication:—"Occuper ces deux cimes, cela n'est donné qu'à vous." Here is a humorous thrust at his enemies, which shows that Mr. Swinburne has not lost his love of a fight:—

"I can truly say with Shelley that I have been fortunate in friendships: I might add, if I cared, as he, if he had cared, might have added, I have been no less fortunate in my enemies than in my friends; and this, though by comparison a matter of ineffable insignificance, can hardly be to any rational and right-minded man a matter of positive indifference. Rather should it be always a subject for thankfulness and self-congratulation if a man can honestly and reasonably feel assured that his friends and foes alike have been always and at almost all points the very men he would have chosen, had choice and foresight been allowed him, at the very outset of his career in life."

Mr. Swinburne, surveying his work, says that he has "nothing that he could wish to cancel, to alter, or to unsay, in any page he has ever laid before his reader."

MR. GEORGE COWELL'S 'Life and Letters' of the late Prof. Cowell will shortly be published by Messrs. Macmillan & Co. The book is looked forward to with some interest, as it will contain several letters by Edward FitzGerald that have not been previously published, and will also, it is believed, throw some additional light on the close association between him and Cowell.

MISS FRANCES G. BURMESTER, the author of 'John Lott's Alice,' has written a new novel entitled 'A November Cry,' which will be published by Messrs. Smith, Elder & Co. on Monday. The scene of the story is laid on a Suffolk farm, managed by two cultivated women. A village tragedy and the crude vengeance of a farm hand lead to the intrusion of a lover upon the mutual devotion of the two women. One loves and is beloved; the other is jealously suspicious, not without justice, for the accepted lover discovers that he himself is responsible for a mean injustice inflicted on the heroine, which she, unwitting whose hands have injured her, refuses to forgive, and he does not avow until he meets with a fatal injury in saving her life. The story, however, ends not upon this tragic note, but with the return of a worthier lover.

A COLLECTION of Julia Margaret Cameron's photographs will be exhibited during the last week of June at the Serendipity Gallery, 118, Westbourne Grove. Mrs. Cameron's work, well known to collectors as that of a great artist of the camera, has the additional interest of being a record of her friendship with Tennyson, Herschel, Aubrey de Vere, Mr. Watts, Darwin, Sir Henry Taylor (of whose fine face she made some seventy records), and, indeed, nearly all the great authors and artists of the time.

WE are glad to hear that Mr. Marston is at work on his reminiscences, for he should have much to say that will prove of interest to literary readers. He is telling his story in decades, beginning from the twenties to the first years of the present century. Mr. Marston is an old hand with the pen as well as the fishing-rod, and the writings of "The Amateur Angler" give us high hopes of his present work. The book will include references to the early days of Dickens, Lytton, Wilkie Collins, Mrs. Beecher Stowe, and Charles Reade, and the later times of William Black, H. M. Stanley, and Blackmore. It will be well illustrated.

THE Clarendon Press will publish a second edition of 'The Relations of Geography and History,' by the Rev. Hereford B. George, during next week.

DR. J. HOLLAND ROSE has in preparation a collected edition of his essays and articles on the period 1795–1820, which will be published in the autumn by Messrs. Bell, under the title 'Napoleonic Studies.' The volume will also contain three new essays; and several hitherto unpublished documents, including a letter of Nelson's, will be given in an appendix.

THE following note by Mr. Ernest Hartley Coleridge will remind our readers of an important sale now approaching:—

"The sale of the late James Dykes Campbell's library at Messrs. Sotheby's on Monday, June 13th, and Tuesday, June 14th, is an event of the greatest importance to all students of the works of S. T. Coleridge and his contemporaries. First editions and other rarities speak for themselves; but I may, perhaps, be permitted to call attention to such lots as No. 121, Mr. Campbell's interleaved copy of S. T. Coleridge's 'Poetical and Dramatic Works,' in 4 vols., with numerous valuable annotations, &c.; and to lot 139, which consists of three volumes of MS. memoranda relating to S. T. C.; copies of unpublished letters by Coleridge, and the proof-sheets of the late Sir Leslie Stephen's article 'S. T. Coleridge' in the 'Dictionary of National Biography,' corrected by Mr. Campbell. These are but specimens of other note-books and scrap-books of the highest interest and value. I was, at one time, familiar with these delightful volumes, and can speak from experience."

AN extraordinary general meeting of the members of the London Library is to be held after the general meeting on Thursday next, the 16th, to consider resolutions for the purpose of amending and altering the rules and regulations. The report just issued shows an increase of eighty members, and 550*l.* in the receipts, and during the year 1,238 volumes have been added; in fact, there is a gratifying advance in every department.

THE Booksellers' Provident Institution has made arrangements for an excursion to the grounds of the Retreat at Abbotts Langley, Herts, on Saturday, June 25th. A band will perform during the afternoon, and a special train will leave Euston for King's Langley. Tickets may be obtained until June 22nd from Mr. G. Larner, secretary, 28, Paternoster Row, and others.

MR. FISHER UNWIN has decided to publish Mr. Furniss's new book of reminiscences, previously announced as 'Harry Furniss at Home,' on June 20th. The volume will be illustrated with more than one hundred and twenty drawings.

THE July issue of *Chambers's Journal* will contain a paper by Mr. Henry Leach on 'The Great Ladies of Politics,' both in past days and the present; Mr. W. Scott King writes on the literary associations of the Isle of Wight; Miss G. G. Chatterton on 'The Rag Fair at Rome'; and Miss Helena von Poseck on 'Chinese Humour,' while Miss M. Betham-Edwards discusses 'My Friend Monsieur le Curé.'

AT the last session of University College, London, Dr. Gregory Foster was appointed Principal of the College as from September 1st next, in succession to Dr. Carey Foster. Mr. C. P. Sanger was appointed Assistant Professor in Economics, Mr. R. W. Chambers Assistant Professor in English Language and Literature, and Mr. Philip Wicksteed Jevons Memorial Lecturer for 1905 and 1906.

MR. W. M. VOYNICH has transferred his stock of old and rare books from 1, Soho Square, to ground-floor premises at No. 68, Shaftesbury Avenue.

IN consequence of the impending demolition of No. 1, Soho Square, Mr. Baker, the well-known bookseller, will shortly remove to new premises at 72, Newman Street, W.

A FORTNIGHT ago Messrs. Puttick & Simpson sold an important collection of

documents, portraits, &c., relating to Byron. Next week the same auctioneers will offer another highly interesting item connected with the great poet in the shape of a manuscript diary kept by a Mr. Hodges, who was in Greece during the War of Independence, and in close touch with Byron and his friends. He was entrusted with all the final arrangements as to the disposal and shipment of the poet's body, and gives a large number of most interesting details concerning his illness and death. In addition, the diary, which covers the period from November, 1823, to July, 1824, contains valuable information concerning Greece and the conduct of the war, and should throw much fresh light on the transactions of the period. The diary was given by the compiler to his son, from whose widow it has been received for sale. On the same day will be offered a lock of the poet's hair, with a letter from his sister accompanying the relic, and a presentation copy of 'Childe Harold.'

MR. WALTER JERROLD is collecting materials for the 'Life and Letters of Thomas Hood,' and would be grateful for the loan of any letters or other documents concerning Hood's life. They should be sent to him at Jessamine House, Hampton-on-Thames.

THE first Englishman who is known for certain to have gone out to India was, according to a recent correspondent in an Indian paper, a certain Thomas Stephens, a member of a well-to-do Wiltshire family and an Oxonian, who landed somewhere near Goa about the year 1579, and spent forty years in Jesuit missionary work in Goa and the neighbourhood. Stephens not only succeeded in mastering Marathi and Konkani, which were the languages spoken by the majority of the people on the West Coast, but left behind him, among other works in Marathi of literary merit, the 'Purana,' an epic, and it is in his capacity as the author of this that Stephens's name is best known among the West Coast inhabitants. The poem contains over 11,000 strophes of four lines each. It narrates, in a lofty style, the events that led up to the establishment of the Christian religion, and from the Creation to the Ascension of our Lord, who figures as the hero of the epic. A new edition of the 'Purana' is to be published in Mangalore, no printed copy of the work being now available. A life of its author and an introduction will be supplied by Mr. J. A. Saldanha, and copious notes will be furnished by several Sanskrit scholars.

A THOROUGH investigation into the entire body of Canon Law has long been a need in the Roman Church. Claims and practices, diplomatic and other, that have fallen into desuetude in practice need to be formally laid aside, others are in want of revision, and the whole needs to be carefully codified and brought into harmony with modern times. It is reported that Pius X. is very favourably disposed towards this vast project, and has lately been inviting advice from jurists of the highest eminence, with a view to a commission to make preliminary inquiries into the extent of the task and the ground to be covered.

THE death is announced of the veteran poet Hermann Rollet, State Archivist at Baden, near Vienna. Rollet, who was in his eighty-fifth year, was a versatile writer, and in addition to his lyrical and dramatic works and novels he published several interesting critical works on art. His volume of political poems, 'Frühlingsboten,' which appeared in 1845, brought about his exile from Austria till 1855, when he was allowed to return to his native place, where he remained in Government employment for the rest of his life.

THE death of Franz Fischer removes one of the chief writers of the *Kölnische Zeitung*, who wielded considerable political power, and helped to make his paper one of the best informed in Germany.

WE notice also the death of Dr. Emil Manicus, a veteran Danish journalist, who was editor of the chief Copenhagen newspaper, *Berlingske Tidende*, for many years, and took a great interest in English affairs.

WE note the publication of the following Parliamentary Papers: Report of Committee of Council on Education, Scotland, with Appendix, 1903-4 (3*s.*); Local Authorities in Scotland, Technical Education, 1902-3, Return showing Allocation of Funds (6*d.*); Report on the Manuscripts of the Marquess of Bath preserved at Longleat, Wiltshire, Vol. I. (1*s.* 9*d.*); and Statutes made by the Governing Bodies of Trinity College, Cambridge, and Brasenose and Balliol Colleges, Oxford.

SCIENCE

OUR LIBRARY TABLE.

Electricity and Matter. By J. J. Thomson. (Constable & Co.)—A great benefit has been conferred on all who are interested in the progress of science by the publication in this volume of the first series of the Silliman lectures, which are to be delivered annually at Yale University. Prof. Thomson chose for his subject

"the bearing of the recent advances in Electrical Science on our views of the Constitution of Matter and the Nature of Electricity; two questions which are probably so intimately connected, that the solution of the one would supply that of the other,"

a subject the importance of which it would be impossible to exaggerate. It is treated from the standpoint of the "corpuscular" or "electron" theory of matter, for the origin and perfection of which the author is largely responsible. This is not the place to offer any remarks upon the validity of the theory, but it can scarcely be doubted that, whatever alterations and additions may be made before it receives its final form, its development during recent years will hereafter rank with that of the atomic theory and the law of the conservation of energy as one of the chief landmarks in the history of physics.

The work is an admirable example of the best kind of scientific writing in its clearness and conciseness. The treatment is necessarily mathematical in its nature, but all detailed analysis is omitted and only results are quoted. It is possible, therefore, for any one who has a slight knowledge of general physics, though he may be entirely ignorant of mathematical processes, to appreciate, almost to the full, the attractive ideas advanced and the cogent logic by which they are supported, while the more serious student will find many illuminating suggestions which might well have been hidden in a cloud of symbols. In short, Prof. Thomson's book is one which no one who takes the slightest interest in contemporary science can possibly afford to leave unread.

Microscopic Analysis of Metals. By Floris Osmond. Edited by J. E. Stead. (Griffin & Co.)—This work consists mainly of two translated papers by M. Osmond, of Paris, one of the pioneers of the modern department of metallurgical science distinguished as metallography. The first paper, on 'Metallography considered as a Method of Assay,' was read at a congress at Stockholm in 1897; the other, on the 'Micrographic Analysis of Carbon Steels,' was first published in 1895, and a second edition—from which, of course, the translation has been made—appeared in 1901. These papers are of undoubted value as original contributions to applied science, and are probably already known to most students of metallurgy. M. Osmond has added to the translation an appendix, in which he describes the apparatus that he employs in his microscopic and photographic work; and he has also written a brief chapter on austenite—a constituent of certain steels, which he dedicated to the late Sir W. Roberts Austen. Mr. J. E. Stead contributes a preface full of commendation of M. Osmond's work; but since Mr. Stead himself stands in the very front of workers in this new branch of science, the student would have welcomed an independent work from his own pen. The illustrations, of which there are nearly one hundred, include many of a most instructive character, showing with much beauty of detail the minute structure of various metals and alloys, especially steel.

Infection and Immunity, with Special Reference to the Prevention of Infectious Diseases. By George M. Sternberg. (Murray.)—This book, one of the "Progressive Science Series," is the best work of its kind which we have come across. It is up to date and perfectly readable, and its practical recommendations for avoiding infection and stopping its spread are clear and to the point. If Dr. Sternberg can convince the average householder that there is no such thing as "partial disinfection," and that by burning a little sulphur, or spraying with a little lysol, "just to make things safe, you know," he is merely making a bad smell or damping his furniture, as the case may be, a distinct step will have been made in the understanding of domestic sanitation. We should rather object, however, to being the patient in whose room all the recommendations of the New York Health Department were carried out; and though the "Committeee on the Prevention of Tuberculosis of the Charity Organization Society of the City of New York" drew up a sensible, if somewhat lengthy, memorandum, warning the public of the uselessness of "specific medicines" for tuberculosis, we very much grudge the half-page which is occupied by a list of the ladies and gentlemen who signed the document. The names would have been in place in a local paper, but they can scarcely be of interest to the larger public for which Dr. Sternberg writes. He must really be more cosmopolitan, for, if the above is a frivolous criticism, it is quite otherwise when we find a writer of his reputation ascribing to Dr. Stiles the "discovery" of the cause of ankylostomiasis in the Southern States. The disease, as occurring in Egypt, was described under its proper name as far back as 1854 by Griesinger; Wucherer identified it a few years later as one of the commonest maladies in Brazil, and it is well known in the West Indies. What Dr. Stiles *did* discover is a slight difference in the form of the head of the local ankylostoma from that of the European variety. He named it *Americana*, but chose also to adopt the name *Uncinaria* (the animal is devoid of hooks) for the species. Dr. Sternberg ought not to countenance a proceeding which seems only explicable on the supposition that Dr. Stiles knows very little of the literature of "Old World" bacteriology.

Yellow fever is dismissed in ten pages. Dr. Sternberg was, we believe, responsible for the

appointment of the commission which did such splendid work in investigating the disease during the United States war in Cuba, and we should have liked more details of the work of that brave and devoted little band from the pen of the man who conceived the idea of starting a subject of research which is one of the most exciting chapters in modern medical investigation.

Vignettes of bacilli illustrate the section dealing with each disease, but they would not, we fear, be of the least use in enabling readers to recognize the germs if they saw them under the microscope—which, indeed, they are scarcely likely to do without competent guidance and explanation. We wish that the pictures had been left out and the text expanded. In spite of all criticisms, however, we thoroughly recommend Dr. Sternberg's book. If parts of it were not so very good, we should not feel the same annoyance at its occasional failings.

THE ROYAL OBSERVATORY, GREENWICH.

THE Board of Visitors met at the usual hour last Saturday, the venerable President of the Royal Society, Sir William Huggins, being chairman, and a goodly company of astronomers (including Sir David Gill, who is on a visit to England from the Cape) availed themselves of the opportunity to inspect the buildings and instruments, noting what changes and improvements had been effected since the last occasion. The Astronomer Royal's Report, after being read to the Board, was issued, and deals with the work during the year which ended on May 10th last. There is nothing further of importance to record regarding the state of the buildings, only a few minor alterations having been made, and the library rearranged and catalogued. The instruments are all in good working order, and the Astronomer Royal remarks that, notwithstanding the unfavourable weather which characterized a large part of 1903, exceptionally large numbers of observations were obtained with the transit circle, altazimuth, reflex zenith tube, 28-inch refractor, and Thompson equatorial, which are all in constant use.

The progress made in the observation of the reference stars for the astrographic plates (for which more than 10,000 stars are to be observed, three times above and twice below the pole) has been so satisfactory that it is anticipated that sufficient observations of all the stars will have been secured by the end of 1905. At this date it is proposed to terminate the observations, thus completing the catalogue of these stars in nine years, one year less than was originally expected. The variation of latitude being now fully recognized, it has been arranged, after consultation with Prof. Albrecht, to apply the corrections deduced by him from the provisional discussion of the international series of observations to all the Greenwich north polar distance observations from the beginning of 1902. The re-reduction of Groombridge's observations of stars is now completed, and the result will shortly be published for the epoch 1810·0, together with determinations of the proper stellar motions by comparison of these places with those from later Greenwich observations, mainly those of the second Ten-year Catalogue. The altazimuth is now used in four positions of the instrument during the year, these being changed regularly after two months, so that they will recur at different seasons of the year in a cycle of two years.

The sun, the moon, the large planets, and fundamental stars have been observed throughout the year. The total number of observations of the moon obtained was 106 with the transit circle, and 88 with the altazimuth. The reflex zenith tube has been employed on observations not only of γ Draconis, but also of all stars brighter than the seventh magnitude which cross the meridian within 50′ of the zenith at Greenwich. The smaller equatorials (superintended, as well as the altazimuth, by Mr. Crommelin) have been chiefly employed in the observation of occultations, while the 28-inch refractor has been continuously used (chiefly by Mr. Lewis) for the micrometric measurements of double stars. With the Thompson equatorial a large number of photographic plates of small planets, of Neptune and his satellite, of comets, and of double stars and other objects have been obtained. Mr. Hollis has continued the photographs for the Greenwich portion (now nearly completed) of the astrographic chart of the heavens and the measurement of the plates for the astrographic catalogue. The necessity, it may be remarked, for the prompt measurement of the photographs of the planet Eros for the solar parallax has caused some delay in those of the photographs of comets and other objects. No observations were made with the spectroscope during the year, but those with the photoheliograph have been assiduously and regularly continued under the charge of Mr. Maunder. Between 1903, May 11th, and 1904, May 10th, photographs of the sun were taken on 227 days. For the year 1903 Greenwich photographs on 220 days were selected for measurement, and most of the gaps filled up from India and Mauritius. The solar activity has increased considerably, the mean daily spotted area being nearly six times as great in 1903 as in 1902.

The magnetic and meteorological department has continued its work. The mean magnetic declination for 1903 is 16° 19′·1 west; the mean dip 67° 0′ 51″; these results are now obtained from observations in the Magnetic Pavilion, and are free from any disturbing effect of iron. The magnetic disturbances for that year show a marked increase in number and extent; there were five days of great, and seven of lesser, magnetic disturbance. Of the meteorological observations, the following data may be of interest. The mean temperature for the year 1903 was 50°·2, or 0°·7 above the average for the fifty years 1841–1890. During the twelve months ending 1904, April 30th, the highest temperature in the shade (recorded on the open stand in the Magnetic Pavilion enclosure) was 87°·5 on July 14th. The lowest was 23°·8 on January 1st. During the winter there were forty-three days on which the temperature fell below freezing-point, which is thirteen days below the average number. The mean daily horizontal movement of the air was 300 miles, which is 18 below the average of the preceding thirty-six years. The greatest recorded movement was 796 miles on February 13th, and the least 69 miles on January 23rd. The greatest recorded pressure of the wind was 36lb. on the square foot on September 10th, and the greatest hourly velocity 43 miles on September 10th and 11th. The number of hours of bright sunshine during the twelve months ending 1904, April 30th, recorded by the Campbell-Stokes instrument, was 1,361, out of the 4,472 hours during which the sun was above the horizon, so that the mean proportion of sunshine for the year was 0·304, constant sunshine being represented by 1. The rainfall for the year ending 1904, April 30th, was 35·42 in., which is 10·88 in. greater than the average of the fifty years 1841-90. The number of rainy days for that period was 182. The rainfall for the year 1903 amounted to 35·54 in., the heaviest measured at Greenwich since the records began. The summer months were particularly wet, more than 16 in. being recorded in June, July, and August. The greatest fall registered at Greenwich in a single day for many years past (2·46 in.) occurred on July 23rd. The first two months of the present year were very wet, and the total rainfall from 1903, March 1st, to 1904, February 29th, exceeded 37 in., or 3·1 per month.

The volume of 'Greenwich Observations' for 1901 will shortly be published; the printing of that for 1902 is in a forward state, and of that for 1903 has begun. The time service and the care and rating of chronometers have gone on as heretofore. The time-ball was not raised on three days, owing to the violence of the wind, and that rare event, an accident with it at one o'clock, occurred on three other occasions. The determination of the longitude of Potsdam by Prof. Albrecht and Dr. Wanach was completed in July. The result, which has been recently published by Prof. Albrecht, leads to an indirect determination of the longitude of Paris, and this is in close accordance with that obtained by the Greenwich observers in 1902. An exhibit of photographs illustrating the work of the Royal Observatory was prepared for the St. Louis Exhibition, and sent off early in January.

Mr. Dyson and Mr. Cowell continue to act as Chief Assistants. The latter has been engaged on some important investigations on the lunar theory, parts of the results of which have been communicated to the Royal Astronomical Society. Mr. Nash closed his long and honourable service at the Royal Observatory on December 31st, and was succeeded as Superintendent of the Magnetic and Meteorological Department by Mr. Bryant. No other changes of importance were made in the staff during the year embraced by the Report before us.

SOCIETIES.

GEOLOGICAL.—*May* 25.—Dr. J. E. Marr, President, in the chair.—The following communications were read: 'On the Occurrence of a Limestone with Upper Gault Fossils at Barnwell, near Cambridge,' by Mr. W. G. Fearnsides,—and 'On the Age of the Llyn Padarn Dykes,' by Mr. J. V. Elsden.

SOCIETY OF ANTIQUARIES.—*May* 19.—Mr. W. Gowland, V.P., in the chair.—Sir T. D. G. Carmichael was admitted Fellow.—The Chairman called attention to a proposal on the part of the Town Council of Berwick-on-Tweed to destroy for building purposes the remains of the Edwardian town wall, and proposed the following resolution, which was seconded by the Treasurer, and carried unanimously: "The Society of Antiquaries of London has heard with surprise and regret that the Town Council of Berwick-on-Tweed has in contemplation the destruction of some of the Edwardian wall of the town, for the apparently quite inadequate purpose of erecting ordinary dwelling-houses. The Society cannot contemplate with anything but dismay the destruction of national landmarks of such unusual historical importance, and would urge upon the Town Council to give the matter further consideration."—Mr. W. H. St. John Hope read a paper on the wonderful series of drawings in black and white prepared for the Obituary Roll of John Islip, Abbot of Westminster, 1500-32, now in the possession of the Society, with notes on other English obituary rolls preserved at Durham, the British Museum, and elsewhere.—Mr. T. L. Hare exhibited in illustration the Obituary Roll of John Wiggenhall, Abbot of West Derham.

June 2.—Lord Avebury, President, in the chair.—This being an evening appointed for the election of Fellows, no papers were read. A letter from Mr. Somers Clarke was read, calling attention to the arrangement between Great Britain and France, by which the position of Director of the Department of Antiquities in Egypt has been handed over to France, to the exclusion of all other nationalities, and expressing a hope that the Directorship may be made international. It was resolved that the matter be referred to the Council.—Mr. A. F. Leach called attention to a renewed attempt on the part of the Borough Council to demolish the Whitgift Hospital at Croydon, and moved the following resolution, which was seconded by Mr. M. S. Giuseppi, hon. secretary of the Surrey Archæological Society, and carried unanimously: "The Society of Antiquaries of London hears with great regret that the Croydon Borough Council proposes to promote a Bill in Parliament to destroy the Whitgift Hospital for the purpose of widening the road in which it stands. The Society ventures to express the hope that the Council will reconsider the matter, as it is informed that the object in view can be effected without destroying this interesting and beautiful building, which still effectively serves the purpose for which it was erected three centuries ago." It was further resolved that copies of this resolution be sent to

the Croydon Borough Council, the Trustees of the Whitgift Hospital, and the Charity Commissioners. —The following were declared duly elected Fellows as a result of the ballot: Messrs. S. P. Cockerell, Gerald Loder, B. H. Soulsby, and G. J. Frampton, R.A., the Rev. J. A. Lloyd, Messrs. Lewis Day, J. G. Dearden, and H. Weyman, and Major Victor Farquharson.

ARCHÆOLOGICAL INSTITUTE. — *June* 1. — Sir H. H. Howorth, President, in the chair.—Mr. C. R. Peers read a paper on the White Monastery near Sohag, in Upper Egypt, exhibiting plans thereof. This monastery, founded by St. Shanûda in the fifth century, was one of the most important in Egypt, and its church was held to be one of the largest in the world, and was accounted a substitute for Jerusalem for those who could not make that pilgrimage. The remains which exist at the present day, neglected and desecrated, are sufficient to give some idea of what the splendour of the first foundation must have been, and even in their present condition are architecturally finer than any other Christian building in Egypt. One of the most interesting points is the survival of certain details belonging to the ancient Egyptian architecture, a fact which by itself would suggest a very early date in the Christian era. The monastery, when in its full prosperity, contained 4,000 monks and nuns, besides novices, and consisted of the great church with its enclosure, standing in a large walled precinct planted with trees, and containing all the living-rooms and offices of the monastery. At the present day the enclosure of the church alone remains, a massive rectangular block of masonry, 120 by 240 ft., with walls some 45 ft. high. Within this enclosure is what remains of the church, the triapsal eastern sanctuary and one bay to the west of it alone being roofed—all the rest ruined and built over with the mean, crude brick houses of the Coptic community who make the place their home. The condition of the building demands immediate attention, if it is to stand, and the first step must be to clear out all the houses on the site, so that the extent of the necessary repairs may plainly be seen. The plan of the church comprises an eastern sanctuary about 22 ft. square, having apses on the north, south, and east. The columns which carried the western arch of the sanctuary still stand, though the arch and the original roof, which was of timber with gables of low pitch, have long been replaced by brick arches and domes, which in themselves may date from the end of the twelfth century. The bay to the west of the sanctuary arch is closed by a brick wall, forming the west wall of the church as it now is, but formerly opened to the great aisled nave, 152 ft. by 76, by a large "triumphal" arch flanked by two lesser arches, an arrangement which has left clear evidence of its existence in the neighbouring church of the Red Monastery, which stands about a mile north of the White Monastery, and forms a close parallel to it (on a smaller scale) in nearly all respects. The three apses of the sanctuary, though now blocked up and plastered over to a considerable degree, have been very richly ornamented with two ranges of shell-headed niches flanked by columns carrying enriched architraves, and roofed above by semi-domes which still retain the paintings executed, according to the extant inscription, by Theophilus the Armenian in 1124 A.D. At the back of the northern apse, and entered through a room formerly the library of the monastery, is a fine stone stair, its steps formed of ancient Egyptian ceiling slabs, doubtless brought here from the ruins of the neighbouring ancient city of Athribis. Throughout the building pieces of undefaced ancient Egyptian work are to be found, and in the floor of the eastern part of the ruined nave is a pavement of marble and granite slabs, many with long hieroglyphic inscriptions, which from its arrangement suggests that here was the enclosure of the choir when the church was complete, with cancelli and ambones like those still remaining at S. Clemente in Rome. Pillars of the nave colonnades are to be seen built into the houses which encumber the area of the church, and at the west end of the nave is a narthex, now the receptacle for all the filth and rubbish of the inhabitants, which retains many traces of a fine architectural design. The north wall of the church is in worse condition than the rest; at its eastern end it has buckled most dangerously, and threatens to fall on the semi-dome of the north apse and the staircase behind it. This would result in the destruction of one of the finest bits of early Christian architecture in Egypt, and is a calamity which should be averted at all costs. The church occupies the whole of the "enclosure," except a space some 25 ft. wide, of the full length of the building, on the south. This is occupied at the east by a large domed room, which is entered from a long hall, formerly two stories in height, built, like all the rest of the White Monastery, of the large limestone blocks which give it its name of "White," and containing much excellent architectural detail, here, as elsewhere, obscured by modern buildings. At the west end of the south side is the well of the monastery.—Mr. Philip M. Johnston read a paper on 'The Wall Paintings in Shorthampton Church, Oxfordshire,' exhibiting coloured illustrations thereof.

LINNEAN.—*June* 2.—Prof. W. A. Herdman, President, in the chair.—Mr. A. O. Walker exhibited (1) viviparous plants of *Cardamine pratensis*, a phenomenon unusually manifest this year, probably due to the abnormal rainfall, and (2) a gall on the flower-bud of the same plant, ascribed to *Cecidomyia cardaminis*.—Prof. T. M. Fries, who had given a set of prints of portraits of Linnæus from his recent volumes on the career of his eminent countryman, expressed his gratification at the facilities afforded him, during a stay of a few weeks in London, of access to the whole of the Linnean manuscripts.—Mr. W. T. Hindmarsh exhibited photographs of the following plants: *Primula decorum*, Velen., which he had succeeded in flowering, he believed for the first time in this country; *Shortia uniflora*, Maxim., the Japanese representative of the genus; and *Rhodothamnus chamæcistus*, Reichb., noteworthy for the abundance of its flowers.—The first paper, 'On the Species of Impatiens in the Wallichian Herbarium of the Linnean Society,' was by Sir Joseph Hooker, in whose absence it was presented to the Society by Mr. C. B. Clarke. The introduction described the material in question, consisting of 48 ticketed specimens, out of 200 known species of the genus. The examination of the material, naturally difficult, was enhanced by the confusion of species on the same sheet, and several numbers for the same species; the confusion can only be accounted for on the supposition that the plants, after having been laid out to be glued down, must by some accident have been thrown down or swept off the table, and then gathered together and mounted by an ignorant preparer. There is one previously undescribed species, which was collected by Wallich in 1821, and for which the name *Impatiens prætermissa* is proposed.—A discussion followed, in which Dr. Stapf, Mr. J. F. Duthie, and Mr. E. G. Baker took part.—The second paper was by Dr. G. H. Fowler, who gave an account of the Chætognatha collected on H.M.S. Research in the Bay of Biscay in 1900, forming the third paper of the series dealing with this collection. In handling the chætognath population as a whole the author showed that it was thickest in the epiplankton, and that below 100 fathoms there was a sudden drop in numbers, which continued down to the lowest depth studied (2,000 fathoms), except for a possible slight local rise about 600 fathoms. This result, obtained by the accurate method of closing nets, directly contradicts the conclusion of Mr. R. T. Günther, deduced from the uncertain methods of open serial nets as used on the Oceana, that the population is greatest in deep water; the source of error with the open nets being introduced by the specimens captured during the net's upward journey to the surface from the depth nominally studied.—A discussion was initiated by the President.—The last paper was by Prof. R. J. Anderson, on 'The Flow of Fluids in Plant-Stems,' which was read in title only.—The President announced that he had appointed Mr. F. Crisp, Dr. A. Günther, Mr. A. C. Seward, and Prof. Vines Vice-Presidents for the ensuing year.

SOCIETY OF BIBLICAL ARCHÆOLOGY.—*June* 8.—Prof. A. H. Sayce, President, gave an account of the season's excavations in Egypt. At Giza Prof. Reisner has laid bare many mastabas and other tombs of the fourth dynasty, has discovered a number of statues, and found indications of graves of a still earlier period. At Abusir Dr. Borchart has continued his work among the fifth-dynasty tombs. The excavations conducted by Prof. Petrie at Ahnas were disappointing, no cemetery having been found, and the temple turning out to be not older than the twelfth dynasty. An examination of the site of Buto was equally disappointing, everything there of an early date having been plundered and destroyed in the Roman period. At Gharak, in the Fayûm, however, Mr. Loat discovered a temple of the time of Thothmes III. in a fair state of preservation, and containing many stelæ. At Behnesa (Oxyrhynchus) Dr. Grenfell and Dr. Hunt have once more gleaned a considerable harvest of papyrus fragments, many of them of a theological character. At Bawit M. Clédât has made copies of interesting Coptic frescoes of the seventh century. Mr. Garstang's excavations at Beni-Hasan have brought to light many more well-furnished tombs of the twelfth dynasty, and in the tomb of Menes at Negada, where he has completed M. de Morgan's work, he found the missing portion of the famous ivory tablet, as well as several other objects of great interest. At Karnak M. Legrain has discovered a *cache* containing nearly 300 statues of all periods, from the time of the twelfth dynasty to the Roman era. Among them is a portrait of Amenemhat III. with Hyksos features. Dr. Mond has continued his useful work of clearing out the tombs on the west bank at Thebes. Prof. Schiaparelli has discovered the tomb of Bint-Anat, daughter of Rameses II., with well-preserved inscriptions. Mr. Howard Carter has succeeded in penetrating to the burial chamber of the tomb of Hatshepsu, which proves to be also that of Thothmes I. He is getting on well with his work of clearing out the extensive granaries of the Ramesseum. At El-Kab Mr. Somers Clarke and Prof. Sayce have brought to an end the excavations which have now extended over eleven years, settling the earlier history of the place and of its great walls, and discovering a tomb of the twelfth dynasty in the hill to the north of the old town. Prof. Sayce has also superintended excavations at Elephantine, for the Cairo Museum, which have resulted in the discovery of papyri and various small objects.

SOCIETY OF ENGINEERS.—*June* 6.—Mr. D. B. Butler, President, in the chair.—A paper was read on 'Railway Surveys and Design in New Countries,' by Mr. P. G. Scott.

PHYSICAL.—*May* 27.—Mr. J. Swinburne, V.P., in the chair.—A paper entitled 'The Law of Action between Magnets and its Bearing on the Determination of the Horizontal Component of the Earth's Magnetic Field with Unifilar Magnetometers' was read by Dr. C. Chree.—A paper 'On the Ascertained Absence of Effects of Motion through the Æther in relation to the Constitution of Matter on the Fitz-Gerald-Lorentz Hypothesis,' by Prof. J. Larmor, was taken as read.—A paper 'On Coherence and Recoherence,' by Dr. P. E. Shaw and Mr. C. A. B. Garrett, was read by Dr. Shaw.

MEETINGS NEXT WEEK.

MON. Geographical, 8½.—'Western Uganda,' Rev. A. B. Fisher.
WED. Meteorological, 4½.—'Effects of a Lightning Stroke at Earl's Fee, Bowers Gifford, Essex, April 13th, 1904,' the Rev. C. F. Box; 'An Instrument for determining the True Direction and Velocity of the Wind at Sea,' Mr. A. L. Rotch.
— Chemical, 5½.—'The Mechanical Analysis of Soils and the Composition of the Fractions Resulting Therefrom,' and 'The Effect of the Long-continued Use of Sodium Nitrate on the Constitution of the Soil,' Mr A. D. Hall; 'The Decomposition of Oxalates by Heat,' and 'Some Alkyl Derivatives of Sulphur, Selenium, and Tellurium,' Mr. A. Scott; and three other Papers.
— British Archæological Association, 8.—'Was Primitive Man Ambidextrous?' Rev. H. J. D. Astley.
— Folk-lore, 8.—'Annanci Tales gleaned in Jamaica,' Miss P. Colmar Smith.
— Microscopical, 8.—'A Direct Proof of Abbe's Theorems on the Microscopic Resolution of Gratings,' Prof. J. D. Everett; 'Report on the Recent Foraminifera of the Malay Archipelago,' Part XVI., Mr. F. W. Millett; 'Nature's Protection of Insect Life,' Mr. F. Enock.
THURS. Royal, 4½.
— Historical, 5.—'The History of the Attempts to establish a Balance of Power in Europe, 1648-1702,' Miss E. M. G. Routh. (Alexander Prize Essay.)
— Linnean, 8.—'Variations in the Arrangement of Hair in the Horse,' Dr. W. Kidd; 'An Account of the Jamaican Species of Lepanthes,' Mr. W. Fawcett and Dr. A. B. Rendle; 'On the Blaze-Currents of Vegetable Tissues,' Dr. A. D. Waller; 'British Freshwater Rhizopoda,' Mr. J. Cash; 'Notes on the "Sudd" Formation of the Upper Nile,' Mr. A. F. Broun; 'The Place of Linnæus in the History of Botany,' Mr. P. Olsson-Seffer.
— Society of Antiquaries, 8½.—'An English Spinet of the Seventeenth Century,' Mr. W. Dale; 'Notes on a Bridge over the Mill Stream of Westminster Abbey, and Discoveries in Connexion Therewith,' Mr. E. P. Warren.

Science Gossip.

THE Scotia, of the Scottish Antarctic Expedition, left St. Helena on the 2nd inst., and is expected in the Clyde about the beginning of July. Arrangements are being made to give the expedition a fitting reception. Amongst Mr. Bruce's discoveries is the ice barrier at the south-east corner of the Weddell Sea with approximate shallow water.

THREE new variable stars have been detected by Madame Ceraski during her examination of the photographic plates taken by M. Blajko at the Moscow Observatory. The first (var. 108, 1904, Cassiopeiæ) varies from the ninth to the eleventh magnitude; the second (var. 109, 1904, Lyræ) is of only about the tenth magnitude at its maximum, and below the twelfth at its minimum; and the third (var. 110, 1904, Lacertæ) varies between the magnitudes 8·5 and 9·5, and is probably of short period.

WE have received the fourth number of vol. xxxiii. of the *Memorie della Società degli Spettroscopisti Italiani*, which contains a paper by Prof. Mascari on the statistics of the solar phenomena observed at Catania during the year 1903, a catalogue of the places of 412 stars observed with the Salmoiraghi meridian

circle at the Collegio Romano, and a note by Prof. Riccò on the anomalies of terrestrial magnetism in relation to those of gravity and seismic disturbance in Eastern Sicily.

FINE ARTS

OUR LIBRARY TABLE.

Liber Studiorum. By J. M. W. Turner. (Newnes.) — The title of this publication should surely have run 'Reproductions of Turner's Liber Studiorum,' or somewhat to that effect. However, there is no danger of confusing even the most worn-out print from Turner's plates with these reproductions in half-tone blocks. The idea is a good one. The book might be useful to collectors for reference and to artists for the study of composition; but its utility would have been greatly enhanced for the former by printing with each plate the name of the engraver and indicating the process, and for the latter by paying greater attention to the reproductions. In a cheap book of this kind we do not expect much, and a good straightforward half-tone block reproduction, printed in a single colour, would have been a pleasant reminder of the original. Unfortunately a more pretentious attempt has been made here to give colour by printing a brown over a grey tone, and as the register is rarely accurate, the results—at least in the copy we received for review—are often deplorable. Mr. C. F. Bell writes a preface, in which he discusses certain points raised by Mr. Rawlinson's classic work on the subject with a minuteness and learning which seem somewhat out of key with an essentially popular publication.

Benozzo Gozzoli. ("Newnes's Art Library.") —We have already praised the idea of this series. A collection of reproductions is really much better than the majority of illustrated criticisms which are still so popular. All the same it is to be regretted that, representing so excellent an idea, the work is not a little better done. The aim should be to include all the important pictures by an artist, giving especial attention to those which are, for any reason, not easily accessible, and to exclude so far as possible works which criticism has definitely denied to be his. In the present book there are several pictures which have no claim to be by Gozzoli—for example, the 'Madonna and Saints' in the Louvre (the perfectly genuine and important 'St. Thomas Aquinas' is inexplicably omitted), the 'Annunciation' at S. Martino a Mensola, and 'The Rape of Helen' in the National Gallery. Again, the list of pictures is full of incorrect attributions, and is by no means complete, while the critical introduction shows but little real understanding of Gozzoli's position in the development of Florentine art. It requires only a little additional care and scholarly editing to make this series as welcome to real students as it doubtless is to the casual amateur.

Guide to Siena. By William Heywood and Lucy Olcott. (Siena, E. Torrini.)—The present exhibitions of Sienese art, both in London and at Siena itself, afford us a fitting opportunity for a too-long-delayed notice of Mr. William Heywood and Miss Lucy Olcott's valuable guide to the town and art of Siena. We are here concerned with the second part, by Miss Olcott, on Sienese art, but we must give a word of praise to Mr. Heywood's vivid and imaginative historical sketch. He has a keen sense of the dramatic poignancy of Sienese history, and a sympathy with the turbulent passions—the capacity for magnificent and futile heroism—of the people of Siena.

Miss Olcott's guide is exactly suited to its purpose; it is at once minute and accurate, almost exhaustive, and so arranged as to be equally serviceable for a cursory visit or a prolonged study of Siena. She does not show any striking originality in her point of view, but her opinions are such as lovers of Sienese art are likely to find sympathetic. Most people may, perhaps, think her unduly severe on Sodoma and the later artists, whose works were, until recently, looked on as the chief sights of Siena; but even the Cook's tourist of the future will be drilled to the new point of view, which is, we think, a much truer one. Even in the case of Sodoma, however, she is critical and discriminating, and does not fail to point out the few occasions when he did justice to his indisputable gifts. To Beccafumi, who, though equally decadent, was a much more genuine artist, she gives a word of praise which has long been his due.

On one or two points only we are not entirely in agreement with her. We see no reason to suppose that Duccio actually studied at Constantinople, the Byzantine works left in Siena showing the existence of a Byzantine school there strong enough to have given Duccio his bias in that direction. Nor can we agree with the author in attributing to Ambrogio Lorenzetti the frescoes of the martyrdom of Franciscans sent to convert the Sultan, and 'St. Francis before Honorius III.,' both in the church of San Francesco. These appear to us to be typical works of *Pietro* Lorenzetti, having his peculiar tendency to harsh outline, his almost exaggerated dramatic emotionalism, and a very unusual drawing of the cavity of the ear, which is, we believe, peculiar to him.

But it is not easy to praise too highly the minute care for details, combined with genuine taste and love of beauty, which this little guide-book displays.

The Ancestor (Constable & Co.) has now reached its ninth number, and maintains its excellent quality. This is the best-illustrated number that has yet been issued. There are fourteen reproductions of Sheridan family portraits; eighteen plates of the exceptionally good series of tiles at Tewkesbury Abbey; a photographic plate of the Westbury Cup, with hall-mark of 1585; a great variety of fifteenth-century arms in the text; and a fine set of eleven reproductions from "the superb chronicle books made for Edward IV. by Flemish hands about 1480," which richly illustrate fifteenth-century costume. One of the most interesting of the unillustrated papers is that contributed by Mr. A. R. Malden, entitled 'A Salisbury Fifteenth-Century Death Register.' It is an annotated copy of an elaborate register of the deaths of persons connected with the cathedral church of Salisbury that occurred between the years 1467 and 1475, which was kept by one John Machon, a notary public. In several instances the wills of the deceased are set out in full, and in some cases the epitaphs (which have all now perished) are preserved, as well as the exact places of burial. Mr. Barron is as pungent and humorous as ever in 'What is Believed' and in 'Editorial Notes'; but it was scarcely worth while to reply to some of the attacks which he notices.

EXHIBITION OF IRISH PAINTING AT THE GUILDHALL.

It will be a surprise to visitors to the Guildhall to find that most English and all Scotch painters are in reality Irish, but such appears to be the case. The fact is, however, that this exhibition is not one of Irish painting, which as a distinct and separate school can hardly be said to exist, but a collection of pictures by artists of Irish extraction. The vast majority of them have been trained and have worked exclusively in England. Had the exhibition been confined to those working in Ireland it would, we fear, have been very limited in extent. The late Mr. Walter Osborne, Mr. Dermod O'Brien, Miss Purser, and Mr. J. Yeats would have been its chief supporters. Such are the artists of whom the catalogue pathetically remarks that they are "expected to work without ever seeing or being stimulated by the sight of a Corot, a Watts, a Whistler, or a Sargent," but almost all the other contributors to the present show have ample opportunities of seeing pictures of all the schools. There is, in fact, no Irish tradition; there is, if it comes to that, very little of an English or American tradition in painting. It is much to be regretted that there is not, and if the new Celtic movement succeeds in founding one it will have done a great work not only for Ireland, but also for the world. But it will have to come, as we believe any great new tradition must come, considering how we are situated, by a direct development out of architecture and the minor crafts, rather than from the study of Corot and Whistler. And here Ireland, with its unique tradition of decorative design in metal work and illumination, has perhaps a real opportunity; but if the Irish are to make use of it they must isolate themselves, and not, as they propose, get the English to build for them big galleries for the display of the typical works of recent times from England, America, and the Continent. They should endeavour to be as exclusively Irish in art as in literature, and go back solely to their own traditions. Then, if they can keep up their enthusiasm and energy, and gradually raise their critical standard, they may produce a national and distinctive school. Provincialism, if the internal life of the province is sufficiently vigorous, has always been of the utmost help to art, and the Irish have a peculiarly good chance now of securing the benefits of their isolated position.

Meanwhile, since Irish art does not exist as a separate entity, we can only use the present exhibition to discover what, if any, common characteristics due to race there may be in the work of Irish artists working in foreign centres of influence. Such, we think, may be found, though the generalizations we are inclined to make are to be taken as merely tentative. One notices, first of all, that there is no considerable realist among these painters, no one with a very firm and decided grasp of objective facts. The plastic sense is peculiarly lacking. On the other hand, there is a keen sense of the effect of things, of the appearance taken apart from the underlying reality. This goes with a strong tendency to rhetoric in the conception and a love of scenic effects in the execution. Maclise, Clarkson Stanfield, and Danby are all striking instances of this. These names alone will show that there is plenty of bad taste among Irish painters; but it is never gross or brutal, it is always elegant bad taste.

There is (and this is disappointing) very little of that wild, extravagant imagination that one might have expected from the ordinary conception of the Irish temperament. Irish painters do not easily get away from the actual, and perhaps the same defect which prevents their grasp of this being intense also prevents them from constructing convincingly impossible visions. All this is rather by way of negation, but on the other side of the account we must put a certain nimble intelligence, which prevents them from ever being quite stolid or dull, an easy and fluent mode of expression, and, above all, an intense desire to please and be charming. Such pictures as Mr. Lavery's and Mr. Henry's portraits typify these characteristics admirably. There is nothing searching or profound about them, no real psychological imagination or serious design, but they never are other than pleasant to a first glance, and sometimes, notably in Mr. Lavery's two oval pictures (57 and 60) and in Mr. Henry's pearl necklace (175), they achieve real elegance and a certain fragile and delicate grace.—Mr. J. J. Shannon is another instance, and in him

the desire to please is carried to greater lengths; it is less scrupulous. If there is as yet no Irish brogue in paint, his pictures show that it is possible to find the equivalent for blarney, so sleek, so slim, and so decorously seductive are his types. His *Embroidery* (40) is an unusually good work, with some very clever painting, and an approach to a really considered colour harmony, though not of a very subtle kind.—His namesake, Mr. Charles Shannon, stands in a wholly different category. If he has something of the Irish complaisance, it is temperamental and unconscious; his aims are all of the severest and most scholarly kind. But we have so often discussed his work at length, and endeavoured to find wherein it fails of the very highest achievement—and it is by no less a standard that it must be judged—that we will only call attention to the remarkable series of pictures by him here brought together. The room is too dark for them to be seen perfectly, but they undoubtedly dominate the whole exhibition. Many of them have been seen before—the *Woman with Pearls* (19), which, we think, is so far his most complete success, quite recently at the New Gallery—but one or two are new to us. *The Man in a Black Shirt* (15), which is a pendant to the *Man in the Inverness Cloak* (16), is one of these. We do not think that it fills the canvas so well as its companion; the long empty spaces on either side do not seem to be so necessary from a decorative point of view, and we cannot help wondering whether it might not be better as an "upright" composition. But apart from this it is the more successful picture, more radiant in colour, more masterly and more completely unified in handling. It is certainly one of the rarest harmonies of colour, one of the most dignified portraits, that have been produced in the last decade. It has something of the unassuming innate nobility of a Moroni. *The Toilet of Venus* (13) is a more ambitious composition, full of exquisite passages, with the colour and tone of things seen in the surface of old silver, with mellow notes of blue, russet, and deadened greens. But it is not, perhaps, the complete success that a first sight makes one hope it will be. The design of the torso is admirable, but the articulation of the head and neck—perhaps for want of some more definite chiaroscuro—is not clearly felt, while above, where the hands and arms of the attendants join in a knotwork of curves and lines, the intention of the design seems to have never become wholly clear. The whole composition is unusual for Mr. Shannon, and suggests rather one of Mr. Ricketts's woodcuts in its architectural symmetry. It is, however, not so compact as Mr. Ricketts's designs generally are, and might even be improved by greater compression in the upper part.

It is curious how little landscape there is in this exhibition. Among the early men, O'Connor is notable for an admirable little woodland scene (103), reminiscent of Morland, and a harder, but extremely brilliant moonlight scene (98). Then comes Stanfield's *After the Wreck* (107), a dull, clever piece of scene painting, and Barret's landscape composition (113), one of the pictures that explain the ill-repute into which classical landscape has since fallen. Among modern landscape painters there are, of course, Mr. Mark Fisher, who is not very well represented here; Mr. Roche, whose *Landscape* (42) has genuine poetical sentiment; and, above all, Mr. Brabazon, who contributes some of his very best work. His *Chillon* (260) is in an unusual key for him, in which a pale bluish-green predominates. It is a difficult and rare harmony, but, as usual with Mr. Brabazon, absolutely and incontrovertibly right. Less subtle but equally certain is the *Alicante* (248), while the *Piazzetta* (233) is remarkable for its full gamut of tone, its powerful construction and modelling. The *Redentore* (225) is another which in its own slight way attains to sheer perfection.

In the eighteenth-century room there remain some pictures to be noticed, though it is disappointing to find how derivative the art of the Irish is, with the possible exception of Mulready, who seems to have been one of the first painters to attack the problem of rendering the effect of the nude in sunlight—with very painful results, it is true, but with a terrible and relentless skill. Much more genuine artists, though less original, are Nathaniel Hone, whose portrait of himself (77) is a really admirable example of the eighteenth-century pictorial convention; Shee, who seems to have imitated both Reynolds (97) and Raeburn (94) with success; Chinnery, whose *Oriental Group* (102) is delightful; and, perhaps the most serious artist of all, J. S. Copley, who is represented by a single piece, the *Miranda* (100), which has something of the grand style. We wonder, by-the-by, why Wheatley is unrepresented; though not born in Ireland, he worked so much there that he might surely be counted as an Irish artist and certainly not the least distinguished.

THE ERAGNY PRESS.

THE recent collapse of the speculation in fine modern printing, more especially in the Kelmscott Press books, while neither unexpected nor unwelcome to those interested in the matter from the point of view of the general public, has had the effect of temporarily checking the demand for books from other presses, which, without the pioneer interest and the great personality of William Morris behind them, fill an important place in the development of this art. Of the two or three which may be regarded as having special claims on attention, the Eragny Press is perhaps the most distinctive, as the production of a pair of artists working in harmony towards a common end—M. Lucien and Madame Esther Pissarro.

The son of one of the most alert and clear-seeing of the artists of the revolt, M. Pissarro had an entirely unconventional education in art. He learnt to draw in the open fields under his father's eye, and his first and only lessons in wood engraving were given him by M. Lepère. His early taste developed itself till in 1886 he was selected to illustrate a story of Octave Mirbeau's in the *Revue Illustrée*. As they appeared these drawings attracted much attention, not all of it favourable. The artist had modelled himself on Keene, and his conception and execution were alike unacademic. A shower of denunciations fell on the editor, and the fact that his designs were subsequently traced to a single studio did not prevent them from attaining their end, since after the appearance of the fourth drawing M. Pissarro's commission was abruptly determined. Wood engraving in colour now attracted his attention, and finding no public for non-academic and unfashionable work of this kind in Paris, he crossed to England, and soon associated himself with the group of enthusiasts who had founded the *Dial*.

In 1894 the first book from his press, 'The Queen of the Fishes,' appeared. It contains sixteen exquisite woodcuts, one in five, and four in four colours, the text being reproduced in facsimile from his own manuscript. Beautiful as it was, it was an experiment whose chief value lay in the encouragement it afforded to further effort. Opportunity came for this when, in 1896, Mr. Ricketts generously put at his disposal the fount of type he had just designed with the express purpose of harmonizing with his own style of wood engraving. M. Pissarro and his wife at once set at work. Every detail of the work was done by their own hands, every ornament and initial was designed and engraved by them. They named their press the Eragny Press, from the little Norman village where Camille Pissarro had worked so long. The 'Book of Ruth and Esther' (1896) was followed by a succession of French books—the 'Moralités Légendaires' of Laforgue, Perrault's 'Contes de ma Mère l'Oye' and others, Flaubert's 'Légende de S. Julien' and others, Villon, Verhaeren, Ronsard, and 'Aucassin et Nicolette,' and, in English, Bacon's 'Of Gardens' and Milton's 'Areopagitica.'

It will be seen that the work of this press appeals to the French public as much as to our own; and no doubt M. Pissarro set out with the hope of inaugurating some movement of return towards healthier ideals among Parisian book-lovers. It need hardly be said that very little has been done in this direction as yet. The French ideal of fine printing is still a compound of the glorified fashion-plate of thirty years ago with the American magazine of ten years ago, printed in a copied Bodoni type, on a glossy mixture of china clay and esparto grass. But if M. Pissarro was unsuccessful in this direction, he has found a public in England sufficiently in accord with his taste to justify his continuance in this unexploited field.

In 1903 he took another step forward, designing a fount of type for himself, which will be used henceforward for his books. It is a pica letter, and shows to great advantage in the 'Areopagitica' which lies before us. The volume is a quarto, measuring 10 by 8 inches, printed in double columns, with a very fine woodcut border and initial on the first page. Without asserting that the book is faultless—for even ten years' unremitting labour will not solve all the problems which daily arise in the printing of a book—we can say without hesitation that it will stand comparison on its merits with its only rival to-day; when the circumstances of its production are taken into account it stands easily first.

When Morris founded the Kelmscott Press, prepared to lose heavily upon it, his success showed the existence of a public prepared to pay an adequate price for good work. During his lifetime the rise in price of his books was comparatively small and natural, but on his death they became the gambling counters of a knot of speculators, their price was artificially enhanced, and a regular market was formed. This speculation has now collapsed, and for the moment fine-printed books may be had even below their true value, though, of course, not at their original price. The productions of the Eragny Press have suffered to some extent from this collapse. In buying them the public are not only encouraging two devoted and very real artists, but they are also obtaining a series of little masterpieces of literature, printed and adorned in a worthy and beautiful form.

THE ORROCK SALE.

MR. JAMES ORROCK has been for so many years an ardent collector of pictures and objects of art and decorative furniture (chiefly English) that the dispersal of his collection, or what remained of it, was bound to create a wide interest. The old English furniture and porcelain sold on Thursday and Friday in last week brought excellent prices, and the pictures produced a total which surpassed reasonable expectations. As a fact, the pictures were a very miscellaneous lot—just a few very fine ones in a crowd of mediocre examples. Mr. Orrock, like most other connoisseurs, appears to have had too absolute a faith in his own judgment—a full reliance, so to speak, in his own infallibility. This virtue is not convincing to other people, and where a crowd of experts are unanimous the voice of one man is very much like crying in the wilderness. It may, for instance, be highly flattering to the fame of Barker of Bath to have one of his fine landscapes elevated to the dignity of an important Gainsborough; the difficult part is to convince those who can distinguish between the work of the two artists. Eminent connoisseurs—and the term is not always synonymous with expert judgment—have a tendency to confuse copies with originals. But even great artists have perpetrated some uncommonly bad pictures, and perhaps it is to this period of their various lives that some of the Orrock pictures and drawings belonged. Mr. Orrock ought, at all events, to be satisfied with the result of the sale, seeing that the collection of 323 lots produced a total of 65,946*l.* 11*s.*

The more important prices realized on Saturday last are included in the following list, in which the iconography of the sale catalogue is strictly adhered to. Water-colour drawings: G. Barret, The Stage Waggon, 205 guineas. Constable, View near Bentley, Suffolk, 200 gs. J. S. Cotman, Byland Abbey, 180 gs. D. Cox, Blackberry-gatherers, 1850, 600 gs.; Milking-Time, 1851, 300 gs.; Returning from Market, 1854, 100 gs.; Waiting for the Ferry, 1834, 130 gs.; Bettws-y-Coed, 100 gs.; Building the Haystack, 205 gs. C. Fielding, The Weald of Sussex, 1851, 930 gs.; Off Scarborough, 1852, 280 gs. W. Hunt, Thrush's Nest and a Basket of Primroses, 190 gs.; Jim Crow, 180 gs.; Negro Boy at a Brasier, 170 gs.; Negro Boy with a Tambourine, 200 gs.; The Young Salts, 195 gs.; Purple Grapes, Apricots, and Nuts, 120 gs.; Bird's-nest, White May, and Ivy, 100 gs.; Bird's-nest and White May, 100 gs.; Chaffinch's Nest and Primroses, 105 gs. S. Prout, The Lady Chapel, St. Pierre, Caen, 300 gs.; The Porch of a Cathedral, with figures, 220 gs. Turner, Bolton Abbey, Wharfedale, engraved by R. Wallis, 1827, in 'England and Wales,' 980 gs.; On the Washburn, under Folly Hill, 950 gs.; Lancaster, from the Aqueduct, engraved by R. Wallis, 1827, in 'England and Wales,' 1,500 gs.; St. Mawes, engraved by J. C. Allen, 1824, in 'The Southern Coast,' 480 gs.; Okehampton Castle, engraved by J. T. Willmore, 1828, in 'England and Wales,' 950 gs.; Portsmouth, engraved by W. Miller, 1825, in 'The Southern Coast,' 440 gs.; Minehead, Somersetshire, engraved by W. B. Cooke in 'The Southern Coast,' 380 gs.; Venice, 190 gs. P. de Wint, View in Epping Forest, near High Beech, 1,020 gs.; Knighton-on-the-Hill, near Hoveringham-on-Trent, 480 gs.; Landscape, with a sportsman and pointers in a turnip-field, 320 gs.; Carting Hay, 320 gs.; Durham, 325 gs.; Sackbridge Hall, near Lowther, 160 gs.

Pictures: R. P. Bonington, View on the Seine, with barge and figures, 185 gs.; The Château of the Duchesse de Berri on the Garonne, 300 gs. W. Collins, Trying on Father's Sea-Boots, 300 gs.; Fishermen coming ashore before Sunrise (Royal Academy, 1817), 400 gs. J. Constable, East Bergholt Mill, 1,000 gs.; Hampstead Heath, 400 gs.; The Cornfield on Quaker Smith's Farm at Middleton, near Sudbury, Suffolk, 520 gs.; Hilly Landscape, with a lake and figures on a road, 400 gs.; The Glebe Farm, 260 gs. F. Cotes, Portrait of a lady in white dress and pink skirt, signed and dated 1768, 1,700 gs. (this, said to represent Kitty Fischer, was undoubtedly the most beautiful portrait in the sale, and indicates the high-water mark of Cotes's work). J. S. Cotman, Off Portsmouth, 460 gs.; Street in Norwich, with figures, horses, and cart, 140 gs. D. Cox, Carting Hay, 310 gs.; Windsor Castle, 1850, 200 gs. J. Crome, View in Norfolk, with a windmill, two farmhorses on a road in the foreground, 550 gs.; The Glade Cottages, 170 gs.; Forest Scene, with pool and figure, 240 gs.; The Edge of a Wood, with peasant and donkeys, 520 gs. H. Dawson, The Pool of London, 210 gs.; Scene in Windsor Park, 1877, 235 gs. Etty, Venus and Mars, 190 gs. Gainsborough, Mrs. Charlotte Freer, in white lace dress with blue ribbon neck-band, 3,300 gs.; Woody Landscape, with a peasant and a white horse approaching a pool in the foreground, 520 gs.; Forest Scene, with four lambs in the foreground, 360 gs. Lawrence, Mrs. Trimleston, in white dress, 1,500 gs.; Flora, Countess of Loudoun, in black dress with white shawl, 1,500 gs. J. Linnell, Arcadian Shepherds, 1856, 240 gs.; Carting Timber, 1855, 800 gs.; The Woodcutters, 1831, 380 gs.; Woodcutters, 480 gs.; The Stirrup-Cup, Evening, 240 gs. Morland, Wreckers on the Coast, 580 gs.; The Stable Door, 360 gs.; Cymon and Iphigenia, 190 gs.; Interior of a Stable, with peasant, horses, and dog, 190 gs. W. Müller, Angers, 1842, 580 gs.; L'Ariccia, 800 gs. J. Phillip, "O Nanny, wilt thou gang wi' me?" 400 gs.; Holy Water, 1857, 190 gs. Raeburn, Rev. Sir H. Wellwood Moncrieff, D.D., 800 gs.; Sir David Wilkie, holding a book and crayon, 200 gs. Reynolds, Lady Anne Fitzpatrick, as a young girl in white dress, holding a bunch of grapes in her lap with both hands, painted in 1775, and engraved by J. R. Smith, 1780, 4,000 gs.; Mary, Countess of Thanet, in white dress with gold waistband, 700 gs.; Mrs. Wells, in yellow and mauve dress, 300 gs.; Mrs. Hodges, in yellow dress, holding a mask, 520 gs. Romney, Miss Elizabeth Grove, in white satin dress trimmed with fur, large hat, and fur muff, 1,000 gs.; Mrs. Close, in red dress with white silk neckerchief, 220 gs. Turner, Walton Bridges, 7,000 gs. (this realized 4,100 gs. at the Earl of Essex's sale in 1892); The Shipwreck, 300 gs.; Off the Nore, 420 gs. R. Wilson, Grand View of Tivoli, 150 gs.; Rocky Waterfall, with figures in the foreground, 135 gs.; Classical Lake Scene, with Diana and figures in the foreground, 145 gs.

Monday's sale included George Constable's copy of Turner's 'Liber Studiorum,' 70 plates and frontispiece, 260 gs.; and the following water-colour drawings: D. Cox, A Road Scene, with shed and horseman, 1841, 100 gs. G. Dodgson, The Carol Singers, 1860, 150 gs. W. Hunt, The Blessing, 500 gs.; Oyster Shell and Onion, 50 gs.; Apple and Snail Shell, 50 gs. P. de Wint, A Road Scene, with cottages and horsemen at a gate, 70 gs. Pictures: J. Constable, A Woody Landscape, with figure, 250 gs. F. Hals, Head of a Cavalier, in brown dress, with black hat, 300 gs. Sir E. Landseer, Low Life, circle, 105 gs. Lawrence, Princess Charlotte and Lady Jersey, 210 gs. Morland, Interior of an Alehouse, with sportsmen, 135 gs. W. Müller, Thebes, 1841, 130 gs. Reynolds, Portrait of a Young Girl, in brown dress with a muff, 820 gs. Turner, Ulysses deriding Polyphemus, 400 gs.; The Top of the Knoll, 300 gs.

Fine-Art Gossip.

TO-DAY Mr. A. E. Bonner opens at 18, Holland Street, Kensington, an exhibition of oil paintings, water-colours, miniatures, and etchings by Miss C. M. Nichols.

MR. GUTEKUNST has at his gallery a special summer exhibition of etchings by Samuel Palmer, and works by Dürer, Ostade, Rembrandt, Whistler, and others.

MESSRS. GOUPIL & CO. have on view at 25, Bedford Street, Strand, a collection of Japanese colour-prints.

AN exhibition of Lenbach's works will take place next summer in Munich, and will represent the whole life-work of the deceased master.

THE *Windsor and Eton Express* has a long obituary of William Arnold Sandby. He was a great-grandson of Thomas Sandby, R.A., who designed Virginia Water, and a great-nephew of Paul Sandby, R.A. His collection of the drawings of this last artist is very extensive, and is to be presented to various picture galleries. Mr. Sandby wrote 'The History of the Royal Academy,' 2 vols., 1862, and in 1892 an account of his two relatives above mentioned, who were both Foundation Members of the Academy when it was formed in 1768.

THE death in his seventy-fourth year is announced of the landscape painter Wilhelm Nabert, the secretary of the Verein Düsseldorfer Künstler. He was chiefly known as a painter of Harz scenery.

THE widow of Cavalcaselle, the eminent writer on art, has, we are informed, presented to the library of St. Mark's, Venice, all her husband's MSS., which contain notes and sketches for the well-known history of painting in Italy that he wrote in conjunction with Crowe.

THE very fine collection of antiquities and objects of art formed by the late M. Somzée, of Brussels, is in process of dispersal by auction in that city. By far the most important lot so far sold was the colossal bronze statue of the Emperor Septimius Severus, which was found in the moat of the Castle of St. Angelo during the papacy of Urbain VIII. (1623–44). It was at one time in the Sciarra Palace at Rome, and was bought by M. Somzée fils for the enormous amount of 360,000 francs. It is stated on good authority that it will be handed over to the Brussels Museum.

THE Art for Schools Association, at whose twentieth annual meeting Lord Carlisle presided on Tuesday afternoon, is making an urgent appeal for increased pecuniary support. It wants a hundred additional guinea subscribers to put it on an easy footing, and it ought to get them easily. But there is an idea abroad that if a society is doing good work it is sure to get all the money it deserves by simply continuing to exist. This can never be the case with institutions which aim at setting good fashions instead of being content to follow bad ones. The Art for Schools Association can only live to improve the taste of the many if it is liberally supported by the guineas of the comparatively few who know that taste wants improving. In the meanwhile the Report of the Association for the year 1903 shows that its work is appreciated all over England and also in India and the colonies.

FROM the preliminary programme which has just been issued, the meeting of the Royal Archæological Institute at Bristol, from July 19th to 26th inclusive, promises to be of more than usual interest. In addition to an inspection of the cathedral church, St. Mary at Redcliffe, and other churches and buildings in Bristol itself, excursions will be made to Shepton Mallet, Croscombe Church, and the various objects of interest at Glastonbury; to the abbeys of Lacock and Malmesbury; to Chepstow Castle and Tintern Abbey; to the Roman baths and the abbey church at Bath, Hinton Charterhouse, Norton St. Philip, Farleigh Hungerford Castle, and Bradford-on-Avon; to the unrivalled collection of mediæval buildings in the city of Wells; and to Caldicot Castle, the Roman town at Caerwent, and the ancient houses at St. Pierre's, Moynes Court, and Mattern.

MUSIC

THE WEEK.

COVENT GARDEN.—'Tannhäuser.' 'Rigoletto.'
QUEEN'S HALL.—Philharmonic Concert. Signorina Giulia Ravogli's Bartholomew's Hospital Concert. Lund University Students' Concert.

WITH regard to the performances at Covent Garden, we have to note the first appearance this season of Herr van Dyck in 'Tannhäuser' last Saturday. His impersonation of the unstable minstrel knight was extremely fine, and compensated, as usual, for any vocal shortcomings.—'Rigoletto' was repeated on Tuesday, with Mlle. Selma Kurz as Gilda. This new singer is gifted with a fine voice, and one, moreover, which has been thoroughly well trained. Her brilliant singing of "Caro nome" at once secured for her the favour of the audience, and to the end of the evening the strong impression created was fully maintained. Signor Caruso as the Duke was received with enthusiasm. Signor Mancinelli conducted. In consequence of the great success of the Wagner performances under Dr. Richter, extra ones have been arranged before the departure of the eminent conductor for Bayreuth on June 19th.

The programme of the fifth Philharmonic Concert, last Thursday week, included a Concerto for clarinet and orchestra by Sir Charles V. Stanford, given by this society for the first time. The work consists of three short movements, which follow one another without break. The music, of light character, is showy for the soloist, yet refined. The principal theme of the Andante has, indeed, much charm, but the concerto generally is scarcely inspired by high ambition. The solo part was well rendered by Mr. Charles Draper, and the composer conducted. Another work given at these concerts for the first time was César Franck's Symphony in D minor. It was first performed in England, we believe, at one of the Lamoureux Concerts; anyhow, it has only been heard once. Dr. Cowen may be thanked for this opportunity of renewing acquaintance with a romantic composition, one in the making of which both head and heart had a part. The conductor produced Franck's 'Les Béatitudes' at the last Cardiff Festival, and now he has brought forward a work remarkable for its character, contents, and colouring. Miss Muriel Foster interpreted with earnest feeling the solo part of Brahms's fine 'Harzreise' Rhapsody, Op. 53,

the chorus being sung by the Alma Mater Choir.

Charity is said to cover a multitude of sins; but in the concert given by Signorina Giulia Ravogli at the Queen's Hall yesterday week, in aid of the "Appeal Fund" for rebuilding St. Bartholomew's Hospital, there was nothing to conceal, unless it was, perhaps, the giving of a stage work, Gluck's 'Orfeo,' on the concert platform. But Wagner, the greatest dramatic writer of the nineteenth century, is continually subjected to like treatment, so naturally his great predecessor Gluck is not likely to be spared. And then Wagner's works are now constantly performed on the stage, whereas 'Orfeo,' revived some seasons back, has again fallen into utter oblivion. It was during that brief revival that Signorina Giulia Ravogli so greatly distinguished herself. Last week she interpreted the Orphée music with intelligence and dramatic instinct, Miss Lydia Nervil, the Eurydice, singing with charm, and Miss M. Cunningham taking the smaller part of Amor. The choral music was extremely well rendered by 350 members of the Leeds Choral Union, who generously came specially to London to take part in the performance, which was given under the direction of Mr. Alfred Benton, conductor of the Leeds Union.

A concert of great interest was given at the Queen's Hall, on Tuesday afternoon, by students, past and present, of Lund University. The Swedes are eminently musical. In Chorley's 'National Music of the World' we read that one of their old sea-laws was that "a hymn by the man on the watch, at sea, should be sung every night." The body of singers numbers fifty-three, and under the firm but genial direction of Mr. A. Berg, the Lund University conductor, they achieved a success as hearty as it was well deserved. They were perfectly together, admirable in light and shade, and feeling. Of the pieces sung we would particularly mention 'Sten Sture,' a stirring ballad by August Körling, with a solo part admirably rendered by Mr. John Forsell, an opera singer; 'Mollberg's Parade at Corporal Boman's Grave,' quaint words and music by Carl Mikael Bellman (1740–1795), the quiet close, with the "sexton, flushed and tipsy, keeping time to the music with his shovel full of earth," being singularly impressive; Kjerulf's picturesque setting of Andreas Munch's poem, 'The Wedding Procession in Hardanger'; and Reissiger's music to Björnson's 'Olav Trygvason.' These singers left London on their way to America, where they intend to make a tour. We may safely prophesy that it will be successful.

Musical Gossip.

Mlle. Camilla Landi's vocal recital on Tuesday evening attracted a large audience, and her selection of songs and admirable singing were duly appreciated. She was compelled to repeat Schumann's delicate 'Es grünet ein Nussbaum' and impassioned 'Du, meine Seele.' Mr. Percy Grainger was the pianist, and Mr. Henry Bird the accompanist.

Miss Paula Szalit, the young Austrian pianist, concluded her series of recitals at Bechstein Hall last Monday evening. Of Beethoven's melodious and genial Sonata in c major (Op. 2, No. 3) she gave a remarkably spirited and pleasing performance, her execution being both fluent and graceful. The Chopin selection comprised the Ballade in g minor, which was played in refined style and with considerable expression, and the Mazurka in a flat, which was interpreted with notable skill. A showy 'Tarantelle' by Leschetizky, Miss Szalit's teacher, was brilliantly played, and examples by Rubinstein and Schumann were also interpreted by the young artist in an engaging manner.

Mrs. Werner Laurie, pupil of Miss Cicely Trask, will give an evening concert at the Æolian Hall on Tuesday evening, June 28th, assisted by Mr. Claude Cunningham and the Corelli Trio (the Misses Olga Racster, Maude Scruby, and Constance Stockbridge).

The loan exhibition which will be opened at Fishmongers' Hall on Monday, June 27th, by the Prince and Princess of Wales, has been organized by the Worshipful Company of Musicians. From among the treasures which will be placed on view we may specially mention the autograph score of 'The Messiah,' which the King graciously consents to lend; a fine Handel autograph lent by Major Bevil Granville; the famous Hudson portrait of Handel, now in the possession of Earl Howe; the composer's will, and a copy of the oratorio 'Esther,' formerly in the library of the Duke of Chandos. Also must be named the 'Virginal Book' of Lady Nevill, lent by the Marquess of Abergavenny, containing exclusively compositions by William Byrd; a manuscript music-book which belonged to Anne Cromwell, first cousin of the Protector; the Old Hall MS., *circa* 1450; and the original text of 'Tristan' in Wagner's own handwriting. There will be most valuable musical autographs of Alessandro Scarlatti, Gluck, Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, &c., and innumerable letters. The collection of instruments—string, wind, and percussion—will be a rich one; rare printed works on music, portraits, medals, and various interesting souvenirs of great musicians will also be on show. The exhibition will only be open for about three weeks.

Gluck's 'Alceste' has just been revived at the Paris Opéra Comique. The work was originally produced at Vienna in 1766, and, in French, at the Paris Opéra in 1776.

The jury for the Sonzogno competition (M. E. Humperdinck president, and MM. Jan Blockx, Asger Hamerik, F. Ciléa, and Amintore Galli), in awarding the prize to M. Dupont, declared his work fulfilled all required conditions—a good libretto; music written with simple means, yet in keeping with the present stage of musical art; and scenic effects making full appeal to the public.

At a Liepmannsohn sale of autographs, on the 19th and 20th ult., a Chopin Mazurka, dated Vienna, July 20th, 1831, fetched 30*l.*; Schumann's 'Les Papillons,' Op. 2, 32*l.* 10*s.*; three melodies of Schubert, 45*l.*; and four pages of music, probably sketches, by Beethoven, 47*l.*

Le Ménestrel of June 5th states that the inauguration of the monument to the memory of Glinka, the great Russian composer, who was born in 1804, has, owing to the war, been postponed.

In the June number of the *Zeitschrift der Internationalen Musik-Gesellschaft* there is a notice, signed "Hugo Leichtentritt," of a new biography of Chopin by Ferdinand Hoesick, which deals only with the first twenty-one years of the composer's life. The author appears to have had access to many hitherto unknown documents, and to have made many researches, enabling him to rectify various erroneous statements of previous biographers. With regard to Karasowski's 'Life,' we are told that, in addition to misstatements, that author allowed himself considerable freedom in dealing with Chopin's letters. Hoesick's 'Life' has as yet only appeared in the Polish language.

PERFORMANCES NEXT WEEK.

Sun.	Sunday League, 7, Queen's Hall.
Mon.	Mr. David Bispham's Song Recital, 3, St. James's Hall.
—	The Nora Clench Quartet, 8.30, Æolian Hall.
—	Royal Opera, Covent Garden.
—	English Opera, Drury Lane.
Tues.	Kocian Violin Recital, 3, Bechstein Hall.
—	Mr. Whitney Tew's Vocal Recital, 8.15, Bechstein Hall.
—	Royal Opera, Covent Garden.
—	English Opera, Drury Lane.
Wed.	Mr. Otto Voss's Pianoforte Recital, 3, St. James's Hall.
—	Master Franz Vecsey's Violin Recital, 8.15, St. James's Hall.
—	Royal Opera, Covent Garden.
—	English Opera, Drury Lane
Thurs.	M. Léon Delafosse's Pianoforte Recital, 3, St. James's Hall.
—	Philharmonic Concert, 8, Queen's Hall.
—	Royal Opera, Covent Garden.
—	English Opera, Drury Lane.
Fri.	Royal Opera, Covent Garden.
—	English Opera, Drury Lane.
Sat.	Miss Mabel Monteith's Pianoforte Recital, 3, St. James's Hall.
—	Royal Opera, Covent Garden.
—	English Opera, Drury Lane.

DRAMA

THE WEEK.

Duke of York's.—'The Edge of the Storm,' in a Prologue and Three Acts. By Margaret Young.

Avenue.—'A Gentleman of France,' a Dramatization, in Four Acts, of Stanley Weyman's famous Novel. By Miss Harriet Ford.

One of Mr. Forbes Robertson's infrequent reappearances in London has been made at the Duke of York's Theatre. It took place, unfortunately, in a piece not too strong in itself, and little calculated to show to advantage his highest gifts. 'The Edge of the Storm' is amateur work, and is conspicuous for thinness in a season which has seen little that is not thin. The opening act, or prologue, is simply melodramatic, and shows us the collapse of the Hungarian Revolution of 1848, not through any interference of the Russian army, but through the action of a meddlesome English traveller, who, in his escape from the penalty he has incurred by interference in what does not concern him, slays its solitary leader. By this action he incurs such hostility on the part of the relatives and followers of the dead man, that nine years later their representatives are tracking him down for the purpose of exacting a vengeance adequate to the offence. This effort synchronizes with the excesses of the Indian Mutiny; and an outbreak of Sepoy troops, goaded into mutiny by the incompetency of their commander and the ambition of a native potentate, supplies a lurid background to the concluding action. It serves but little purpose, however, and can only be regarded as episodical. The nearest approach to a dramatic conception is revealed in the character of one of the Hungarian assassins. To a feeling of pity for a goodly man condemned to death for what is, after all, a chivalrous action, it is due that Leta, a daughter of the Magyar leader, has cut the prisoner's bonds, and armed him with a knife by which, in course of a struggle, he takes her father's life. On recovery from the shock such an event is calculated to produce, Leta joins her sister-in-law and her cousin in their pursuit of the assassin. When she overtakes him the ascendency he had formerly exercised reasserts itself, and she finds herself in a condition to say with Juliet, but with even stronger reason,

> My only love sprung from my only hate.

After she has married him, even, some vague sense of responsibility dwells with her, and she is still meditating whether she shall not sacrifice him to the manes of her father when, in answer to a sudden call for action, she rushes between him and

death, and saves his life at the expense of her own. This character was played prettily and sympathetically by Miss Gertrude Elliott, Mr. Forbes Robertson enacting finely the husband, whose part remains that of a protector, a species of providence. The piece was received with favour, but the interest is scarcely strong enough to inspire sanguine hopes of enduring success.

Not an easy work to dramatize is 'A Gentleman of France,' the action of which, like that of 'Quentin Durward,' is too discursive, as well as too crowded with figures and incident, to be easily manageable. It has, accordingly, dangled for eleven years, a tempting bait, in front of adapters. It is now produced in London in an American rendering, which cannot be commended. No temptation exists to show the manner in which the story has been treated. What is most to be complained of is that the piece and the performance are common and wanting in distinction. The plot of the novel has no special value. Opportunity is, however, afforded to contrast the stern and sober Huguenots, the survivors of Jarnac and Moncontour, with the gilded *mignons* of Henri III., the most effeminate and licentious of the Bourbon monarchs. What appears to have commended the piece to Mr. Kyrle Bellew, by whom it was given in America, and Mr. Murray Carson, who appears in it in London, is the tremendous fighting, enough to daunt a Cyrano de Bergerac, in which the hero engages. Miss Esmé Beringer played Mlle. de la Vire, an inscrutable character in the play as in the novel. The interpretation in every case was conventional, and the work, at the close of the fortnight for which it is mounted, is likely to be no more heard of on the London stage.

'THE TAMING OF THE SHREW.'

THERE are several peculiarities in this play which make it difficult to classify among Shakspeare's works. Others are comedies; this, called a history, is nearly a farce. Others have a Prologue or Chorus to introduce the action, or an Epilogue to sum it up; but this is the only one that has an Induction, which seems totally unconnected with the main action, and does not in any way illustrate its meaning. If, for a moment, we treat the Induction as the play in itself, we may find some parallels in 'Hamlet.' By the flourish of trumpets the players announce their approach in both cases, as distinguished travellers would—

> Belike some noble gentleman that means,
> Travelling some journey, to repose him here.—Ind. Sc. i.

The travelling players come to offer their services in a fortunate hour. In 'Hamlet' "the tragedians of the city" are forced to take to the less reputable exercise of their calling in the provinces, because the "aery of children," "little eyases," are now the fashion in the metropolis (a curious incongruity, seeing Hamlet was *in the city*, and *at the Court*). In both plays they are cordially received. They have acted well before. The Lord and Hamlet each discuss some well-known parts, to prepare them to decide which play should be performed. The Lord has some sport in hand, and wants a comedy; Hamlet has a terrible secret, and wants a tragedy. The Lord tells them, "Your cunning can assist me much"; Hamlet talks indefinitely to the players while others are present, recalling one play by its mentioning "savoury sallets," and straining his memory to fix the lines about Pyrrhus and Hecuba to confuse Polonius. As soon as the Chamberlain goes, Hamlet bids the chief player fix 'The Murder of Gonzago' for the next night, adding, "You could, for a need, study a speech of some dozen or sixteen lines, which I would set down and insert in it, could you not?" Then he meditates—

> The play 's the thing
> Wherein I 'll catch the conscience of the King!

The Lord tells his servants, "Let them want nothing that my house affords"; Hamlet says to Polonius, "Good my lord, will you see the players well bestowed?....Do you hear? let them be well used." Polonius did not care much for players, and equivocates, "My lord, I will use them according to their deserts." To which Hamlet replies, "God's bodkin, man, much better!" Hamlet's play within the play is introduced by a dumb show, an induction to the performance, whereby the King's conscience is awakened before he has heard all. The Lord is not so particular, and he lets the players choose; but it is to be supposed that before a liberal patron they would perform their newest and their best.

The Induction is a humorous fragment rather than a play, but it is worth all the comedy it nominally initiates. The story was based on an incident in the life of Philip the Good, Duke of Burgundy, who carried into his house an artisan whom he had found lying drunk in the streets. He offered his visitor many more amusements than were laid before Sly, "after which they played a pleasant comedy," the name of which is not given, and the conclusion to the waking dreamer is the same.

'The Taming of the Shrew' is a play complete in itself, and would only suffer in length by being separated from the Induction. The question naturally rises, Why were they so connected? As far as regards Shakspeare, it may be only because they are combined in the old play which suggested his. On June 11th, 1594, Henslowe notes receipts at performance, by "my Lord Admirell and my Lord Chamberlen men," of 'The Taming of a Shrew,' which, curiously enough, immediately follows a similar entry on their playing 'Hamlet,' which must have been the old version. In that same year was published "A pleasant conceited historie called 'The Taming of a Shrew,' as it hath been lately performed by the Earl of Pembroke's servants." This was a rival company. Could it be the same play? Mr. Charles Knight suggests that the two sets of performers might have separate renderings from some older source now lost, probably, from the style, a play written by Greene. The scene of the printed version—*i.e.*, that of Pembroke's servants—is laid in Athens. In Shakspeare's (which may have been that of the Chamberlain's men in 1594) all the names are changed except that of Kate, and the language is modified to such an extent that the editors of the First Folio saw fit to include it among his works, though it does not appear in the lists of those copies entered to them or to any other publisher, neither does Meres mention it.

Had he thought it necessary, Shakspeare might have changed the situations fundamentally. As he accepted them, we may discuss the play as his own. While he changed the scene, with much advantage, from Athens to Padua, it must not be forgotten that he also changed the scene of the Induction from *anywhere* to *somewhere*. The old Induction, though using the name of Sly (the name also of one of the company), might have represented London or anywhere else. The new Induction belongs clearly to Warwickshire. Christopher was son of the Sly of Barton-on-the-Heath, the home of Shakspeare's uncle and cousin Lambert, who foreclosed the mortgage on his maternal inheritance. There was a Stephen Sly, labourer, working at Welcombe at that very time. The Hackets were well known in the district, and some of the family did keep an inn. It is quite possible that there was a personal dig at some hostess who "did bring stone jugs and no sealed quarts," who deserved to be presented at the Leet. "The Lord" is nameless now, but it is not at all certain that he was not recognizable then by his characteristics. Shakspeare changes the tapster of the old Induction into a hostess. She has evidently had within the house a hot discussion, not yet concluded when she gets him out of doors. His first words seem to be a repetition of what she has just said to him. To make her meaning clear, she adds, "A pair of stocks, you rogue!" The acceptance of this question-begging epithet would put him at once in danger of the statutes concerning "rogues and vagabonds," and he was sober enough to claim immunity because he was a man of ancient family. The substitution of "Richard" for William was probably a bit of byplay, complimentary to Burbage. Why the drunken tinker should be made to use a Spanish phrase to a country alewife is not clear, unless it was intended to suggest that during his pedlar experience, his cardmaker education, or his transmutation into a bearherd, he had been to London and picked it up at the bear-baiting or bull-baiting there. The same remark applies to "denier" and "Jeronymy." This is generally read as "Go by," a phrase from the old part of Hieronomo. But it is quite certain that Sly at the time felt like swearing, and that he would have a special oath of his own, though as hazily founded as his "Richard Conqueror." I read it that he was ordering the hostess back to her house: "Go! by S. Jeronymy, go! to thy cold bed and warm thee!"* The hostess retorts that she must rather "go fetch the thirdborough!" or constable. Sly, confident that he could answer *him* in law, disdained to fly at the threat, and lay down where he could be at hand. There he was found, not by the thirdborough, but by the Lord, who must have lived near, as he thought of carrying the drunken man home, rather than bestowing him in the inn. The Lord paints a rough sketch of him: "O monstrous beast, how like a swine he lies." He seems in his condition "foul and loathsome." Sly took a good deal of persuading to believe that he was a lord, and only accepted his position with Prince Henry's reservation in regard to his love for a pot of small ale. The season seems to have been December, not only from allusions to the cold, but because he asks if the *commonty* is to be "a Christmas gambol or a tumbling trick." The page describes it as more pleasing stuff, a kind of history. Sly had said to his hostess, "Let the world slide." Now again he says to his dream-wife, as he settles down by her side to watch the play, provided with cates and surrounded by lords and gentlemen, "Let the world slip." For this strangely consorted audience, and not for us, as the play in 'Hamlet' is not for us, but for the King, *the history* that they had selected is performed by the travelling actors.

If it had been selected for the clown, it is hard to say why the scene should have been laid at a university town in Italy, among gentlemen and scholars. Did Shakspeare, or his players, aim at the Lord? Was there anything personal or satirical in it?

The underplot is essentially Italian. Lucentio comes to the University of Padua to study, as he states, chiefly the higher philosophy of Epicurus, but before he ever matriculates, Romeo-like, he falls in love, and becomes not a student, but a tutor in the *art of love*, wins Bianca, in spite of his rivals, and secures her by a stolen marriage. The character of Kate is only possible to English comedy. Her unladylike violence of temper is, however, accounted for in the first scene. A motherless girl of high spirit, she had always taken her own way with her foolish father and her younger sister. Capable among incapables, she had expressed

* Cp. 'King Lear,' III. iv. 49.

her mind freely among her equals, and domineered over her inferiors, even to the using of her fists. She had hitherto thought of nothing but the mood of the moment. Now a crisis had arrived in her life. Her father had made her heart bitter by a pronounced preference for her sister. Two men had come a-wooing to the house. She had not thought of a husband until then, but the idea was naturally suggested, just as she discovered that *both* of the men desired her sister. The awkwardness might have passed over; she might have consoled herself on the sour-grape theory that Gremio was too old and Hortensio too weak for her, that she would have no rival at home were but her sister married; but her unwise father, not content with having discoursed openly of her vile temper, repeats before her and others his desire to get rid of her, and offers her to either of her sister's suitors, without consulting her taste or theirs. Their insolent refusal shows them to be no gentlemen, and prevents her regretting their loss, while it shows her they reckon her influence in the house as naught, seeing she was not worth conciliating with a show of courtesy. When her father secludes her sister, ostensibly to give *her* a chance, he apologizes—

> Good Bianca,
> For I will love thee ne'er the less, my girl!

He bids Kate stay back, as he wished to commune with her sister; but the embittered girl follows in a passion. The two suitors see it their policy to find her a husband to get rid of her, as her father desires to do.

Here "the Presenters above speak." Sly had said to the hostess "paucas pallabris." He has found the "commonty" *nothing but words;* he finds it dull, and wishes it were done. Did Shakspeare allow him then to sink into his second sleep, or did he merely leave the part to Kemp's inspiration? We cannot help wishing that we had more of him. Akin to Grumio, to Sancho Panza, and Autolycus, he was a fit follower for Sir John Falstaff.

Scene ii. introduces Petruchio's violent temper and his severity to Grumio. He has come to Padua not to study, but "to wive and thrive." He cares not whether his bride be ugly, old, diseased, be curst or shrew,

> As wealth is the burden of my wooing dance.

Hortensio tells him of Kate, young, rich, beauteous, cultured, but curst. Petruchio cares not, money covers all. The other gentlemen speak roughly of the girl; Tranio is the only one who treats the question like a gentleman, and recognizes Baptista's

> Firm resolve
> In the preferment of his elder daughter.

The painful scene in which Kate has bound her sister, and then strikes her through envy and jealousy, comes to a climax when her father intervenes to protect Bianca:—

> She is your treasure, she must have a husband.
> I must dance barefoot on her wedding-day,
> And, for your love to her, *lead apes in hell.*

Many illustrations might be given of this curious phrase, commonly used of those who died old maids. But the only reference I know to the converse is from a fragment of Capt. Cox's 'Old Book of Fortune':—

> Thou a stale bachelor wilt die,
> And not a maiden for thee cry,
> For apes that maids in hell do lead
> Are men that die and will not wed.

Kate goes off to weep violently, and think of revenge, just before Petruchio comes in to ask Baptista for her hand.

The mock-tutors are sent to their pupils, Baptista invites the others to the orchard. Petruchio detains him. His suit is pressing—"Every day I cannot come to woo." His haste awakes Baptista too late to his duty, or a pretence of it—

> When the special thing is well obtained,
> That is, her love, for that is all in all.

Petruchio, secure of all that *he* wanted, exclaims, "That is nothing." He felt sure he could win any woman's love, if so he chose, and cure any woman's temper. He knew that he had a disposition, called politely among men "peremptory," among women impolitely "shrewish." It is only the amount of friction or opposition which determines the degree of noise made. Hortensio comes in with his head broken. Lucentio had secured Bianca with his books; Kate, in her wrathful mood, had discovered either stupidity or *sham* in the music-master. Possibly she recognized him, and had a part of her "revenge" thus. Petruchio is delighted. She had done just what he would have liked to do himself. A genuine feeling of admiration is awakened, and a desire of mastering her high spirit. Henceforth the action must be read, as Justice Madden points out in 'The Diary of Master William Silence,' through the light of the language of falconry. Petruchio meant to "man a haggard" for himself rather than teach an "eyas." He has the advantage over her in being prepared. Baptista asks him whether he would come within to be introduced formally as a suitor, or whether he would like Kate sent to him—a most unfatherly suggestion. One wonders how the excited Baptista worded the message to Kate that at last a suitor had come for her, and whether he stirred her anger, pride, or joy. She had at least curiosity enough to come, doubtless slowly and with dignity, and a fierce modesty covering her heart-hunger to hear words of love. He does not even introduce himself, but with cool effrontery says, as if she had been a milkmaid, "Good morrow, Kate, for that's your name, I hear." Her temper blazed, but she controlled it courteously as she checked him justly. He rudely said she "lied," broke into nonsensical exclamations, and wound up by saying he wooed her for his wife.

Thereafter a dialogue of sharp repartee, until Kate strikes him. Then, apparently, he caught her by the wrists, and let her feel his strength: "I chafe you, if I tarry: let me go!" After mock praise of her gentleness, he cunningly suggests: "Why does the world report that Kate doth limp?" She could not walk away, as if to answer this, and therefore bids him begone. More praise, and then to business. She had not been consulted—was not to be consulted. Her father had already consented, everything was arranged: "and will you, nill you, I will marry you."

Baptista did not come alone, as he ought to have done, to inquire how matters had gone, but with a total stranger on one side, and the old Gremio, who had so scornfully refused her, on the other. Petruchio had at least not insulted her in this manner. She might have been advised, but her father's words rubbed her the wrong way, and she broke forth into reproaches for his desire to see her wed a man half lunatic. Petruchio out-talked her, and belied her words, skilfully interwove suggestions about finery and a feast next Sunday, and his audacity and lies, his praise, and perhaps his appearance, restore her maidenly pride. Here was a chance of taking the higher social level of a bride, and of leaving for ever the little daily irritations of her present life. Doubtless she was thinking deeply when she let her last chance pass of protesting, and she found herself betrothed, with due witnesses, before she knew what she was about, and Petruchio had gone to prepare for the wedding on Sunday.

Having thus got rid of his tiresome daughter to the first man who would have her, Baptista is free to sell the daughter he loves to the highest bidder. She is settling affairs for herself. Meek as she had seemed beside Kate, there is a spice of the same self-will in her (shown in Act V. sc. ii. l. 130)—

> I 'll not be tied to hours nor 'pointed times,
> But learn my lessons as I please myself.

She had been tired of Hortensio before she offered him to her sister. She prefers literature to music, associated as it was with a new face. She bids Lucentio "presume not, but despair not."

After the whirl of preparations for the ceremony on Sunday, the "taming of the haggard" began in earnest. The bridegroom did not arrive in time, and, enforced to wait, on poor Kate there dawns a fear that she was about to be mocked in a more galling way than her father or Hortensio or Gremio had ever done. She had "been forced to give her hand without her heart," and now her betrothed did not trouble himself to come for her. Passionate tears flowed, and for the first time her father showed a kindly sympathy with her. Then the expected Petruchio comes without the garb even of a gentleman, without the manners of a gentleman, irreverent not only to his bride, her father, and their friends, but to Holy Church and its officiating minister. Well might Kate be daunted, who had never known fear before. She soon learnt the folly and ridiculousness of violence through her husband's explosions. She came to long for ordinary world-like ways and peace at any price. Her family resemblance to Bianca began to appear. She had not exercised her violent temper without a purpose. She had used it as means to an end. She wanted her own way, and, like other spoiled children, she had hitherto found that noise secured it. Now, amid her husband's storms, she found she must try another method: she must spoil him, as she had been spoiled, by humouring him. That was not sufficient. She must do that through hypocrisy and falsehood, alien to her direct nature. Petruchio made her a time-server. She had to agree that black was white, the sun the moon, old age fair youth, and then two was seven, and they started homewards. She wanted home, and thus she had her way.

Then came the famous wager, and Kate's more famous speech. The old "Kate" based her argument for women's submission on the popular derivation of "woman," for by her came woe to man in the creation. The change in Kate's argument is curious, or rather in her two arguments: one because a man is stronger than a woman, and the other because he toiled for her that "she might lie warm at home secure and safe." Kate's clear brain knew that *strength* was a variable quantity, and that the argument could not therefore *universally* apply, and in regard to the second argument, in her own case at least, that she was talking as arrant nonsense as when she praised old Vincentio as a young maiden. For she knew that Petruchio had not married her in order to toil for her, but to save him from toiling for himself; that if any were *breadwinner* it was her father, who had given sufficient to supply all her needs, without any self-sacrifice on Petruchio's part. If this argument had any force, if the *bread-provider* was to rule, *she* was more entitled to pre-eminence than he. But she outdid patient Griselda in her speech, though any critical listener might have thought, "The lady protests too much, methinks" ('Hamlet,' III. ii.). There is no real thought of such submission in Kate any more than in the young tree, that bends till the blast be past and strengthens itself meanwhile to withstand future ones.

A touch from the old play is missed in Shakspeare's. Sly said at first, "I hardly think that he can tame her"; and again, "For when he has done, she will do what she list," a suggestion caught up by John Fletcher, who was probably "the second hand" in this play, and elaborated in his 'Woman's Prize; or, the Tamer Tamed.' The old Sly felt happy in the experiences he had gained. He knew now how to tame a shrew, and he named his wife one when she reproached him for his evil ways. But Sly had vanished from Shakspeare's action; the moral of the play, if moral there was, seems to have been a lesson to, or a satire for, the Lord. Did he

represent some real gentleman of Warwickshire, known to the audience who heard the play performed there? It might have suggested Ludovic Greville, of Milcote, had not his violent life been closed by a tragic end in 1589. There might have been some other. But I have often thought that *this*, and not Justice Shallow, was intended as a dig at Sir Thomas Lucy. His marriage had been so long ago that few would remember the circumstances, but there might have been some amplified tradition of the action of the country-bred bridegroom of fourteen who sought his bride of twelve, as Petruchio did his, for her wealth. He might have thought it necessary betimes to assert his marital supremacy in a way which seemed only to himself to succeed.

But two *facts* are certain—that the Lady Joyce Lucy was declared, on the testimony of her son-in-law,* Sir Edward Aston, of Tixhall, to be *a veritable vixen*, and that when she died on February 10th, 1595/6, her laudatory epitaph reads as an apology and defence against charges known to have been made "by the envious." If it were so, the play must have been completed by 1595 at least.

It is curious that Meres does not mention it, and that there is no contemporary praise of the comedy. But there is a reference to the Induction, which shows that it was popular, in Sir Aston Cokaine's 'Poems,' published 1658. Addressing his friend Mr. Clement Fisher, of Wincot, he says :—

> Shakespeare your Wincot ale hath much renowned
> That foxed a beggar so (by chance was founde
> Sleeping) that there needed not many a word,
> To make him to believe he was a Lord.
> But you affirm (and in it seem most eager)
> 'Twill make a Lord as drunk as any beggar.
> Bid Norton brew such ale as Shakespeare fancies
> Did put Kit Sly into such lordly trances,
> And let us meet there (for a fit of gladness)
> And drink ourselves merry in sober sadness.

The play of 'The Taming of the Shrew' differs entirely from Shakspeare's usual treatment of character and argument, in the basis for the providence of the *dénoûment*. It distinctly suggests some *sous-entendu* meaning, some satire, understood rather than to be explained.

Therefore it is hardly surprising that it is the only one of Shakspeare's plays which had what may be termed "a counterblast" written against it by a contemporary hand. I have noted my belief that John Fletcher was associated with the play as it appears in the First Folio, and his hand was therefore the most fit to point out the errors of the "morale" of the play. In his 'Woman's Prize; or, the Tamer Tamed,' he shows that Petruchio had never really tamed Kate—that her temper remained the same—because he had never tamed *himself* and had remained a violent tyrant all his married life. He had worried Kate into her grave, and he seeks a new wife, Maria, who had always been meek and modest, and wins her from her father, for now *he* is rich. But the second wife, sympathetic with the wrongs of the first one, and warned by her fate, rebels at once in defence of her freedom. Bianca backs her up in her schemes; and the women of the town rise *en masse* to support her. Petruchio reproaches himself for marrying again :—

> Was I not well warned.....
> And beaten to repentance in the days
> Of my first doting?

When, as a ruse, he feigns to be dead, Maria pretends to weep, not for his loss, but

> To think what this man was, to think how simple,
> How far below a man, how far from reason,
> From common understanding, and all gentry,
> While he was living here, he walked among us.

The Epilogue tells men that

> In their lives
> They should not reign as tyrants o'er their wives.....
> .....it being aptly meant
> To teach both sexes due equality
> And, as they stand bound, to love mutually.

Fletcher died in 1625, so this was written about the date of the First Folio. It was performed before the King and Queen on November 28th, 1633, as an old play, revised by Sir Henry Herbert, and "very well likt."

CHARLOTTE CARMICHAEL STOPES.

* He had married, as his second wife, Anne, only daughter of Sir Thomas Lucy. But the partial testimony of sons-in-law is not always to be accepted.

Dramatic Gossip.

MISS VIOLA TREE'S performance of Viola in 'Twelfth Night' on Tuesday at His Majesty's, which is to be repeated throughout the coming week, constitutes that actress's *début* so far as London is concerned. It is in all respects a success. It is possible to defend another method in the early acts, since the subjugation of Olivia is avowedly wrought by anger and scorn, but the interpretation has much tenderness and grace. Orsino, did he but know, might say of her, as David in 'David and Bethsabe' says of his mistress :—

> Now comes my lover tripping like the roe,
> And brings my longings tangled in her hair.

Mr. Tree's Malvolio has ripened into an admirable piece of fantasy, and Mr. Norman Forbes's Sir Andrew Aguecheek is marvellously fine. It is sad that a piece of grievous caricature on the part of that capable actor Mr. Lionel Brough, who as Sir Toby Belch

> with harsh din
> Broke the fair music that all creatures made,

spoilt an exquisite interpretation. We could find in our hearts, for his misdeeds, to act on Sir Toby's own counsel, and "hurt him in eleven places."

'WARP AND WOOF,' the new play of Mrs. Alfred Lyttelton, produced at the Camden Theatre on Monday night, is animated by a laudable desire to satirize and arraign the heartlessness of modern civilization, and to point out the evil wrought by the exigencies of fashion. As a moral treatise it is excellent, but from the dramatic or the histrionic standpoint the merits of the piece and performance are not conspicuous.

A VAGUE feeling that the theatrical season is unpropitious prevails in managerial circles, and singularly few novelties seem to be in preparation for the early summer. Of those produced during the spring not one in four has met with much success. Foreign visitors to our shores are at pains to secure their retreat, and Madame Bernhardt and Madame Réjane, the chief among our expected arrivals, are careful to announce that their respective visits are for a fortnight only.

YET one more institution for the performance of past masterpieces advertises itself, and the Otway Society proposes to give on the afternoons of Monday, Tuesday, and Thursday next, at the Royalty Theatre, representations of 'Venice Preserved.' So far as available records extend, 'Venice Preserved' was last seen on August 4th, 1845, when for a solitary occasion Phelps played it at Sadler's Wells, appearing as Jaffier, a part that vies in the estimation of the actor with Pierre. Of those announced to take part in the performance few are widely known.

MORE importance than it seems to deserve has been attached to the statement of Sir Henry Irving at the Manchester Arts Club that he intends to retire in 1906, when he will have been fifty years on the stage. Leave-takings such as he contemplates have a pleasant habit of being often renewed.

MR. FRANK HARRIS, the late editor of the *Fortnighily* and *Saturday Review*, and author of the play called 'Mr. and Mrs. Daventry,' has had a piece accepted by Mr. Beerbohm Tree for performance in the ensuing autumn. The plot is said to be placed in the time of Shakspeare.

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LITERATURE

The Poems of Algernon Charles Swinburne. —Vol. I. *Poems and Ballads.* First Series. (Chatto & Windus.)

THERE are many reasons for welcoming this collected edition of Mr. Swinburne's poems, but perhaps one of the weightiest is to be found in the present state of English poetry. It enables us to distinguish between the sunlight of genius and the candlelight of commonplace. Criticism has only eight fingers and two thumbs. She is prone to lose count of the riches which Mr. Swinburne has showered upon her for nearly forty years—riches lyric and elegiac; riches of ode and epic; riches in poetic drama and in poetic prose. The creator sometimes outruns the critic, and it is not too much to say that the poetry and the prose of Mr. Swinburne have not yet been adequately appraised. The apparatus of criticism has broken down under the prodigality of his productive power, and to this day there has not been any comprehensive attempt to define the rank and range of a singer who has always sung for the great calm past and the great calm future. Indeed, since Shakspeare no poet has been so far in advance of contemporary criticism as Mr. Swinburne. Tennyson, Browning, William Morris, and Rossetti have been explained and expounded by hordes of critics. Their place we know. What is Mr. Swinburne's place? He alone among the great Victorian poets "abides our question." That this should be so is regrettable, for it suggests that the state of our poetic criticism is as grievous as the state of our poetry. The criticism which fails to grapple with the work of the greater poet is apt to err in its judgments on the work of the lesser. It loses its sense of proportion. It mistakes the gleam of the farthing dip for the radiance of the dawn.

This edition, then, utters a challenge to criticism which it can hardly avoid or evade. The challenge is explicit as well as implicit, for the poet himself launches it in a 'Dedicatory Epistle' addressed to his "best and dearest friend," Mr. Theodore Watts-Dunton, whom he himself has saluted as "the first critic of our time, perhaps the largest-minded and surest-sighted of any age." And before we discuss some of the critical questions raised in this searching survey by the poet of his own work, we may point out that the key to his richly endowed temperament is his capacity for friendship. With him, indeed, friendship is a passion which is nobler in some respects than the passion of love itself. The lover is the king of egoists, for egoism is the root of love. Friendship, on the contrary, is selfless. It is rooted in altruism. That is why Mr. Swinburne is the most magnanimous of all poets, the most heroic in his temper, and the furthest from the cynical selfishness which is the characteristic note of modernity. The basis of his friendships is spiritual, moral, intellectual. His enmities display the negative side of his friendships, for this best of haters hates rather for the sake of his friends than for his own sake, and his hates, like his affections, are based on spiritual and moral antipathies. Therefore in this great poet we see one dominant passion, the passion of absolute sincerity in friendship. It is possible to be too sincere for one's age, and perhaps the most damning indictment of our time is the fact that it cannot distinguish between the sincerity of a friend and the servility of a parasite. It hurts us to read the nobly humble passage in which Mr. Swinburne defends himself against the insinuation that in 'Songs before Sunrise' he prostrated his spirit before Mazzini:—

> "Mazzini was no more a Pope or a Dictator than I was a parasite or a papist. Dictation and inspiration are rather different things. These poems, and others which followed or preceded them in print, were inspired by such faith as is born of devotion and reverence: not by such faith, if faith it may be called, as is synonymous with servility or compatible with prostration of an abject or wavering spirit and a submissive or dethroned intelligence."

Has our age deserved that biting irony? Then, surely, we are infinitely less magnanimous than those Greeks and Romans who could not have conceived an idea so base or have deserved a reproof so terrible.

The humourist, however, may be permitted to stand aloof from these spiritual ironies. Man is an amusing being, and perhaps his most amusing trait is his inability to realize that his absurdity in the aggregate is even more beautiful than his absurdity as an individual. He can conceive the possibility of another age being unworthy of its men of genius, but he cannot conceive the possibility of his own age being equally unworthy of its own men of genius. Of all human frailties this is surely the most humorous, for it defies all the accumulated lessons of the past. Each generation believes that it is wiser than its predecessors. Our own time is absolutely devoid of dubiety as to its culture, its sanity, and its general superiority to its predecessors. Yet we can foresee a future when the nineteenth century will be described as a dark and barbaric period, sunk in mean and mercenary labours and pleasures, deaf to the higher music of the higher poetry, and blind to the beckonings of the higher virtues.

In one sense, it is comforting to find that Mr. Swinburne, as he surveys his lifework, bates no jot of his lifelong scorn of criticism. Being a humourist as well as a poet, he finds a "deep diversion" in the pastime of "collating and comparing the variously inaccurate verdicts" of his "scornful or mournful censors." Well, it is pleasant to know that the poets have at last found an excuse for the critics. After all, if we were asked to give a reason for our existence, we could hardly find a better one than the plea that we amuse a select audience of great poets. Nature has played many practical jokes on her favourite victim, man; and the best of all is the great fundamental law which compels everybody to amuse somebody. Even the poet cannot escape from that enactment; and Mr. Swinburne will forgive us if we hint that he himself not inadequately fulfils this, the chief end of man. He is, indeed, a very human poet, and we could not love him so heartily if our love were not interwoven with gentle smiles at his splendid humanity. Perhaps the divinest mood of the lover is that sudden flash of tender amusement which is produced by some exquisite foible of his mistress. Then, and perhaps only then, the grape of passion becomes mellow in the sun of humour. For instance, we are grateful to Mr. Swinburne for his delightful demonstration of his own absolute consistency, not merely in poetic aims, but also in political ideals. His consistency, of course, is the consistent inconsistency of living growth; and he is right in declaring that he "has nothing to regret and nothing to recant," for each phase of a poet is the reflection of a mood or an emotion, and the greater the poet the more various are his phases. The consistency of the poet is like the consistency of the sky or the sea. He is always different and always the same.

There is, however, an artistic explanation of the unique finality of the Swinburnian printed text. Unlike Tennyson, Mr. Swinburne never revises his poetry after it appears in print. What he has written he has written: what he has printed he has printed. There is no truth in the statement that he has revised his verse for this edition. This volume has not been revised in any way. It is a literally exact reprint of 'Poems and Ballads.' The only alteration in the text of this edition will be in the 'Heptalogia,' which will contain considerable additions and a few changes. With this exception, the text of his poems will not be altered. What, then, is the explanation of this almost unprecedented verbal finality? It is to be found in the fact that the youthful poet leapt into perfection of style almost at once. He was mature in youth just as he is youthful in maturity; and, on the whole, although he may not have greatly progressed, yet he has not fallen off. It is related that he said to Jowett: "Once I made a bonfire of all my verses." Jowett retorted: "Some day you'll make another." The story is probably apocryphal; but we believe that the young poet did burn most of his early work, keeping his worst and giving his best.

Further, every poet has his own method

of composition. With most poets the process of artistic polishing begins after the words have been written on paper, and with some it goes on even after they have been printed, and after they have been published. Mr. Swinburne's method is different. His poetry is polished and perfected in his mind before it is put on paper; and when it is put on paper the work is done. And undoubtedly to that method is due the astonishing equality of his style. His lyrical genius is so powerful that it works itself out in his brain, without mechanical aids, and the process of selection and rejection, of revision and emendation, is all over before he writes a line.

The critical importance of this 'Dedicatory Epistle' can hardly be exaggerated, for in it Mr. Swinburne does for his work what Milton, Dryden, and Wordsworth did for theirs. But this survey of his poetry is too rich, too suggestive, to be fully dealt with here. It raises many difficult questions, and it throws a flood of light on the poet's temperament. We can touch on only one or two interesting points.

Mr. Swinburne says that it will not seem strange to his friend "that the very words of Sappho should be heard and recognized in the notes of the nightingales." The allusion, of course, is to his poem 'On the Cliffs,' one of Mr. Swinburne's most magnificent lyrics, the most interesting feature of which is the marvellous skill with which he has interwoven the very words of Sappho with his own.

Discussing the "studies of passion or sensation" in 'Poems and Ballads,' the poet confounds his critics by declaring that they are wrong in regarding them as "either confessions of positive fact or excursions of absolute fancy." Some which criticism has dismissed as "imaginary" were "real": others which have been "taken for obvious transcripts from memory were utterly fantastic or dramatic." It is curious that Tennyson and Rossetti were misjudged in the same fashion. Tennyson intended 'Maud' to be a pure monodrama, yet it was taken for a portrait of himself; and Rossetti was identified as the student in 'Jenny.'

Here is a passage which we confess puzzles us:—

"To parade or to disclaim experience of passion or of sorrow, of pleasure or of pain, is the habit and the sign of a school which has never found a disciple among the better sort of English poets, and which I know to be no less pitifully contemptible in your opinion than in mine."

It is curious that Mr. Watts-Dunton should agree with this dictum, for almost every line of his own poetry seems to be inspired by personal emotion and actual experience, whether it is concerned with a gipsy girl or a lady in Venice. And if this be the cause of the great vogue of his poetry, it is a thing for critics to ponder.

In discussing the Greek ode, Mr. Swinburne describes it as

"that glorious form of lyric verse which a critic of our own day, as you may not impossibly remember, has likened with such magnificent felicity of comparison to the gallop of the horses of the sun."

This is a graceful allusion to Mr. Watts-Dunton's remarks on the Greek odes in these columns.

We cannot now discuss Mr. Swinburne's valuable remarks on the English ode, but we hope they will stimulate criticism to grapple with a very difficult problem. It is, we fear, doubtful whether the method of the Pindaric ode is suitable to the temper of the English language, for even Mr. Swinburne, the greatest writer of odes since Coleridge, seems to dance in chains when he follows "the strictest type and the most stringent law of Pindaric hymnology." Fine as are his odes on Athens and the Armada, they seem to us to lack the spontaneous ardour and fiery glow of the 'Hymn to Proserpine,' the 'Hymn of Man,' 'The Eve of Revolution,' and 'Ave Atque Vale.' Yet it is by the test of the odes on Athens and the Armada that he wishes his station should be determined as "a lyric poet in the higher sense of the term." This and his preference for 'Mary Stuart' show how a poet's judgment may conflict with that of his most fervent admirers, among whom we are proud to count ourselves. But, as he says with regard to the theology of Victor Hugo and Mazzini, "our betters ought to know better than we: they would be the last to wish that we should pretend to the knowledge, or assume a certitude which is theirs and not ours."

There is another point on which we speak with due diffidence. Discussing 'Tristram of Lyonesse,' Mr. Swinburne says:—

"A more plausible objection was brought to bear against 'Tristram of Lyonesse'.....the objection of an irreconcilable incongruity between the incidents of the old legend and the meditations on man and nature, life and death, chance and destiny, assigned to a typical hero of chivalrous romance. And this objection would have been unanswerable if the slightest attempt had been made to treat the legend as in any possible sense historical or capable of either rational or ideal association with history."

This appears to be a reply to remarks made in our original review of 'Tristram of Lyonesse'; and we must say that it seems scarcely a sufficient answer to our objection. The question still remains whether any mediæval hero, historic, legendary, or newly created, could or would have thought these modern thoughts and experienced these modern emotions.

As we turn over the leaves of this wonderfully varied volume, we are struck by the fact that no critic of the recent performance of Mr. Gilbert Murray's version of the 'Hippolytus' seems to have remembered the existence of Mr. Swinburne's 'Hippolyta.' It may be worth while to point out that the poet apparently wrote this fine dramatic fragment in order to fill up what he thought was an artistic lacuna in the play of Euripides.

Ignorant and illiterate persons sometimes charge Mr. Swinburne with having attacked the sacred symbols of Christianity. They misread such a poem as 'Before a Crucifix,' mistaking an attack on a caricature of Christianity for an attack on Christianity itself. Doubtless certain violences of expression might well have been eliminated, because they lend themselves to misconstruction by superficial readers. But no surer sign, no clearer proof, of the spiritual character of Mr. Swinburne's religious poems could be found than the fact that so devout a Christian as Mazzini accepted the dedication of 'Songs before Sunrise.'

We have already spoken of the maturity of Mr. Swinburne's youthful style, but we should like to call attention to the verbal mastery displayed in 'Anactoria,' a poem which is perhaps the very pinnacle of his achievements in point of form. The poet, we believe, originally set to work to piece together those Sapphic fragments which are the despair of translators. He found that the result was unsatisfactory, and then he changed his intention, writing a poem round the fragments, or rather weaving some of the fragments into his poem. 'Anactoria' is an artistic miracle, and it proves, we think, that the poet's genius is closer of kin to the genius of Sappho than that of any other poet. And in discussing such a poem as 'Anactoria' it is important to remember that it is pre-eminently one of those poems to which Mr. Swinburne alludes, the motive and the impulse of which were purely dramatic. Here, again, we see that his imaginative and artistic methods are, on the whole, impersonal rather than personal, objective rather than subjective. And it is this lyrical objectivity which explains Mr. Swinburne's "first, if not his strongest, ambition"—to do something worth doing in the line of work which Marlowe, Shakspeare, and Webster "left as a possibly unattainable example for ambitious Englishmen." But there is hardly any peak of poetry which he has not scaled. When he dedicated 'Bothwell' to Victor Hugo, he defined it in the French verses of dedication as "an epic drama." Mr. Swinburne quotes this phrase from Hugo's reply: "Occuper ces deux cimes, cela n'est donné qu'à vous." For higher praise than this no man could wish.

The Development of European Polity. By Henry Sidgwick. (Macmillan & Co.)

THIS volume forms the second portion of what Sidgwick believed the right treatment of politics. The first was the determination by deductive methods of the structure and the functions of the State among civilized men. This he gave to the world some years ago in his 'Elements of Politics.' Its main defect, amid very much that is valuable, is that it is too much of an *apologia* for the British Constitution at the moment when Sidgwick was writing; just as Hegel was able to discover the idea objectively presented in the Prussian monarchy. As the present work says: "It is striking how experience controls and limits the imagination even of the most idealistic political philosophers." To this deductive study Sidgwick added an account of the origin and development of the State and of men's notions about it. This was never published in his lifetime; but it formed the substance of the course of lectures now printed by Mrs. Sidgwick. The final part of his threefold treatment was to have been

"a comparative study of the constitutions of Europe and its colonies in connexion with the history of what may be called the constitution-making century which has just ended."

This third part we shall never have; but the last two chapters of this book deal mainly with that subject, though of course only in outline. It is evidently from the

data there furnished that the writer is able to generalize :—

"The only sense in which democratic institutions can be strictly called 'freer' than a monarchy is that under a monarchy a majority may be oppressed, while under a democracy it can only be a minority";

and to prophesy :—

"When we turn our gaze from the past to the future, an extension of federalism seems to me the most probable of political prophecies relative to the form of government."

We are not sure that this intermediate volume will not be the most useful of the whole treatment. No one can, of course, tell what Sidgwick might have taught us about the modern world. He would be sure to have put much that is familiar in a new light, and to have applied the comparative method so as to stimulate thought. Yet we doubt if he could have done anything quite so good as this book. In our opinion his 'Elements of Politics' was by no means the greatest of his works. But this book is perhaps the most useful guide we possess to the broad lines of historical development. It does not, indeed, perform the strictly historical work of reproducing in imagination the past, nor would Sidgwick profess to do this. Yet the examination of the forms of political life and the ideas underlying them is so thorough and suggestive that a man must be very well or very ill informed who cannot extract much nourishment from this book. We will indicate a few of the chief points. The title sufficiently indicates the course the lecturer took. After the inevitable discussion of the beginnings of the State, he proceeded to the treatment of the city-state, first of the Roman Empire, then of the mediæval system—feudal, imperial, municipal. From this point to the end the book is concerned with the discussion of the rise of the modern world out of the mediæval. This is, in our opinion, a point of supreme interest in historical study, and in spite of all that is written, we are only beginning to understand the nature of the process. Probably we stand too near to the Middle Ages, and still more to the sixteenth century, to be able as yet to estimate correctly the effect of the operative forces. This will be the work of the historian of an age different from our own. However that may be, Sidgwick succeeds in setting a great deal of the matter in a new light, and in stating with precision and thoughtfulness facts that are familiar.

This power of criticism is exemplified in the account of the Greek city-state. Here, at least, it might seem that there was little new to be said. Yet Sidgwick sees that the socialistic conception generally supposed to attach to ancient notions of the State has been greatly exaggerated. He admits that in theory the individual was nothing, the community all :—

"But when we turn from theory to fact, and ask what the Greek or Roman Governments actually did, we find that outside Sparta the practical difference between ancient and modern conceptions of the functions of government was very much less. If, putting religion and war aside, we consider the intervention of Government in the peaceful secular life of the citizen—in respect of the security of person and reputation, in matters of property, contract, and inheritance — no fundamental difference appears ; no kind of socialistic interference with personal freedom, property, or contract."

This is a much-needed correction of the ordinarily received view.

Passing to the later portions of the book, we must say that the general account of the mediæval world seems to us jejune and poor. One might imagine from the way he writes that Sidgwick had never assimilated Bryce's 'Holy Roman Empire'; nor can we find in the account of feudalism anything very illuminating. The author would not appear to have read the admirable pages of Prof. Maitland on the subject. The latter has done more than any one to make us see the feudal system as a living thing, and a quotation or two, or at least a reference to the 'History of English Law,' would have been not only of interest, but we should have thought a necessity, to any one attempting to give a general account of the polity of the Middle Ages. Sidgwick might have been expected to show some acquaintance with the work of one of his ablest pupils. Mr. Jenks's extremely suggestive work on 'Law and Politics in the Middle Ages' should also have been consulted. Nor does the importance of feudalism in developing the contract theory appear to have been adequately realized by Sidgwick. On the other hand, he is admirable in his perception of its influence in regard to taxation, and in this way to one of the most important differences between modern and ancient notions of political liberty. The lectures on the mediæval cities are less sketchy than those on the mediæval world in general ; but they are dull, and there is not very much that is new in this section.

But when we come to the last three centuries all this is changed. Sidgwick was on ground which he knew better, and he was naturally in sympathy with the forerunners of utilitarianism. It is clear that he owes a great deal here to Seeley, although in some points he shows disagreement from him. Like Seeley, he emphasizes the great change that followed the Restoration, and rather minimizes that of the Revolution. He estimates very rightly the position of George III. as being not a bid for despotism, but rather one for constitutional monarchy in the sense of Bluntschli, as against Parliamentary government. He lays stress, and we think rightly, on the difference between the Victorian polity and that of the Revolution, a difference which is often ignored or treated as the logical and inevitable development of the earlier.

In discussing political theory the author does not, we notice, attempt to reproduce the atmosphere of seventeenth-century thought. But his remarks on Hobbes and Locke as the representative Englishmen, and on Montesquieu and Rousseau, are luminous and suggestive. Nowhere in this book does the *Scharfsinn* of Sidgwick show itself to better advantage than in these chapters. The subject is familiar, even hackneyed ; yet we doubt whether any one will read these pages without having his insight deepened. We think that Sidgwick is quite right in leaning to the view of Janet rather than of Maine as to the relative influence of Rousseau and Montesquieu. On the whole, this, if not the greatest of Sidgwick's works, is a book containing many brilliant *aperçus*, and will be of use not merely to the political student who desires to get up a little knowledge of the past history of the State, but also to the lover of history, who is sometimes prevented from seeing the wood by the trees, and needs the help of a large and serene intelligence to keep before his mind the conception of the whole.

Newman. By William Barry. (Hodder & Stoughton.)

THIS book is, on the whole, the best thing that has been written about Newman, or rather it marks the close of the epoch of personalia and the beginning of that of history. Newman has been eulogized, attacked, defended. He has yet to be explained. We know from his own mouth or the writings of others the impression he made on his contemporaries, the characteristic qualities of his English and his eloquence, the story of his struggles, Anglican and Roman, and even the record of his inner development. Of biography and autobiography and criticism, strictly contemporary and impressionist, we have had all that is likely to be of service. It is time for the historian.

Thanks to Kingsley, we have the key to unlock the secrets of the thirty or forty volumes which the Cardinal left us. For everything he wrote is an apologia. "It was the irony of his temperament," says Dr. Barry, "that he must first convert himself." Hence partly the incommunicable charm of his writing, so much of it only the thinking aloud of a man who had the Hebrew genius for religion, the Hellenist's sense of sanity and artistic measure, the imaginative vision of the German, and the hold on vital experience which we have come to regard as predominantly English. We are glad, however, to see that, if the 'Apologia' was a good thing, the evil which produced it is in this work (the first attempt to anticipate "the serene and impartial judgment of history") unhesitatingly condemned. Too many praise the 'Apologia' with an afterthought. Even Mr. Lang says there remains a suspicion that Kingsley was right after all. To our thinking, the meanest part of all Kingsley's discreditable behaviour was his final refusal to reply, on the ground—save the mark!—of Newman's ill-health, with the added insinuation, "He was too clever for me." The only excuse is that Kingsley was in this, as in other matters (*vide* a review recently published by J. R. Green), hopelessly muddle-headed. What he meant was probably that a Roman like Newman is so because he holds a different view of the relation of the individual to the society from the Protestant, and that this view must affect the estimate of the claims of conscience on the individual. If, in addition, Kingsley had charged Newman with the use of arguments which he ought to have seen to be sophistical, he would have taken fair ground ; and whether or no the position was justified, neither Newman nor any one else could have complained, except on the score of the perennial conflict between the whole *Weltanschauung* of Protestants and Catholics. But Kingsley did not do this or anything like it. He stated that

Newman had said what he never had said. He gave as a ground for the charge a reference simply *pour rire*. Finally, under cover of a withdrawal, he reasserted the original charge in a yet more odious form. In our opinion conduct like this needs no characterization. It is only to be surpassed by that of a man who, knowing the controversial skill of the Papist, chooses to wait till death takes from him the power of reply in order to reassert substantially the same charges with a resort to disingenuous reasoning for which one of his own schoolboys would have suffered *in corpore vili*.

But enough of this triviality. Newman raises other thoughts than these, which would not be here but for insinuations recently made. We have said that Dr. Barry's book makes a change. It is the first attempt of which we are aware to give to Newman his true orientation. It puts, if it does not answer, the right questions. What the place of Newman in history will ultimately be neither Dr. Barry nor any one else now living can say. All he can do is to lay down the lines on which the question must be answered.

In the first place Dr. Barry is right in claiming Newman as the chief (not the only) English representative of the Romantic movement. Much is gained if it be seen that his importance is not merely English, but even European. But this is not all. If we ask what Newman effected, we can but answer that he enormously widened the horizon of the educated Englishman. He made that possible which nobody without him would ever have believed possible. Outside the circle of those who believe that all educated men must, *ipso facto*, be Agnostics, or at any rate non-Christian, nobody now of any real culture is particularly surprised when an educated man accepts the Catholic horn of the eternal dilemma between liberty and authority. The smug Protestantism of Newman's youth has indeed given way to an Anglicanism which, if a little less Philistine and a little more touched with the historic sense, is none the less smug, ignorant, and *borné*. But the moral and intellectual narrowness, the suburban self-sufficiency of Warburton or Paley or Dr. Cumming, has gone from the educated world—we hope for ever. Newman was really the first English cleric since the Reformation to look over the garden wall of Anglicanism, and to contrast with the trim lawns of the Establishment—artificial, sheltered, at once confined and spacious—the incomparable luxuriance of nature, and the depth and breadth of the religious spirit as he caught its echoes sounding from the days of the catacombs, through the long forests of mediæval wanderings, into the "broad and spacious champaign" of the modern world. He did this, and he made many others do it. That is one reason why he cannot be forgotten, and must be considered apart from his style, often too exclusively praised. We could wish that in his excellent account of the gist of the 'Grammar of Assent' Dr. Barry had said something of the remarkable anticipation Newman (*not* a technical philosopher) makes of that movement of thought which Dr. Schiller has taught us to call "Humanism." We cannot go into it at length. But Newman had the originality to see, before Mr. William James was ever heard of, the irreducible influence of the self, the presence of volitional elements in acts not merely of belief, but apparently of the purest intellectual judgment.

Dr. Barry is right, we think, in the stress he lays on the importance of the general idea of the development of religious doctrine; as good Protestants we are not equally pleased with his attitude towards the very flimsy tests applied by Newman. Still it remains true that Newman, ignorant of Hegel, applied to religious institutions the category of life, and that we can never again ignore this in our judgments. The argument by its own immanent logic goes further, indeed, than Newman saw or wished. M. Loisy has no ground to claim Newman for his particular historical criticism, but his root idea is, as he claims, a perfectly legitimate development of the two notions of development and relativity which Newman was the first of moderns to apply to Church history.

Newman, in fact, whose most cherished aim was to be a conservative in regard to faith, became, in spite of himself, the most thoroughgoing revolutionary. It is the irony of the appeal to authority in an age alike incredulous and full of competing religions that it can only be made at the cost of generating the very spirit it desires to exorcise. Just as, on the one hand, the writer has heard Dissenters appealing, on the mere ground of hereditary tradition, for adherence to their own tenets by the younger generation, so, on the other, Newman, in his zeal to support the deposit of doctrine "once delivered to the saints," was driven to be always asking his readers what was their right to be where they were. So far from leaving folk secure in their ancient faith, Newman, by the force and depth with which he argued the thesis that you must be either an atheist or a Catholic, or else commit intellectual suicide, succeeded in making a large number of his disciples very uncomfortable, and inducing a smaller number definitely to move on.

These are some of the reasons why we consider "the going out in '45" of the nineteenth century an event of far greater significance than its namesake of the eighteenth. Newman, in short, played the game of "cheat the prophet," as Mr. Chesterton calls it, more successfully than any one before or since. His lasting title to honour in the intellectual Walhalla is the fact that he substituted for a narrow, mechanical, logical individualism in religious matters a point of view essentially historical and vitalistic, "looking before and after," and treating man as a unit in a social organism. This change, by its insistence on the need of development and the relativity even of the creeds, carried in its bosom the method of the whole study of religious phenomena in the future, and the principle of characteristically modern religious thought, whether it be that of Catholic or Protestant, High Churchman or Liberal, of Loisy, of Rashdall, or of Hort.

A History of Japan during the Century of Early Foreign Intercourse. By J. Murdoch, in collaboration with Isoh Yamagata. (Kobe, Japan, 'Chronicle' Office.)

The cumbrous form and somewhat heavy style of this book may interfere with its success; but it is nevertheless well worthy of the attention of those who care to acquire a trustworthy and adequate knowledge of that singular phase in Japanese history which may be termed the Christian century. So far, indeed, as the practical needs of the West are concerned, the history of that century and of the last thirty years of the nineteenth century is all that the European student need trouble himself with. It was during the latter period that the thread of real history was again taken up by Japan, after a severance of its continuity for over two centuries by the Tokugawa Shogunate, conterminous with the period of isolation. But that period gave a unity to the empire without which the revolution of 1868, and the spectacle now being enacted under our eyes in regions almost beyond European ken a few years back, would have been impossible. The state of Japan at the beginning of the sixteenth century was a state of anarchy. Just as the Shoguns had usurped the power of the Mikado, the chief ministers of the Shoguns had usurped, more or less, that of their titular masters; but the Kwanryo (chief ministers) of the Ashikaga family were themselves weak, and

> "all over the face of the empire it was one grand game of land-thieving.....The great bulk of the land had gone out of cultivation..... Brigandage of the more vulgar kinds was prevalent, and along whole stretches of the seaboard piracy was rife."

The Church—the Buddhist Church—took advantage of the political confusion to increase its own power, not by its virtues, but by its wealth and its vassals—between the Inland Sea and the Gulf of Owari, indeed, two monasteries, Koyasan and Negoro, exercised a supreme feudal sway. But it was the Monto sect that was the chief Buddhist force in the land. The least Buddhist of the sects, the easiest in doctrine, the least austere in social practice, it attracted countless adherents, and was able to defend their interests against an illiterate and distracted baronage. How this condition of things came to be, and by what steps it was put an end to by the policy of Nobunaga, Hideyoshi, and Iyeyasu, each of whom was himself a usurper, more or less, of the power of his predecessor, but continued his policy, is authoritatively related in Mr. Murdoch's introductory chapter—the best, perhaps, in the whole book.

Oda Nobunaga destroyed the Ashikaga Shogunate, but never himself became Shogun. At the moment of the discovery of Japan by the Portuguese the Ashikaga Shogun was nominally the regent of the country; but, in fact, there was no Government. It was about 1560 that Nobunaga, chiefly by successful land thievery, became the most powerful member of the baronage. In 1542—there can be little doubt that this is the true date, the year of the birth of Mary, Queen of Scots, though Pfarrer Hans Haas in his recent 'Geschichte des Christenthums in Japan' (partly published) main-

tains the date of 1543—three Portuguese mariners or pirates gained immortality by being wrecked on the island of Tanegashima. The fact is still preserved in the Japanese common name for firearms, *tanegashima;* and in Hokusai's famous Mangwa (album) the figures of the shipwrecked *namban* (southern barbarians) are quaintly pictured. To the ears of Xavier—then pining in Malaya for fresh fields of operation, or disappointed with his want of success in the Indian East—news of this great enlargement of the sphere of Portuguese enterprise was soon brought, and through a Japanese named Anjiro (probably Hashiro or Hachiro), a Satsuma man resident in Goa in 1548, he was induced to undertake the evangelization of Japan. On the 15th of August, 1549, he landed at Kagoshima, some three hundred years later to be the scene of the first armed conflict between the Far East and the West.

When Cabral left the Tagus for India in 1500 his instructions were "to begin with preaching, and if that failed to proceed to the sharp determination of the sword." Xavier's methods were not exactly those prescribed to Cabral, but they were equally resultless. He was an intimate friend of Loyola, and, though a Spaniard, pursued his labours under Portuguese auspices. No real knowledge of the language was ever acquired by him; he seems to have been more eager than competent for his task, and to have been satisfied with the most superficial acceptance by his converts of the doctrines he preached. "None of us," he writes, "knew Japanese, yet.....by delivering sermons we brought several over to the Christian cult." He told his neophytes that their ancestors were damned to eternal punishment (they would know what that meant, from their familiarity with the gruesome Buddhist hells), advised them to look out for their own safety, and denounced the immorality of the bonzes. Xavier left Japan in 1551, and it is doubtful if, during the twenty-seven months of his stay in the country, he made ten converts worth the breath he had expended in the vain endeavour to effect wholesale conversions to his creed.

Up to 1593 the whole of the trade and evangelization of Japan remained in Portuguese hands. The number of converts, according to Mr. Murdoch, about that time, the harvest of a generation's work, was scarcely 1 per cent. of the population, and most of these were concentrated in two petty fiefs. Yet this, had the conversions been in any true sense real, would have been no small success for a company of Jesuit missionaries who were under a hundred all told. Their activity and earnestness cannot be doubted, and they were every year better equipped, linguistically and otherwise, for the work, which was not wholly of a doctrinal character; they protested, for example, with energy against the cruel system of infanticide which then prevailed in the country. Bungo, the north-eastern corner of Kyushu, was the principal scene of their labours. Among the ruling classes their success was small, and no conversion of the empire could be hoped for that did not begin from above. But this might have come about, for Nobunaga was at one with the Christians in his hatred of the Buddhist priesthood. In 1571 every inmate of the three thousand monasteries on Mount Hiyei was put to death, and in 1582 Coelho, in his annual letter, writes of Nobunaga as apparently "chosen by God to open and prepare the way for our holy faith." In 1582 Hideyoshi became the *de facto* ruler of Japan. He was not, it seemed, opposed to Christianity, which was in course of being regarded as an improvement upon Buddhism, and several of his ladies were Christians. But his real sentiments were opposed to any form of sacerdotalism, and in 1587 he asked Coelho, among other pertinent questions, why his Christians compelled Japanese to adopt their faith, why they persecuted the bonzes and destroyed temples, and why his nation bought Japanese to sell them into slavery in the Indies. In July of the same year Coelho and his *religieux* were ordered to quit Japan within twenty days, under pain of death, because they "preached a law contrary to that of Japan." The explanation of Hideyoshi's conduct does not seem difficult: he had got one set of priests well under his hand, and his policy required that their opponents should be similarly dealt with. Froez, the most able of the Jesuits, fully recognized the true motive of his change of attitude, which, however, did not translate itself into any severity of persecution. In 1596 there were still 137 Jesuits in Japan, of whom 125 were unlicensed, and they were allowed to continue their work, though with less openness than previously.

It was about this time that the Christians themselves destroyed whatever chances of permanence their teaching possessed. Into the story of the rivalry between Franciscans and Dominicans on the one hand, and the Jesuits on the other—between Spaniards and Portuguese in other words—we cannot enter. What Charlevoix says sums up the whole story:—

> "The danger of entire destruction to which this flourishing Church found itself exposed came chiefly from the eagerness of the Spaniards in the Philippines to share with the Portuguese in the commerce of these islands [Japan] and the little concord of evangelical workers."

And again, but for this conduct, after the death of Hideyoshi, "the numbers and the rank of the Christians would have constrained the Government to treat them with respect." To refer once more to Charlevoix —"Our kings," he quotes a Spanish captain as saying to a Japanese dignitary,

> "begin by sending into the countries they wish to conquer *religieux*, who induce the people to embrace our religion, and when they have made considerable progress, troops are sent who combine with the new Christians, and then our kings [his was Philip II. of Armada fame] have not much trouble in accomplishing the rest."

These extracts correctly describe the spirit of the missionaries after 1593 or 1594, and sufficiently indicate the explanation of the policy of Iyeyasu, the successor, but not the equal, of Hideyoshi, and of the second and third Shoguns (Hidetada and Iyemitsu), which resulted in the isolation of the empire by the restriction of all commerce to Deshima, in the narrow bounds of which—236 by 82 paces, says Kæmpfer—the Dutch were imprisoned from the year 1641, a century within a year from the landing of the Portuguese adventurers in the remote island of Tanegashima.

The volume is well illustrated by maps showing, by the changes in the internal geography of Japan, the political phases of its history, and concludes with an attempt to pass a judgment upon the policy of Iyeyasu as indicated in the edict of 1636, which in effect isolated the country by its exclusion from the rest of the world, and by the exclusion of the rest of the world from it—a policy directly opposed to that of the earlier years of his reign. We do not agree with the author's judgment on this point. Had the earlier and more generous policy been persisted in there can be little doubt that the history of the Far East would have been more advantageous to Japan than so far it has proved to be, or is likely to be should money and numbers in the twentieth century overcome the singular combination of ability, prudence, and valour which Japan now offers to the admiration of the Western world.

History of the Moorish Empire in Europe. By S. P. Scott. 3 vols. (J. B. Lippincott Company.)

THIS imposing and handsomely produced work contains over two thousand pages, and is interesting from beginning to end. It is difficult to conceive of any intelligent reader not being interested in the history of a people who once dominated Southern Europe and influenced strongly the whole world of Christendom; a people whose empire, from having been world-wide (as the world was known and judged then), is now reduced to a tottering realm, subject to the suzerainty of one European Power. The moment is propitious for the issue of a history of the Moors; it has the appropriateness of a passing bell, and the traveller in Morocco to-day finds it hard indeed to realize that there was a time when the Moorish people not merely defied and terrorized the whole of Europe, but even stood immeasurably higher upon the ladder of civilization, possessing a much greater share of learning, refinement, luxury, and ingenuity than any other people of their time. The only country even nominally ruled by that romantic people to-day is Morocco. Mr. Budgett Meakin's recently published trilogy is well calculated to inform the student fully regarding the Moors and their present home, and Mr. Scott's three volumes make a full and interesting tale of the history of the same people's dominion of other lands.

One feature of Mr. Scott's very considerable work is disappointing. Throughout the three volumes he may be said to quote no authorities whatever. Here are two thousand pages of history without a footnote. From the student's point of view this is a notable drawback; and in estimating the value of a serious book of this character—the work, as its author assures us, of twenty years—one is bound to place the student's point of view first. We entertain no doubt as to the genuineness of the author's own reading and research. Indeed, the book is prefaced by a list of from five to six hundred works in no fewer than fifteen different languages.

This list is at once imposing, interesting,

and likely to be useful. But the point is that Mr. Scott never substantiates any of his statements for classification in the student's mind or note-book by references. He is given greatly to deductive generalization, and, upon the whole (with some exceptions), his generalization is sound and reasonable. But there are points which require confirmation, and which, apart from that, would be made doubly interesting by being traced to their original propounder or recorder. To take an example: the author evades the common pitfall which leads nearly all writers upon Moorish history to make it appear that the great seventh-century leader 'Okba penetrated the Sûs. He only really reached what Arabs call Sûs el Adna, or Hither Sûs, which means simply Northern Morocco. The author says of 'Okba, to the spelling of whose name he gives an unnecessary *h*:—

"Almost unresisted, he traversed the regions peopled by hordes of fierce barbarians, until, having penetrated to the Atlantic, he rode his horse into its seething waters, and, drawing his sword, cried out, 'God is great! Were I not hindered by this sea, I would go forward to the unknown kingdoms of the West, proclaiming the greatness of Thy Holy Name, and subduing those nations who worship other gods than Thee.'"

Now this is not Gibbon's version of the historic cry. But Gibbon fell into the common error aforementioned, which Mr. Scott escapes. Nor is this the generally accepted account of 'Okba's words; and one would like to have the author's authority. So it is with many another passage. Indeed, there is hardly a page in the book which does not make one look instinctively for the explanation and confirmation of a foot-note, and regret its absence.

One is anxious to be done with carping or fault-finding in considering so fine a piece of work as this, however. When an author gives us the product of twenty years of loving labour it is difficult, without ungraciousness, to complain of any lack in it. But Mr. Scott has a rather dangerous gift of fluency, a love of emphasis and of the use of superlatives, a rhetorical desire not merely to drive every statement well home, but also to clinch it with double and treble security. This sometimes plays him false, and weakens his conclusions. There is, perhaps, no clearer example of this weakness than the author's treatment of the Muslim Prince Boabdil, who, in a few pages (see from p. 600, vol. ii.), is made to appear "greatly distinguished.....by his reckless bravery," and "timorous and irresolute," a brilliant and daring leader, and a weak, vacillating, treacherous knave; and all by way of giving added point to already well-emphasized statements. Pages like 326 in vol. i., with sentences like that beginning, "The scanty remains of art and learning," are sadly in want of revision, and the purist will be annoyed to find that the author's average in the way of split infinitives is something like two or three to the page. In referring to King Ferdinand's maintenance of discipline among the Spanish levies with whose aid he accomplished the re-conquest of Spain, the author says, not altogether without justification, "Such a sudden and complete metamorphosis was without parallel in the history of European armies." Historical students may differ from Mr. Scott over this, but it certainly was a wonderful performance. The point the reviewer wishes to indicate is that the author is over fond of such phrases as "without parallel in history," and that by his fondness for superlatives he is frequently led into that *impasse* of nullification which is the end of all exaggeration, and an extremely undesirable haven for an historian.

It is, however, possible that the average reader will not notice such minor blemishes as these, by reason, firstly, of the fascination and romantic interest of the subject; secondly, of the light, popular, and picturesque vein in which the book is written. Mr. Scott touches upon no question without dealing fully with it, and is prolix and diffuse at times; but he never becomes dry or tiresome, and the most flippant reader could not accuse him of pedantry.

In the first volume the author treats, in leisurely style, the topography and history of Arabia, the cradle of the Arab people, and therefore of the Moors:—

"As a result of its exemption from foreign dominion no other country has preserved the integrity of its customs, its language, and the personality of its inhabitants to such a degree as Arabia. It alone presents a picture of the government and the domestic economy of patriarchal antiquity. Its manners are those which prevailed centuries before the time of Abraham. The wonderfully sonorous and flexible idiom of the Koran was already formed before the Bible or the Iliad was written."

This is generally just and true, but even here Mr. Scott's weakness for the absolute and the emphatic betrays him from the path of strict accuracy. He should have said, "It still presents," not "It alone presents"; for of the country now occupied by the modern representatives of the very Moors of whom he writes, Morocco, the same words might truly be written. In the foot-hills of the Atlas, on the borders of the Sûs, among villagers living between the sacred city of Wazzan and the forbidding fastnesses of er-Riff, the reviewer has studied precisely the same conditions of life within the last decade. The Arab douars of the plains in Morocco are as near to Abraham as anything referred to by Mr. Scott; the Berbers of Morocco are exhibiting to-day precisely the same characteristics, and living in exactly the same manner, that historians assure us must have marked their existence in Canaan before the Chosen People drove them out from that land flowing with milk and honey.

The author treats fully of the religion of the Arabs, and, indeed, of the general interest of comparative religion as a study; and his account of the gradual rise and development of Islam is one of the fairest and most graphic known to the reviewer. One is not offended in his story of Mohammed's life by the constant iteration of such phrases as "the pretended prophet" and "his falsely styled revelation," which plentifully disfigure the pages of even the standard translations and commentaries, in English and French, where Mohammed and his times are concerned. Mr. Scott has felt the tremendous ability and dignity of Mohammed's personality, and throughout his book writes always with real sympathy and feeling of the Arabs and their faith. It is this fact, rather than his erudition, which gives his book its value and its interest. He is clearly a lover of the Arabs (though, curiously enough, we do not gather that he has any personal knowledge of the modern representatives of the race), and his generous admiration makes him an able interpreter, a convincing advocate. After perhaps a hundred pages of foundation-laying, in the way of a study of the land of their birth and the beginning of their faith, the author carries us with him as observers of that wonderful processional progress along the northern shore of Africa, during which, after the death of their truly great prophet, a section of the Arab people became Moors, and began their long reign of marvellous and spectacular dominion of Southern Europe. But it is by no means only the picturesque side of Moorish dominion in Europe that has appealed to Mr. Scott. He has a seeing eye for the practical wisdom of the Arab of that day, and an appreciation of the morality of Islam:—

"It impressed upon youth, of whatever rank or station, the obligations of polite and courteous behaviour, and the unremitting exercise of filial piety. It accorded to every seeker after truth the inestimable privilege of private interpretation and individual opinion—an inherent right of man refused by Christianity until the time of Luther, who, on account of his advocacy of this innovation, was himself denounced as a Mohammedan, and in certain countries of Europe not asserted until the seventeenth century, except in secret and under the threatening shadows of the stake and the scaffold. Unlike other religions, it did not refuse salvation to those who rejected its dogmas. In the presence of the allurements of the seraglio, it still represented continence as the most precious jewel of a believer; but, perceiving the vices provoked by the unnatural restraints of monastic life, it prohibited celibacy, and, for two centuries after the death of the Prophet, the faquir, the santon, and the dervish were unknown."

Dealing with the extraordinary success of the Muslim arms, and the establishment of Arab influence even upon the banks of the Loire, within a century of Mohammed's death, the author says:—

"It is a matter of some doubt whether the doctrines of Mohammed could have obtained a permanent foothold in the frozen regions of the North. The geographical distribution of religions is largely determined by climate. Islam is essentially exotic. It has survived, but never flourished, beyond the tropics."

This is, of course, inaccurate, but doubtless the author means outside semi-tropical countries.

"A learned historian has advanced the hypothesis that it cannot exist in a latitude where the olive does not grow, a statement which seems to be justified by the experience of history."

This interesting hypothesis may be fairly well known, but, in the student's interest, its author should be named.

"Whether the world at large has profited by the victory of Charles Martel may, in the light afforded by the brilliant results of Moslem civilization, well be questioned."

This refers, of course, to the battle of Poitiers, upon which the Moorish invasion of Europe may be said to have turned.

"It is hardly possible to conjecture what effects would have been produced upon the creeds and habits of the present age by the

triumph of the Saracen power, but, in the words of an eminent writer—"

again not named—

"'the least of our evils had now been that we should have worn turbans; combed our beards instead of shaving them; have beheld a more magnificent architecture than the Grecian, while the public mind had been bounded by the arts and literature of the Moorish University of Cordova.'"

Whilst, as has been indicated, fully alive to the dignity and the great abilities displayed by the Arab people at the time of their dominion in Europe, the author is not at all blinded by sympathy to the inherent defects of the race. His tracing of their downfall in Europe and its causes is an admirable and impartial piece of work. The story is old, and had already been very well told. Mr. Scott is aware of this, of course, and approaches the subject with the modesty that one looks for, sometimes without avail, in the scholar. But, as he truly says, his work would have been incomplete had he avoided the period of decadence, and there is no reason for him to apologize for his handling of the subject, which is at once vivid, picturesque, and discriminating:—

"The popularity of the khalifs and the emirs was always superficial, and often only nominal. .....With the masses, whom they seldom condescended to notice, they could have nothing in common. Their empire, obtained by conquest, was ruled by despotism and preserved by force. The incalculable benefits conferred by their wise and enlightened administration were never appreciated by those who enjoyed them."

It should not be forgotten, by the way, that the tolerance which characterized the Muslim rule in Spain was very remarkable in an age of fierce intolerance.

"There is nothing more pathetic in human annals than the destruction of a nation whose works have for ages contributed to the welfare and happiness of mankind, whose discoveries in every department of knowledge have called forth the applause of the learned and elicited the grateful acknowledgment of subsequent generations, and which, consumed by the unquenchable fire of internal discord, has squandered in civil war the talents and the resources which, properly applied, might have for centuries maintained its greatness and perpetuated its power. The fall of the Moslem empire in Europe is a striking example of the inexorable law of human destiny. Had the Moslems not succumbed to the encroachments of Castilian conquest, their internal dissensions must have eventually invited the interference of some other aggressor. Commercial prosperity, which, while encouraging selfishness and luxury, degrades in the eyes of an effeminate and cowardly population the profession of arms, had sapped the vitality of the kingdom of Granada."

The limitations of space do not allow us to follow the author's careful tracing of the causes of the Moorish downfall, which is both able and exhaustive. We conclude with the verdict that, whatever may be thought of his style, he has produced a book of deep and real interest.

NEW NOVELS.

A Lost Eden. By M. E. Braddon. (Hutchinson & Co.)

THE ungracious task of criticism is, in the present instance, rendered additionally invidious by a recollection, dating some quarter of a century back, of sundry blissful hours devoted (not always under parental sanction) to 'Lady Audley's Secret' and 'Aurora Floyd.' But it is impossible to ignore the patent fact that what Miss Braddon has here attempted—virtually a modernized version of 'Clarissa Harlowe'—is an enterprise foredoomed to failure. A heroine forced into competition with Clarissa is too cruelly handicapped, and Lovelace, not an over-convincing character even as Richardson drew him, becomes utterly unthinkable when transplanted into the nineteenth century. The lighter portions of the novel, which deal chiefly with lower middle-class life, are natural and amusing, and the theatrical experiences of the heroine's sister in particular convey a far stronger impression of reality than is usual in fiction professing to treat of the stage.

The Ragged Messenger. By W. B. Maxwell. (Grant Richards.)

MR. MAXWELL has written a powerful and dramatic story of London life, and one having in it qualities by no means common in modern novels of the well-written sort. It has fire, sincerity, enthusiasm, and high-strung emotion. It hinges upon the life and work of a clergyman whose eccentricities and outspokenness have shut him out entirely from the favour of his ecclesiastical superiors, and made of him a street preacher who is known in the East-End as the Mad Messiah. To this man—generous, impulsive, hysterically in earnest, fervently pious, and bent upon a literal application to modern life of the principles of the Sermon on the Mount—there comes an enormous fortune, a fabulous amount of wealth bequeathed by a cousin from America whom he had never known. At the very moment at which the news of this reaches him he is proposing marriage to a young woman in whom he has unsuccessfully endeavoured to awaken the interest of some wealthy and aristocratic friends. The young woman he believes himself to have rescued from the very brink of moral and physical ruin. He marries her, in the full belief that she shares his fanatic devotion to the work of pious salvage and philanthropy in the East-End, and takes her forthwith into poor lodgings, from which he begins the Herculean labour of dispensing his enormous fortune over works among the very poor. But the woman with the saint-like face is not what the passionately loving fanatic thinks her, and their union brings tragedy, inevitable and bitter. It is a strong story, and well told. It has all the elements of drama in it, and should be popular.

The Wheeling Light. By Fergus Hume. (Chatto & Windus.)

THIS melodrama of the most sensational type should commend itself to the admirers of 'The Mystery of a Hansom Cab.' Its characters are mostly people of wealth and social distinction, who talk as no real people ever do talk, and act as only exponents of the sort of drama that is associated with the Surrey side of the Thames act. The wheeling light of the title is that of a Devon lighthouse, and it enables a man on a yacht at sea to witness the murder of a woman by a man who flings her over a high cliff. All the usual component parts of melodrama are here, and are handled with a certain ease and fluency, though without anything approximating to literary craftsmanship. Mr. Hume is evidently no countryman, and would be well advised to avoid agricultural topics. He writes of a pair of lovers who make believe to "bind up the sheaves" in a hayfield, and that in the middle of August.

Nyria. By Mrs. Campbell Praed. (Fisher Unwin.)

IN one of his most fascinating tales Mr. Kipling imagines the case of an author who half succeeds in winning from a commonplace youth of modern days the adventurous story of his former existence. Mrs. Campbell Praed would seem to have been vouchsafed a somewhat similar experience, and Nyria was evidently a more manageable subject, supplying fuller and more coherent confidences than Charlie Mears. In the very interesting preface to her book Mrs. Praed tells how some years ago she became friendly with a girl who

"when in close companionship with my own mind would go off into a sort of dream-existence, wherein she took on a totally different identity, of which, on resuming her normal consciousness, she had not the dimmest recollection.....It was, in truth, as though she had stepped into a left-off fleshly garment of the past and had again become in actuality the slave-girl, Nyria, personal attendant of Julia, daughter of the Emperor Titus—in service of whom the girl represented herself as having been associated with many noted personages of that age, and an eye-witness and participator in some of its tragic happenings."

The explanation of this strange experience we must leave to the professed psychologist, but as to the novel itself we are bound to say that the expectations with which we started on its perusal had soon to be curtailed. Frankly, we cannot accept it as of real historical value. Apart from minor errors of scholarship, which are of comparatively small account, there is much that our sense of historical fitness refuses to credit; many of the incidents do not fit with the spirit of the times, and the sketches of certain well-known figures do not impress us as being true to life. Nor can we discover anything special to persuade us that the narrator had peculiarly intimate sources of information at her command. Certainly, without the preface to guide us, we should have regarded the book merely as the production of a tolerably adroit novelist and not at all as an historical document. Having said so much, we must add that the story, as a story, is by no means without merit. It is too long, but it goes for the most part with a lively movement, the interest is well sustained, and there are several sensationally effective scenes. Nyria herself is attractive, and her character is sympathetically portrayed.

Magnus Sinclair. By Howard Pease. (Constable & Co.)

THIS is rather a distressing book. Mr. Pease has evidently a great turn for local antiquities and a commendable desire for accuracy in the byways of history. More, he can tell a story—that is, when he does not overload it with detail in the effort to give local colour; but his painstaking has occasionally failed him, and he, or his

printer's reader, has passed some marvellous mistakes. We can hardly attribute to an Oxford graduate such a reading of Virgil as "Incessu paruit deo," but can only suppose he did not read his proofs. We should like to know the authority for such spellings as "proviant" for *provant* or *provend*, "mountero" for *montero*, also for the words "deminuations" and "recognoze" (in the sense of reconnoitre). In his foreword the writer, who pays a natural tribute to Scott as a master of Border-lore, seems to have misread the character of "noble Howard" in 'The Lay of the Last Minstrel.' His wardenship is not historical, but his courtesy and accomplishments are fully accentuated in the poem. Sir Walter, at any rate, knew his Scotland as well as, we believe, Mr. Pease knows his Northumbrian border. He certainly would never have represented a Macgregor as a resident in Perth in 1650. Not until 1661 was the Act of James repealed which prohibited that surname on pain of death. In spite of these deductions Mr. Pease's antiquarian notes are interesting, and his story a spirited account of political journeyings on the Borders and in Scotland at the critical time after the battle of Dunbar. Some of the characters are a little reminiscent of 'Rob Roy,' but we find plenty of originality in plot and action, and at any rate one outstanding portrait, that of Oswald Bellasis's henchman, whose marvellous rescue of his chief at Perth is one of the best of many good fighting scenes.

The Earthly Purgatory. By L. Dougall. (Hutchinson & Co.)

'THE EARTHLY PURGATORY' is in many respects the sort of story which we naturally expect from the author of 'Beggars All.' It is daringly original, interesting, and sympathetic, but, despite a marked improvement in construction, there still remains much of the abruptness and lack of artistic finish noticeable in Miss Dougall's earlier work. The local colouring has considerable charm, and the commonplace elderly lady, living an exemplary life in her beautiful home among the Appalachian mountains, and surrounded by an incongruous atmosphere of blood-curdling and admirably sustained mystery, is a powerful conception, although the final explanation leaves an impression, perhaps inevitable, of flatness and unreality. There is an almost entire absence of what is commonly known as "love interest," a peculiarity which may be esteemed advantageous or otherwise, according to the taste of individual readers.

The Forerunner. By Neith Boyce. (New York, Fox, Duffield & Co.)

THIS is a typical American novel, strenuous, picturesque, colloquial, convincing, and not too well written. The story depicts the life of a typical young American man of business, a promoter of companies, an organizer of land booms, a developer of syndicates, whose nervous energy is intense, and whose whole life is concentrated upon the pursuit of the dollar in one form or another. The hero marries at the beginning of the story, and this gives the author his opportunity for enlarging upon the domestic complications brought about in American homes by the feverish devotion of men to money-making and the hysterical devotion of idolized women to the labour of pleasure-seeking and money-spending. It is not a pleasant picture, but it smacks of real life.

Sur la Branche. By Pierre de Coulevain. (Paris, Calmann-Lévy.)

'SUR LA BRANCHE' is a book of remarkable ability and some charm, by the author of 'Ève Victorieuse,' but is, nevertheless, difficult to peruse without skipping, for it is in parts dull. The author knows English, and much of the scene is laid in England or among English people. An examination for critics is proposed. France, M. de Coulevain suggests, has ceased to have literary criticism, "and the United States has not yet attained to it." We may, however, hope that the *Athenæum* forms a happy historic mean. But when we remember a recent article in *Le Temps* on the newest books of M. Anatole France, we can hardly join in the opinion that France has lost her power of literary criticism. 'Sur la Branche' is filled with ideas on the education of boys and girls in society, American, British, and French, and on the position of women. Although animated by moral intention, it is not suited for all young persons to read.

La Grande Amoureuse. By Maxime Formont. (Paris, Lemerre.)

THIS book would have been seized under the Second Empire, but in these matters France is now more "liberal." We ought, perhaps, merely to say of this book that it is not in the English taste; but it is indeed full of disgusting ideas and scenes. Nevertheless, strange as the remark may seem, though not true to any kind of life, it is to be pronounced readable by the public to which it is addressed, and is far from being ill-written.

ENGLISH PHILOLOGY.

The Making of English. By Henry Bradley. (Macmillan & Co.) — The combination of literary criticism of a high order with a mastery over the various philological studies which bear upon the history of English is one cause of this essay's peculiar charm. Conspicuous success has attended the carrying out of the author's purpose, which was

> "to give some idea of the causes by which the more remarkable changes in the language were brought about, and to estimate the effect which the changes have had on its fitness as an instrument for the expression of thought."

Moreover, much more than this has been achieved, as Mr. Bradley has produced a work which, while eminently adapted for profitable perusal by "educated readers unversed in philology," may be studied with interest and profit by the profoundest philologists. They could not have a better example of clear and easy style, free from every trace of pedantry and dogmatism, and their ideas of English grammar could not fail to be expanded and modified by studying the chapter on its "making." The conversion of Teutonic Old English into Modern English has involved the admission of words from foreign languages to such an extent that alien elements preponderate in the vocabulary of general literature in which the technical names of trades, arts, and sciences are sparingly represented. That this unceasing process has caused some inconveniences and detrimental sacrifices Mr. Bradley frankly acknowledges, but still he justly maintains that "English has been immeasurably improved by its incorporation of alien elements," owing to

> "an unequalled profusion of approximate synonyms expressing subtle shades of difference in meaning and in tone of feeling."

We fully endorse Mr. Bradley's temperate eulogy of English as a language unsurpassed in capacity for subtlety, precision, and varied force, and his approval of the habit of forming technical terms of science from Greek and Latin, for the excellent reason that they can be "rigidly confined to the meaning expressed in its definition." He himself has made a considerable amount of English philology intelligible to the unlearned with a very sparing use of technical terms. Mr. Bradley has judiciously refrained from endeavouring to impress his readers with the orderly action of tendencies and the inviolability of laws, into conformity with which most philologists torture linguistic phenomena, and is singularly free from crotchets and antipathies. He acknowledges the value of "derring-do" and "helpmate," in spite of their lineal descent from blunders; he has a good word even for newspaper English, and actually finds a merit in our "modern unphonetic spelling, bad as it is in most respects." Perhaps among the makers of English the many writers of English translations of all manner of foreign works published in the sixteenth century might have been mentioned. Would that we could adopt the optimistic forecast of the future development of English which is inspired by Mr. Bradley's genial temperament, though he admits that there are grounds for apprehension! There is no security that what is valuable will survive so long as a craze for novel forms of expression—for change for the sake of change—prevails; and though "what is valueless will perish as it deserves," it does not follow that it will be replaced by what it has ousted rather than by an endless succession of substitutes as bad as or worse than itself. But, whatever happens, the admirable work before us ought to check or postpone the deterioration of our mother tongue.

A Fourteenth-Century English Biblical Version. Edited by Anna C. Paues. (Cambridge, University Press.) — More than fifty years ago, in the introduction to the Oxford edition of the Wyclif Bible, Forshall and Sir F. Madden called attention to the existence of a MS. in the library of Corpus Christi College, Cambridge, containing, according to their account, English translations of the Catholic Epistles, the Acts, and St. Matthew's Gospel to the end of the Lord's Prayer (vi. 13), and "abstracts" of all St. Paul's Epistles except that to Philemon. This description was not quite accurate, for the Pauline Epistles are not epitomized, but translated with omissions amounting in all to about forty chapters. The MS. in fact contains a translation of nearly half the New Testament; and the translation is, as Forshall and Madden did not fail to observe, entirely independent of the Wycliffite versions.

In view of the widespread interest that has been felt in the history of the English Bible, it is surprising that Forshall and Madden's account of this important translation has remained almost unnoticed. The current histories of English literature, while giving ample space to the versions attributed to Wyclif and Purvey, do nothing to correct the common impression that these are, broadly, the only fourteenth-century Englishings of the New Testament extant. It has been reserved for a Swedish lady (a graduate of Upsala and a Fellow of Newnham College) to accomplish the task, which ought long ago to have been performed by some native scholar, of giving to the world an edition of a work which ranks second in importance among the English Bible translations earlier than the Reformation.

Miss Paues has done her work admirably, and has made several discoveries of the greatest moment. She has found that the Corpus MS. (Parker 434), which Forshall and Madden regarded as "probably the original copy," is in fact a transcript, embodying corrections by a second hand, of a MS. in the library of Selwyn College. She has also discovered in the Holkham Library a third copy of the translation, derived from the same archetype as the Selwyn MS., and often presenting better readings. Although this MS. was noticed in the catalogues of the Holkham Library by Roscoe and Madden, the fact that it contained Biblical translations was overlooked. Miss Paues has further discovered an older and better copy of the Selwyn version of Acts in the Cambridge University Library. Next, she has shown that while the translation of the rest of the Epistles in the Selwyn, Corpus, and Holkham MSS. is in the south-western dialect, and is not known to occur elsewhere, that of 2 and 3 John and Jude is a southern transcript of a north-midland original, and agrees with the corresponding portion of the version of the Catholic Epistles preserved in MS. Douce 250 in the Bodleian Library. And, finally, she has discovered the hitherto unsuspected fact that the English commentary on the Apocalypse, which was at one time commonly ascribed to Wyclif or his disciples, is in fact a mere translation of a well-known Norman-French original. Altogether this must be pronounced a brilliant record of achievement.

In the Prologue and Epistles and in the chapters from St. Matthew Miss Paues has printed the text of the Selwyn MS., appending the readings of the Corpus MS. and of the coincident portion of the Bodleian MS. at the foot of the page. In the Acts she has followed the University MS. for her text, giving the Selwyn and Corpus readings in foot-notes. An appendix contains the text of the Bodleian versions of James, 1 and 2 Peter, and 1 John; and a collation of the Holkham MS. (which was not discovered until after the text had been printed) is given in a second appendix.

We are unable to agree with Miss Paues in her contention that this collection of translations is of orthodox and not of Lollard origin. It is possible (though there are some weighty objections to the supposition) that the translations themselves, or at least those taken from a north-midland source, may have proceeded from scholars holding the views of Hampole rather than those of Wyclif; but the object with which the compilation was made seems clearly to have been by no means orthodox. In the Selwyn and Corpus MSS. the versions of the Epistles are inserted in a somewhat clumsy framework of dialogue, being presented as the response of a learned "brother" to the request of an unlearned "brother" and "sister" for instruction in Christian duty. Miss Paues thinks that the appellations of "brother" and "sister" can only refer to members of religious houses. But this assumption has no sufficient foundation, and unless it be accepted the argument for the orthodox origin of the compilation falls to the ground. If the dialogue had been written for monks and nuns, it would surely have contained some reference to the specific obligations of the conventual life; but nothing of the kind is discernible, nor is there a single sentence to which the most extreme of Lollards would have objected. On the contrary, the writer was clearly imbued with the heterodox principle that the Scriptures alone afford sufficient guidance in all matters of faith and duty. Moreover, the learned brother of the dialogue, when entreated by his ignorant brother and sister to teach them "what things are pleasing to God, and what displeaseth Him also," at first tries to excuse himself on grounds of prudence:—

"We beþ now so fer y-fallen a-wey from Cristis lawe, þat ȝif y wolde answere to þyn axynges y moste in cas vnderfonge þe deþ. And þou wost wel þat a man is y-holden to kepe his lyf as longe as he may."

Such apprehensions do not indicate an obedient son of the Church. It is true that the author attacks no doctrine or institution; his aim was edification and not controversy; but the recognition of a general apostasy sufficiently indicates the Lollard point of view. It is a fact perhaps not without significance that the Holkham MS. which contains this body of translations contains also (in a different handwriting, indeed) a copy of the Gospels in the "earlier Wyclif version," the Lollard origin of which remains certain in spite of Abbot Gasquet's brilliant attempt to disprove it. And the Cambridge University MS. which gives the text of the version of Acts in this volume includes also copies of well-known tracts by Wyclif and his followers.

Although we think the editor mistaken in her views with regard to the origin and purpose of the version, her introduction is in all other respects a model performance. The investigation of the relation between the MSS. is methodical, and leaves little room for doubt as to the correctness of its results. The chapter on the language of the texts, and that on the characteristics of the translations, are thoroughly adequate. The notes deal chiefly with those passages which presuppose readings in the original different from those of the ordinary editions of the Vulgate. In many instances Miss Paues has succeeded in discovering the reading followed, or something akin to it, in one or other of the published texts of Vulgate or Old Latin MSS.

With regard to the intrinsic merit of the versions, the editor's estimate may be accepted as correct. The southern translation of the Epistles, both in accuracy and idiomatic character, reaches the high standard of the work of Purvey. On the other hand, the Bodleian version of the Catholic Epistles, and the version of the Acts (which Miss Paues believes to be by the same author), are disfigured by ludicrous blunders, though the English idiom is fairly lucid and forcible.

Miss Paues must be heartily congratulated on the skilful manner in which she has accomplished a work of extraordinary value and interest. We shall look forward with eagerness to the appearance of her promised volume on the history of Middle English translations of the Bible.

BOOKS OF REFERENCE.

Meyers Grosses Konversations-Lexikon. Sechste, gänzlich neubearbeitete und vermehrte Auflage. Erster Band. (Leipsic and Vienna, Bibliographisches Institut.)—To test the new and enlarged edition of this well-known work by one volume alone, in which even the first letter of the alphabet is not exhausted, may, indeed, yield results satisfactory so far as that volume is concerned, and auspicious for the remainder; but until the following volumes or some of them have seen the light, a review of its main features cannot do more than deal in generalities. However safely a work of this kind may be judged by a sample, and however great the desire of the publishers to make it of uniform excellence throughout, there is always the possibility that later instalments may not wholly redeem earlier promises, and that from the point of view taken by the foreigner, more especially in regard to articles of special interest to his own country, hopes and expectations may sometimes fail to be fulfilled.

In the meantime attention may well be directed to this encyclopædia, which has neither received nor required any egregious or extravagant advertisement, such as takes the shape of a temporary reduction in price, or a prize competition announced with painful importunacy. An encyclopædia it is, in spite of the adherence to a title which hardly now does it justice. A "Konversations-Lexikon," as the editor observes, aims at supplying social circles with material for the discussion of the ordinary topics of public interest. The present work has long ceased to correspond to any such definition of its scope. It has become a dictionary of general knowledge, not solely designed, as it was previously, for the use of the man in the street, but also destined to be largely consulted by all who are engaged in the various pursuits of science and learning. In the very German words of the preface, it desires to be regarded as the confidential friend both of the family and of the world of scholars, and to preserve the position, which it appears to have already gained in the Fatherland, of a supreme court of appeal on matters of common conversation in hotels and reading-rooms. That it realizes the ambition in the land of its origin is easy to believe, although its appellate jurisdiction is probably disputed by a very similar dictionary issued by another firm of publishers. Its value elsewhere, to those who read German with facility, is great, for it successfully avoids the different dangers and defects that are encountered and not always overcome by smaller and larger works. It gives, as a rule, just the amount of information that is sought, neither so little as to be useless, nor so much as to perplex those who go to it with a definite object; and it achieves this result largely, perhaps, because it keeps very close to ascertained facts, and avoids as far as it can excursions into what is still problematical. There are many topics, of course, where a purely objective and impartial judgment is difficult, if not impossible, and unfortunately one of them, at least, is just the kind of topic which is freely raised everywhere. Nothing is so much a matter of public interest as politics. The editor recognizes that in this domain the most serious embarrassments present themselves to the encyclopædist, and states that, after the failure of various attempts to produce a dictionary in the interest of a single party, the present effort is directed to the national interest as a whole. Whether those attempts have ever passed the preliminary stage we are not informed; if they have actually been produced, they have certainly attracted no attention in this country. On the other hand, a dictionary planned in the national interest may not, perhaps, be sufficiently international in political questions. Later volumes will show to what extent an objective and impartial judgment in such questions is maintained.

The improvements which the sixth edition are to show over the fifth, if the promise of the preface is redeemed, are of two main kinds. In the first place, due recognition is to be given to the fact that, while natural science and technics are the leading forces of the present day, historical and social interests are advancing in importance. This fact is to be reflected in the redistribution of the space to be severally assigned to the articles bearing on these great subjects, so as to carry out the desire of those responsible for the work that it should meet the needs of its own day. The present instalment hardly affords the requisite scope for any general remarks on this head, for to be of any value they would have to rest on a comparison of several articles. In the second place a very considerable addition is to be made to the number of the plates, plain and coloured, and also of the special tables, for which the work has already gained an enviable reputation. To judge by the specimens included in the first volume, those who use it will have no cause to be dissatisfied with what is provided for them. The coloured plates, in particular, are extremely well done; their accuracy of detail and richness of tone

are alike admirable. If any need be singled out for praise where all are so good, they are those attached to the articles on 'Algæ,' 'Alpine Plants,' 'Apples,' 'Arctic Fauna,' and 'Aquarium.' The ethnological and ethnographical plates are also worthy of the highest commendation. In the same way the illustrations to such a subject as architecture, contained in twelve double pages, each representing some six to eight famous buildings, are a fair guarantee that nothing will be neglected to give ocular evidence, wherever possible, of the development of artistic and technical skill.

Several articles in this volume may be mentioned as specially exhibiting certain leading characteristics of the work. The way in which delicate controversies are indicated only to be avoided in the space devoted to 'Abendmahl (Sacrament, Eucharistie),' will not, of course, satisfy extremists, and there may be some who will quarrel even with the statements there made as actual and ascertained history; but the great mass of religious readers will be content both with the substance and with the tone of what is provided for them. The article on Afghanistan shows no trace of pro-Russian sympathies. In the twenty-five pages assigned to Africa an excellent account of every aspect under which the continent can be considered is given; but it is to be observed that the Orange River Colony is not so described in the political section, but bears the name of "the former Orange Free State." Only the beginning and the end of the Boer War are chronicled under the more important events since 1884. There is no mention of a certain telegram, and, on the whole, less is said of the political aspect than might have been expected. The plates, maps, and portraits in this section are all that could be desired. The section on the history of Egypt in recent times betrays a not too perfect recognition of the greatness of the work accomplished in that country by the English. It ascribes France's disapproval of the conversion of the privileged debt in 1889 to a desire to take vengeance for being driven out, and in one or two other respects it is not wholly colourless in its sympathies. The Alps are also allotted some twenty-five pages, rich in varied interest and admirably illustrated. America is perhaps too briefly treated in twelve or thirteen, although the cross-references will doubtless supply all that may be needed; but in the literature of the subject no place, unfortunately, has been found for so indispensable a work as Mr. E. J. Payne's 'History of the New World.' The article on anarchism is a sign of the times. That on the Anglican Church roundly ascribes the breach with Rome first of all to "the capricious self-will of a tyrannical king," although the statement is softened a little by the mention of Wyclif, the Lollards, and the humanistic movement. By the "vicar learned in the law," who is said to be attached to every English cathedral chapter, is presumably meant the chancellor. The article on Asia claims some twenty pages, and is a masterpiece of compression, in this respect not falling behind those on Africa and America; and it will be interesting to observe how Europe is to fare in comparison with the other continents when its turn comes. Other articles that may be named as interesting specimens of encyclopædic treatment are those on academies, where the English learned societies make a poor show, on joint-stock companies (Aktiengesellschaften), on Arabia, on the social question in its various forms (Arbeiterfrage et seq.), especially that devoted to workmen's dwellings, on medicaments (Arzneimittel), and on æsthetics.

This 'Konversations-Lexikon' is so well arranged, so attractively produced, and published at so reasonable a price, that its further success in its sixth edition is placed beyond doubt so far as Germany is concerned.

Haydn's Dictionary of Dates (Ward, Lock & Co.), a long-appreciated source of information, has now reached its twenty-third edition and its 1487th page. We have tested it, and found it commendably accurate. It goes up to the end of 1903, and is especially valuable for the history of the past year or two, which is always difficult to get hold of in detail. A dated 'Biographical Index' is a new and valuable feature. Two interesting articles, which form admirable summaries, concern the South African War and Trials. The articles have generally been revised with great care; we find, for instance, a mention of the Cnossus excavations under Candia, while the detail supplied concerning recent London is remarkable for its completeness.

A Dictionary of Names, Nicknames, and Surnames of Persons, Places, and Things, by Edward Latham (Routledge), is a painstaking collection which will be of use to the ordinary reader, though it is not wholly satisfactory. It shows no great signs of research, but is business-like and brief. It overdoes, we think, such paraphrases as "The Blind Old Man of Scio's Rocky Isle," which are hardly in general use at all. We see no particular merit in such descriptions as "the Scottish Addison," not identified here by-the-by, though they are, we believe, an ornament of Board School education. Mr. Latham is, we gather, not strong in the classics or in German, but such accomplishment is really necessary to make this sort of work trustworthy. He arranges his matter in alphabetical order, and includes some cross-references. Still one may miss Perdita (Mrs. Robinson) as she only appears as "Fair Perdita." Including such nicknames as "Blue Nose" and "Blue Hen," Mr. Latham has forgotten "Cornstalks," now generally applied in this country to Australians, though it was originally restricted to an inhabitant of New South Wales, the native West Australian being a "Sandgroper," a South Australian a "Crow-eater," and a Victorian a "Gumsucker." Since "Ebony" is given as a synonym for *Blackwood's Magazine*, the much commoner "Maga" should not have been omitted. We do not care to call Horace the Venusian, but if we did, no Rosa Dartle would find comfort in this Dictionary. The fact is that a work of this kind needs both exhaustive indexing and all-round scholarship if it is to rank as a real guide. Then it would in time secure its position, possibly even modify the combined ignorance and indolence which are so complacently conspicuous to-day.

OUR LIBRARY TABLE.

Adria: a Tale of Venice, by Alexander Nelson Hood (Murray), is not a novel in the usual sense. It is an attempt to embody what a distinguished essayist has called "the spirit of place," by means of "a romantic narrative" (to quote the author's own descriptive phrase). The aim is less original than he appears to conceive it. An eminent author of the young Belgian school which claims Maeterlinck as its chief is oppressed in his novels by the spirit of place—by the spirit of one city. His aim, or his obsession, has found supreme utterance in that 'Bruges la Morte' which has lately been translated into English; and 'Adria' is simply an English—a very English—'Bruges la Morte,' with the characteristic differences between the home and foreign product. Beauty and melancholy are the notes which Mr. Hood finds in Venice, as beauty and melancholy—the melancholy of death—are the notes which the Belgian finds in Bruges. We do not accuse Mr. Hood of imitation; we only say the thing has been done. Nor does comparison favour the English book. The Belgian work, though not free from melodrama after the French convention, really is a narrative steeped in the morbid atmosphere of the city as the writer feels it. The city is felt to brood over and colour all. The English work is a duality—a sandwich of story and pictorial description. Having stated that his book is not a novel in the ordinary acceptation of the term, the author seems to consider himself dispensed from the necessity of constructing a good story—to be free to "go as you please." He favours not unconventionality, but a licence to adopt any convention, however thin, which may serve to frame his Venetian pictures. So the story is absolutely conventional and sentimental, after the most familiar English patterns. The characters are characterless. So far as the romance deals with the Venetian revolutionary movement, it is partly journalistic, partly made of the *clichés* of English historical romance. But the descriptive portions, for the sake of which it seems to have been written, though apt to be somewhat flamboyant, have real glow and colour. It is a glorification of Venice, in which the story is the weakest and most negligible portion, by a cultured and artistic essayist. That was hardly the right way to do the thing. But if in the novelist's art it compares ill with the Belgian whose aim it inevitably suggests, it is also free from his morbidity. It is as wholesome and right in tone as incorrigible sentimentality can be. That, too, is English.

In the Pathless West, by Frances E. Herring (Fisher Unwin), is a loosely constructed volume dealing with pioneer life in the far north-west of the North American continent. It is prolix, and Mrs. Herring does not concern herself at all with the niceties of literary diction. But she has much to tell of a life that is strange, and should be interesting to the majority of English readers. The book opens with a full description of the outsetting from Gravesend of a detachment of Royal Engineers for British Columbia, where the beginnings of placer mining fifty years ago had made the presence of some such force as this desirable in many ways. The long and monotonous passage out is described with great fulness, and with lengthy quotations from the *Emigrant Soldiers' Gazette and Cape Horn Chronicle*, a newspaper that was written and produced on board the ship this cheery company sailed in. Later we get minute and homely details of their primitive life in the new land. The author writes in a style as simple and devoid of subtlety as are the people of whose lives she tells:—

"At the appointed time Old Neptune came aboard. He looked pretty rough, with rope beard and tarpaulin clothes, and a great three-pronged pitchfork in his hand, as he came over the side quite real like."

Old Hendrik's Tales, by Capt. A. O. Vaughan (Longmans), is one of a good many books about which one is inclined to think that they would never have been written if Mr. Kipling had not written the 'Jungle Books.' Yet the stories in this volume are wholly different from those which dealt with Mowgli's adventures, if only because of the absurd fact that the animals in them are made to wear clothes and talk as only human beings could talk. The illustrations, like the text, are amusing and good; but the stories would have been improved by a little more consideration for verisimilitude, a little more seriousness of make-believe. It does lessen the interest of a grown person in a narrative dealing with wolves to find those wolves wearing trousers. Yet much care has been used in the writing, and the dialect is real, an evidence of painstaking. The stories are South African, and are supposed to be told by an old Hottentot. The book should please young people, particularly if read aloud to

them, with a little occasional explanation of the dialect.

The Naval Pocket-Book, by Sir William Laird Clowes (Thacker & Co.), we have praised on a previous occasion, and the present issue, dated 1904, is exactly similar—the preface only taking credit for an addition by Mr. Burgoyne on docks and on submarines. The information on docks is probably contained in a book of the Hydrographic Department of the Admiralty, but we believe that this is confidential, or, at all events, not obtainable by the public. The chapter on submarines is interesting, but perhaps is not quite clear, as Mr. Burgoyne states that "the progress of submarines in France.....has come somewhat to a standstill," while his own pages show how large a number of submarines are under construction in that country, including six large submersibles by that able *élève* of the École Polytechnique, M. Maugas—three at Toulon and three at Cherbourg. The new French submarines are of such gigantic size as to alter all the conditions of the problem, and the suggestion, popular at Portsmouth, that we are on a par with the French in submarine construction appears ridiculous to those who are acquainted with foreign scientific opinion upon the subject. It is not unlikely that the progress realized at Toulon may be so rapid that all idea of holding the Mediterranean in time of war will have to be abandoned, with a result on policy and on the disposition of fleets which will be striking in the extreme. The Channel has long since been past praying for, but even without submarines the Channel would have been impossible in time of war, and the ports of London and Antwerp must be looked upon as sealed in war.

MESSRS. ISBISTER publish in the "Pro and Con Series," edited by Mr. Henry Murray, a third volume, under the title *Alien Immigration: Should Restrictions be Imposed?* the one side being taken by Mr. Frederick Bradshaw, and the other by Mr. Charles Emanuel. The arguments do not appear to be so well put as they are by Mr. Sydney Buxton, and Mr. Bradshaw is not convincing. He admits the persecution of Jews in Russia, but he thinks that measures taken in the United States turn "on to London the stream of the helpless and destitute." But the figures would knock this argument entirely on the head, the number of "destitute" Polish Jews going to America being vastly greater than the number who come here. Mr. Bradshaw asks:—

"Can we continue with safety to our State to admit year after year an increasing stream of population from sources such as I have just described? .....We might assimilate 50,000 Jews, even as Jews and in a pale of religious sentiment, but 5,000,000 are beyond our assimilating power, and their rate of increase is appalling."

The whole question, of course, lies here. If we admit Mr. Bradshaw's argument, the fact that the total balance of aliens remaining in this country was 8,000 two years ago, and 7,000 last year, shows that we are at an infinite distance from the danger which he apprehends.

Poems of Thomas Campbell, selected and arranged by Lewis Campbell, have appeared in the "Golden Treasury Series" (Macmillan). The introduction is both lively and judicious. Campbell's virtues and failings as poet and man are fairly recognized. Some of the objections to his diction which are put forward hardly hold good among poets of to-day; but there can be no doubt that the mass of his writing in the style the eighteenth century considered to be elevated is not destined to live. On the other hand, certain pieces secure his right to immortality, and he fully deserves the notice of his distant and accomplished cousin in this attractive series.

Three Fantasies, by Barry Pain (Methuen & Co.), are slight, but may be recommended as pretty reading for a summer hour. Mr. Pain writes both easily and well.

The Court of Sacharissa, by Hugh Sheringham and Neville Meakin (Heinemann), narrates the experiences of a party of young men, called variously "the Ambassador," "the Poet," &c., who paid a series of afternoon visits to an attractive young lady whom they named after Waller's heroine. The thing seems to us a little too long in a *genre* which is apt to be tedious from over use, but the authors have presented their types both gaily and neatly. The irresponsibility which represents, according to the person or one's own mood, charm or educated insolence is certainly well hit off.

MESSRS. METHUEN have published, in a charming little edition which reveals the blue leather of their happy choice, *The Life of Lord Herbert of Cherbury*, by himself, the remarkable record of a fantastic but able man, who showed admirable sense on occasion.

Quaker Grey. (The Astolat Press.)—This little volume—bound in sober grey and white—purports to be an account of one "Elizabeth Ashbridge, written by her own hand." But the word "purports" seems, on reflection, unnecessary, since external and internal evidence appear to support the claim to genuine autobiography. Elizabeth the Quaker—for after much spiritual as well as material storm and vicissitude she joined the Society of Friends—was born in 1715, as she herself puts it, of "honest Parents" in Cheshire. Many a weary mile by sea and land was she destined to wander from her early home. Her own account of her strange experiences is now published by the Astolat Press; but it would appear that it has already seen the light, having been printed near the place of her birth by her family, reconciled to her after a long estrangement. An interesting preface by A. C. Curtis introduces the personality of this grey lady born nearly two centuries ago. That she must have been attractive both mentally and physically is abundantly proved by her simple and unaffected narrative of her uncommon spiritual and material sufferings and joys. One would like to know more of her outward as well as of her innermost history, and of her husbands, for she was more than once married, and appears to have created interest, unconsciously to herself, in all with whom she came in contact.

WE have on our table *The Poetical Works of Geoffrey Chaucer*, from the text of Prof. Skeat, Vol. II. (Grant Richards),—*Problems of the Present South*, by E. G. Murphy (Macmillan),—*The Spirit of the Age*, by W. Hazlitt (Grant Richards),—*Marvels in the World of Light*, by the Rev. C. T. Ovenden, D.D. (S.P.C.K.),—*Les Aventures d'Ulysse*, by G. G. Coulton (Hachette),—*Sayings of K'ung the Master*, selected by Allen Upward (The Orient Press),—*Glen Sloken*, by W. G. Stevenson (Sands),—*Wee Macgreegor Again: a Sequel*, by J. J. B. (Grant Richards),—*Jones's Baby*, by L. H. de Visme Shaw (Everett),—*Court Cards*, by Austin Clare (Fisher Unwin),—*Wolves*, by R. H. Sherard (Greening),—*The Story of King Sylvain and Queen Aimée*, by M. Sherwood (Macmillan),—*In the Wrong Box*, by Fox Russell (Everett),—*The Love that He Passed By*, by I. D. Hardy (Digby & Long),—*Many Waters*, by A. Tomson (Walter Scott),—*The Heavenly Feast*, by the Rev. E. Daniel (Wells Gardner),—*Daniel and the Age of the Exile*, by the Rev. A. M. Hunter (Dent),—*St. Cyprian on the Lord's Prayer*, by T. H. Bindley (S.P.C.K.),—*L'Enfance de Victor Hugo*, by G. Simon (Hachette),—and *Le Gendre de Louis XV.*, by C. Stryienski (Paris, Lévy). Among New Editions we have *The Watchers*, by A. E. W. Mason (Simpkin),—*The Teaching of Jesus*, by the Rev. D. M. Ross, D.D. (Edinburgh, T. & T. Clark),—*Great Souls at Prayer*, selected by Mrs. Mary W. Tileston (Allenson),—and *Sermons to Boys and Girls*, by the Rev. J. Eames (Allenson).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Hastie (W.), The Theology of the Reformed Church in its Fundamental Principles, edited by W. Fulton, 4/6 net.

Fine Art and Archæology.

British Home of To-day, edited by W. S. Sparrow, 5/ net.
Conway (W. M.), The Alps, painted by A. D. McCormick, 8vo, 20/ net.
Royal Academy Pictures, 1904, 4to, 7/6
Singleton (E.), French and English Furniture, folio, 42/ net.
Strange (E. F.), Japanese Illustration, 8vo, 6/ net.

Poetry and the Drama.

Duclaux (M.), The Return to Nature, 12mo, sewed, 1/6 net.
Gibb (E. J. W.), A History of Ottoman Poetry, Vol. 3, edited by E. G. Browne, roy. 8vo, 21/ net.
Holmes (D. T.), Greek Lyrics translated into English Measures, cr. 8vo, 3/6 net.
Swinburne (A. C.), Works, 6 vols. (Vol. 1 now ready), cr. 8vo, sets only, 36/ net.

Music.

Graves (C. L.), The Diversions of a Music-Lover, 8vo, 6/ net.

Political Economy.

Fiske (A. K.), The Modern Bank, cr. 8vo, 6/ net.

History and Biography.

Cecil (William), Lord Burghley, by A. Jessopp, folio, 42/ net.
Lope de Vega (The Life of), 1562-1635, by H. A. Rennert, roy. 8vo, 12/6 net.
Marlowe (Christopher) and his Associates, by J. H. Ingram, roy. 8vo, 12/6 net.
Pan-Germanic Doctrine (The), 8vo, 10/6
Purnell (E. K.), Magdalene College, Cambridge, 5/ net.
Schierbrand (W. von), Russia, her Strength and Weakness, 8vo, 7/6 net.

Sports and Pastimes.

Compton (H.), The Twentieth-Century Dog: Vol. 2, Sporting, 8vo, 7/6 net.
Fishing, 2 vols., edited by H. G. Hutchinson, each 12/6 net.
Stephens (W. P.), American Yachting, cr. 8vo, 8/6 net.

Education.

Philpott (H. B.), London at School, cr. 8vo, 6/

Philology.

Boyd (W.), An Introduction to the Republic of Plato, cr. 8vo, 2/6 net.

Science.

Bowker (W. R.), The Management of Electric Tramways and Light Railways, cr. 8vo, 9/ net.
Caldwell (R.), The Prevention of Disease in Armies in the Field, cr. 8vo, 5/ net.
Day (J. R.), Childhood in Health and Sickness, 5/ net.
Hancock (H. I), Physical Training for Children by Japanese Methods, cr. 8vo, 5/ net.
Holmes (B.), Surgery of the Head, cr. 8vo, 12/ net.
Lees (D. B.), The Treatment of some Acute Visceral Inflammations, and other Papers, cr. 8vo, 6/ net.
Pearce (F. S.), A Practical Treatise on Nervous Diseases, 8vo, 14/ net.
Vasey (S. A.), Guide to the Analysis of Potable Spirits, cr. 8vo, 3/6 net.
Woolwich Mathematical Papers, 1894-1903, edited by E. J. Brooksmith, cr. 8vo, 6/

General Literature.

Bradshaw (F.) and Emanuel (C.), Alien Immigration: Should Restrictions be Imposed? cr. 8vo, 2/6 net.
Burmester (F. G.), A November Cry, cr. 8vo, 6/
Butler (S.), Essays on Life, Art, and Science, edited by R. A. Streatfeild, cr. 8vo, 6/
Cleeve (L.), The Fool Killer, cr. 8vo, 6/
Clowes (Sir W. L.), The Naval Pocket-Book, 1904, 18mo, 7/6
Cook (A.), Cedric Sleep, cr. 8vo, 6/
Covertside (N.), The Reverend Jack, cr. 8vo, 6/
Cromartie (Countess of), The End of a Song, and other Stories, cr. 8vo, 6/
Dawson (M. L.), Where the Shamrock Grows, cr. 8vo, 2/6
Dingle (F.), The Art of Icing and Piping, 16mo, 2/ net.
Flower (E.), The Spoilsmen, cr. 8vo, 6/
Forman (J. M.), The Garden of Lies, cr. 8vo, 6/
Freeman (M. E. W.), The Givers, cr. 8vo, 6/
Greatness of Josiah Porlick, cr. 8vo, 6/
Hamilton (C.), The Wisdom of Folly, cr. 8vo, 3/6
Hayes (F. W.), The Shadow of a Throne, cr. 8vo, 6/
Hewlett (M.), The Queen's Quair, cr. 8vo, 6/
Huneker (J.), Overtones, cr. 8vo, 6/
Keefe (J.), Digesting Returns into Summaries, 8vo, 2/6
Kildare (O.), Up from the Slums, cr. 8vo, 6/ net.
Margueritte (P. and V.), The Commune, cr. 8vo, 6/
Maxwell (W. B.), The Ragged Messenger, cr. 8vo, 6/
Miller (J. D.), The Home Beautiful, The Wedded Life, 10/6
Nicolson (J.), Nicolson's Consono-Vowel Vocabulary for Telegrams in Preconcerted Language, Vocabulary 1, Part 1, folio, half-roan, 70/ net.
Picktball (M.), Enid, cr. 8vo, 6/
Powell (F.), The By-Ways of Braithe, cr. 8vo, 6/
Prendregeist (J.), Love Victorious, cr. 8vo, 3/6 net.
Pride of Clay, by the Author of 'George Savile,' 8vo, 6/
Roper (E.), Fred Seagood, his Travels and his Triumphs, 6/
Snaith (J. C.), Broke of Covenden, cr. 8vo, 6/
Thing of Shreds and Patches (A), cr. 8vo, 3/6
Yorke (C.) and Davy (E. M.), Two Loves, cr. 8vo, 6/

FOREIGN.

Theology.

Fiebig (P.), Altjüdische Gleichnisse u. die Gleichnisse Jesu, 3fr.
Hoffmann (R. A.), Das Marcusevangelium u. seine Quellen, 16m.
Ott (E.), Die Religionsgeschichte Hegels, 3m.

Fine Art and Archæology.

Duret (T.), J. McN. Whistler, Graveur et Peintre, 25fr.
Geffroy (G.), Constantin Guys, l'Historien du Second Empire, 125fr.
Rondot (N.), Les Médailleurs, 30fr.

Philosophy.

Grasserie (R. de la), Essai d'une Sociologie Globale et Synthétique, 10fr.

History and Biography.

Berger (E.), Le Vicomte de Mirabeau, 1754-92, 3fr. 50.
Bottet (M.), Autour de la Légion d'Honneur, 25fr.
Homberg (O.) et Jousselin (F.), Le Chevalier d'Éon, 6fr.
Luchaire (A.), Innocent III.: Rome et l'Italie, 3fr. 50.
Reni (C.), Une Page de Vie, 3fr. 50.
Wirth (J.), Le Maréchal Lefèvre, 1755-1820, 7fr. 50.

Geography and Travel.

Bordeaux (A.), La Bosnie Populaire, 4fr.
Courte (Comte de), La Nouvelle-Zélande, 12fr.

Science.

Bunsen (R.), Gesammelte Abhandlungen, 3 vols. 50m.

General Literature.

Aulard (A.), Polémique et Histoire, 3fr. 50.
Pimodan (Marquis de), Le Roman d'une Ame Antique, 3fr. 50.
Reibrach (J.), Les Sirènes, 3fr. 50.

NOTES FROM OXFORD.

THE historian who makes it his business to set forth the state of sectarian feeling in England at the beginning of the twentieth century will doubtless have something to say about the Oxford Convocation of May 17th that is not altogether to its credit. But he must not exaggerate. He must not say, for instance, as has been freely reported, that the country parsons howled to a man every time the name of dissenter was mentioned. The phrase at which they howled was "orthodox dissenter," an expression perhaps open to cavil. Besides, if they were in Oxford primarily as defenders of the faith, they were not unwilling, we may suspect, to "kill two birds with one stone," and participate in the mood of a festive season. These noisy old gentlemen, then, were not raging fanatics, but simply a horde of incorrigible ex-undergraduates reviving the memory of some vociferous Commemoration of the fifties. Nor would it, again, be accurate to chronicle that the effect of this demonstration and of the subsequent vote was to alienate the sympathies of the greater part of the teaching body of the University from the academic proletariate—the howling portion of the assembly. Your true missionary is not daunted by occasional outbreaks of atavism in his flock, more especially when these occur on the eve of the tribal saturnalia.

The Greek question at present slumbers. At most it may be said to have turned and muttered in its sleep when certain of the wilder spirits were moved to talk off the point at one of the gatherings of the Classical Association. Meanwhile this Association may be congratulated on having passed most successfully through the trying ceremony of being born. The child is reasonably fine and fat. It still remains to be seen, however, whether it is going to do anything—and, if so, what. If it is to command the sympathies of those who are lovers of classics without being enemies of science, it must, corporately at least, maintain an open mind on certain burning questions; and, above all, it must possess and actively set forth an educational ideal that is progressive, not one that simply bids us conserve.

Of the exhibition of historical portraits little need here be said, since the subject has already been dealt with fully in these columns (though it is perhaps worth remarking that the views of the *Athenæum* critic did not altogether find favour with our local *cognoscenti*). The venture might have proved a greater success financially had the doors remained open for another week or two. It took Oxford some time to realize that it owned quite a fair number of excellent academic portraits belonging to a period when good portraits are somewhat rare. Perhaps on some future occasion a similar exhibition may be organized consisting of works of later date. It would be easy to bring together a collection of such portraits as large, or larger, that should not be inferior either in respect of historic interest or of artistic quality.

In Frederick York Powell the University has lost a great personality, whilst the friends who mourn him are indeed many. To be near him was to have a sense of fresh air and a wide prospect. His hearty laugh—long will it haunt our memories—sounded like a challenge to all the powers of academic darkness, pedantry, and narrow specialism and donnishness. He wrote not a little, though he helped more. One of his last public utterances, which may perhaps have escaped general notice, was the address he delivered as president of the Folk-lore Society, the burden of which was—make haste and garner the facts whilst ye may; the facts must be got now or never, but you can go on theorizing to the end of time.

Commemoration this year promises to be a gorgeous function. The Chancellor is lauded to the skies for his brilliant list of candidates for honorary degrees. Indeed, people are wondering whether Council can have been quite in touch with the great world all this time; else how comes it that so vast a number of truly eminent men should still remain to be added to the Oxford doctorate? Not if we had a hundred tongues, or—which perhaps were more to the point—a hundred columns of the *Athenæum* at our disposal, could we hope to do justice to the merits of the individual recipients. One name, however, in the eyes of loyal Oxford rightly stands out amongst the rest—that of our Vice-Chancellor, as distinguished a scholar as our University can boast.

The discovery that the entries for the Final Honour Schools surpass all previous records by no less a figure than forty-one has been received by the teachers of the University with mixed feelings, wherein there enters less of joy than of consternation. No one can doubt, however, that in most cases the candidates have chosen the better part in preferring an honours course to a pass. Our pass schools favour cram. They may serve to break the spirit, but hardly to enlarge the mind. The questions, as a rule, confine themselves rigidly to the matter of a few set books; they descend to all sorts of tiresome *minutiæ;* they present no alternatives, but must be answered *seriatim* and—it therefore follows—*summatim*. Moreover, the "group-system," whereby a passman is allowed to relieve himself of his acquisitions at frequent intervals, would seem specially designed to encourage what might be described as the Roman mode of renewing the intellectual appetite. On educational grounds, then, we clearly ought to rejoice that more and ever more students are being attracted to Honour Schools, such as *Literæ Humaniores* and Modern History, which, being framed on broad lines, make direct and sympathetic appeal to that primary source of all real enlightenment, the will to think and know.

On the other hand, to teach for honours is expensive, whether the cost be reckoned in men or time or room. At present the pass man helps to pay for the honours man, since his fees are roughly the same, whilst the tax he puts on our teaching resources is considerably less. Again, the honours lecture is open to men from all the colleges, and thronged lectures mean capacious lecture-rooms. Nowadays the college hall itself is by no means always able to accommodate the lecture reputed "useful for the schools." When it is remembered that a veritable host of Rhodes Scholars is about to pour in upon us, the prospect becomes appalling. Are we to proceed to enlarge our teaching staffs and our buildings in the hope that some "multi-millionaire" will presently descend *ex machina*—from his motor-car—and meet the bill? That were, perchance, the ideal solution of the problem—a heap of money from somewhere; so that, our system of individual tuition being preserved intact, and the moderate scale of our fees remaining unaltered, we might go forth to meet half-way this ever-increasing demand for admission to the higher studies, a demand in itself so reasonable and so creditable to all concerned.

Suppose, however, that the aforesaid endowment be not forthcoming. It then remains that we reduce our honours teaching to manageable compass, while retaining as far as possible those distinctive features of our system which are most prized, notably the method of individual tuition. Now this might, perhaps, be done by instituting a class of students intermediate between the passman and the man who aims at the highest honours; which class might legitimately be dealt with in a somewhat more wholesale manner than the class of the picked few. Of this latter class the differentia might consist in the taking up of some branch of special study in addition to the regular honours course. Admission to this category need not be free to all, but might be accorded by the colleges as a privilege to proved merit.

On these lines a much-needed simplification in our examination system might be effected. At present, when four classes have to be marked off, and when, at all events in most schools, every candidate has to be treated as a possible "first," the drawing up of a class-list may drag on from early June into August—for candidates and for examiners alike an insufferable tax upon the nerves. But why not simply distinguish two grades—"special" and "honours"—the examiners being further invested with a power they do not now possess of granting a pass degree to the candidate for honours who just falls below the line? The highest class could be made as small or as large as might seem good. Perhaps something rather larger than the first class of to-day might be tolerated under a system that gave more scope to the specialist. As it is, our pedantic taste for precise grading only encourages class-hunting at the expense of disinterested study; and of the "competition-*wallah*" and his "banausic" requirements we all are heartily sick.

M.

SIR HENRY WOTTON'S 'STATE OF CHRISTENDOM.'

Kersal, Manchester.

WHEN Essex returned, without permission, from Ireland in September, 1599, Henry Wotton, who had been acting as one of his secretaries, had the prudence to make his way quietly to France and thence to Venice. This timely retreat probably saved his head, for it is unlikely that he would have been more fortunate than his fellow-secretary, Mr. Cuffe. Wotton did not return to England till the accession of James I., and in the 'Dictionary of National Biography' we read that

"he wrote [at Venice] his largest and most important prose work, 'The State of Christendom,' an outspoken survey of current politics, displaying both information and insight."

I have just read this book in the first edition of 1657—eighteen years after the author's death—and have found, to my surprise, that it is a "survey of the current politics" of 1594, and has no relation whatever to the state of Europe in 1600-1601—as his biographers have assumed. Of this there is any amount of proof. It treats of the time when Henry IV. was fighting with the League, and prophesies (p. 144) that "this League cannot be of any long continuance." It speaks (p. 106) of "the treasons of the late Duke of Norfolk, since whose death it is better than twenty years," and Norfolk was executed in 1572. Of Queen Elizabeth (p. 87), "she hath attained unto sixty years of her age," and this happened in 1593. I could give many more proofs, if it were necessary, that Henry Wotton wrote 'The State of Christendom' in 1594 or thereabouts.

This proves that he was a "political suspect" long before he came to be employed by the Earl of Essex, and the first few pages of the book give good reason why Elizabeth or Cecil should

regard him with suspicion. The person at whose request he composed the treatise speaks to him (p. 3) of "your credit with Cardinal Allen, your acquaintance with Morgan, your friendship with Thomas Throgmorton, your conversation with Charles Pagett." These were all Roman Catholic plotters, and any friend of theirs would have to clear himself very thoroughly of suspicions of treason before he could be allowed to return to England. Living in such an atmosphere, it is not surprising that this "Inglese Italianato" seriously considered whether or not he should become an assassin.

The original editor of 'The State of Christendom' (Izaak Walton ?), who wrote the introduction 'To the Judicious Reader,' had very vague notions of history, and evidently thought that Wotton wrote the book after his retirement from the public service.

CHARLES HUGHES.

SALES.

MESSRS. SOTHEBY, WILKINSON & HODGE sold on the 10th and 11th inst. the following books from the library of the late Prof. Corfield, &c.: Blomefield's History of Norfolk, large paper, extra illustrated, 5 vols. 4to, 1805, 20*l.* Bigland's Gloucester Collections, with continuation, 2 vols., folio, 36*l.* 15*s.* Dugdale's Monasticon, large paper, 8 vols., 1817, 25*l.* Middle Hill Press, Collectanea de Familiis de Phillipps, &c., 12*l.* Goldsmith's Vicar of Wakefield, first edition, 2 vols., calf, 1766, 53*l.* Tudor Translations, 37 vols., 11*l.* 15*s.* Shakspeare, fourth edition, 1685 (imperfect), 20*l.* A Collection of Bewick's Works, 130*l.* Ketham, Fasciculus Medicinæ, with fine woodcuts, Venet., 1495, 20*l.* 5*s.* Walton's Angler, first edition (very imperfect), 1653, 61*l.*; second edition (imperfect), 1655, 10*l.* 5*s.* White's Natural History of Selborne, first edition, uncut, 1789, 28*l.* 10*s.*

The same auctioneers sold on the 13th and 14th inst. the library of the late J. Dykes Campbell, which included very many interesting lots of the rare editions of Browning, Coleridge, Byron, Wordsworth, &c., amongst which were the following: T. L. Beddoes's Improvisatore, The Bride's Tragedy, Death's Jest Book, and others of the same, most first editions, 1821-51, 15*l.* 10*s.* Pauline, 1833, presentation copy from Robert Browning to Dykes Campbell, 325*l.* Lamb's John Woodvil, 1802, presentation copy, 25*l.* Catalogue of the Rowfant Library, 1886, 8*l.* 8*s.* Tennyson's Poems, 1830-33, 12*l.* 5*s.* Sir W. Scott's Introduction to the Chronicles of the Canongate, autograph MS., 2 pp. 4to, 15*l.* 15*s.* Lloyd's Poems on the Death of Priscilla Farmer, 1796, 28*l.* Higgins's Anacalypsis, 2 vols., 1836, 10*l.*

Literary Gossip.

AMONG the contributions to the July number of the *Independent Review* will be the following articles: 'Lines of Religious Inquiry,' by Prof. Goldwin Smith; 'The Poems of George Meredith,' by Mr. G. M. Trevelyan; 'On History,' by the Hon. Bertrand Russell; and 'Religion and Revelation—Another View,' by the Rev. A. L. Lilley.

MR. FISHER UNWIN will issue very shortly a new number of the *Yorkshire Ramblers' Club Journal*, which is now an annual publication, and is edited by Mr. Thomas Gray. The number will contain, together with other matter, the following illustrated articles: 'The Morteratsch Sattel,' by Sir W. M. Conway; 'Two New Climbs on Scafell Crags,' by Mr. Fred Botterill; 'Easter in Eskdale,' by Mr. Percy Lund; 'The Opening of Brandelhowe Park,' by Mr. J. M. Nicol; 'Alum Pot,' by Mr. G. T. Lowe; and 'Early Explorations in Ingleborough Cave, Clapham,' by Mr. J. A. Green.

THE Bishop of Durham is one of the most prolific of authors, and the high quality of his work is not less striking than its variety. Perhaps, therefore, it is not surprising that the Religious Tract Society should announce a volume containing an orderly series of extracts from his works, arranged under various doctrinal and practical headings. The Rev. A. R. Buckland, the editor of the *Record*, to which the Bishop was for many years a contributor, provides an introductory life of Dr. Moule and estimate of his work. The title of the volume will be 'With Heart and Mind.'

Temple Bar for July will contain a paper on 'Transcaspia in the Early Forties,' by Mr. E. C. Ringler-Thomson, which includes personal recollections of General Komaroff, Prince Khilkoff, and General Kuropatkin. Mrs. Clement Parsons describes the host and guests who made 'Rogers's Breakfasts' famous; and Miss Colvill gives some 'Sketches on a Journey to Rome.'

THE appointment of Mr. C. H. Firth to succeed the late Prof. York Powell in the Oxford Chair of History was expected, and will give general satisfaction. Mr. Firth has long been known in Oxford and elsewhere as a sound and erudite historian and an excellent writer, with unique knowledge of the seventeenth century.

THE site of No. 2, Whitehall Gardens being required for Government offices, Messrs. A. Constable & Co. will move to 16, James Street, Haymarket, next to Messrs. Simpkin & Marshall's West-End office and a few yards from Messrs. Macmillan's beautiful new premises. The office of the "Victoria History of the Counties of England" will also be moved to the same address.

MESSRS. ROBERT MACLEHOSE & Co., University Press, Glasgow, have just moved into new premises specially built for them in the west of Glasgow. It is, perhaps, unusual for corporations to take so much interest in literary traditions as the Corporation of Glasgow has done in naming the two new streets leading to Messrs. MacLehose's works. The one is Caxton Street, the other Foulis Street—named, of course, after the family of printers who made the Glasgow Press celebrated in the eighteenth century.

THE memorial to Stevenson, in the form of a life-size bas-relief portrait in bronze by Mr. Saint Gaudens, for St. Giles's Church, Edinburgh, is now completed, and will be unveiled by Lord Rosebery on the 27th. The design for the Knox memorial for the Albany aisle of the same church, by Mr. MacGillivray, has been approved by the committee. It is to cost 1,350*l.*, and it is hoped that the monument, in the form of a Gothic pedestal and niche 17 ft. in height, with a figure of the Reformer set in it, 6 ft. high, will be ready for unveiling in May next.

TRINITY COLLEGE, Dublin, has an interesting list of honorary degrees. Miss Jane Barlow, whose works on Irish peasant life are now classical; Mrs. Sophie Bryant, Principal of the North London Collegiate School for Girls; Mr. Rice Holmes, Prof. Leo, and Prof. W. M. Lindsay are to be Litt.D. Prof. Dewar and Major Ronald Ross are in the Sci.D. list. Miss Isabella Mulvany, for twenty years the eminent head mistress of the great Alexandra School, Dublin, is among the LL.D.s; while a new dental degree, M.D.S., is to be awarded to Dr. A. W. W. Baker.

A DISTINGUISHED colonist, alluding to a paragraph now going the round of inferior organs of the country press, to the effect that "Lord Avebury is revising Sir John Lubbock's list of the Best Hundred Books," announces, as a rival publication, 'The Hundred Best Books, by the Hundred Worst Judges.'

THE General Index to the Ninth Series of *Notes and Queries*, to be shortly published, will be double the size of the previous ones, as it will contain the names and pseudonyms of writers, followed by a list of their contributions, as well as the usual index of subjects. The number of constant contributors exceeds eleven hundred. The introduction will bear the familiar signature of the veteran editor, Mr. Joseph Knight.

THE twenty-sixth congress of the International Artistic and Literary Association will be held at Marseilles between the 24th and 29th of September. The Literary Associations of Provence have arranged to welcome the gathering and to take part in it. Among the subjects to be discussed are the author's rights in pieces of music; the conditions in a country where several tongues are spoken as to an author's rights therein to translation of his works into any of these languages; and the existing state of intellectual property in Germany, Canada, Egypt, Mexico, Roumania, and Russia.

THE July number of *Macmillan's Magazine* contains a paper on 'Children of Nature,' as they appeared during a visit to the dead city of Patara, by Mr. D. G. Hogarth. Mr. Charles Edwardes deals with 'Municipal Oligarchies'; and Mr. P. T. McGrath contributes an article on 'The Future of St. Pierre.' 'Congregation and Convocation' in the University of Oxford, and the problems connected therewith, are discussed by Mr. A. S. Goodrick; and Mr. H. C. Macdowall has a paper on the approaching centenary of Hawthorne.

WE are glad to announce that the First Lord of the Treasury has recommended Mr. A. N. Palmer, of Wrexham, the author of 'The Early Landed System of North Wales,' and other valuable topographical works, for a grant of 50*l.* per annum from the Civil List, in acknowledgment of his eminent contributions to Welsh history and archæology.

WEDNESDAY is the latest day on which tickets can be obtained for the Booksellers' garden party at Abbotts Langley on Saturday next. The extensive grounds are now in all their summer beauty. It will be remembered by many that these were given to the Institution by Mr. John Dickinson some sixty years ago.

THE distinguished scholar Prof. Kuno Fischer celebrates his eightieth birthday on July 23rd, and his pupils and friends intend to present him with an illuminated address on that day. There must be a considerable number of his former students in England who will be glad to show their regard for the veteran author. Contributions should be sent to Dr. Lockmann, 14, Czermatsgarten, Leipsic, by the end of the month.

THE chief librarian of Wolfenbüttel, Otto von Heinemann, whose death has taken place in his eightieth year, was the author of a

number of important historical works, among them 'Codex Diplomaticus Anhaltinus,' and several interesting monographs. He also issued various books dealing with the library. He was in many respects an excellent librarian, and it was due to his exertions that the very valuable collection under his charge—including, as it does, many precious incunabula—was housed more securely. But, on the other hand, he proved himself a somewhat jealous guardian, and was apt to throw many difficulties in the way of those who desired to make use of the library.

We have to announce the death of the Swedish historian C. T. Odhner, late head of the National Archives and member of the Swedish Academy, on the 11th inst., at the age of sixty-eight.

The Philological Department of the Accademia dei Lincei in Rome has awarded the 10,000-franc prize to Prof. Alfredo Trombetti for his work on the 'Relationship of the Languages of the Old World.' The career of the young author is interesting. He is the son of very poor parents, and was at one time a barber. He left school when he was nine years old, but studied languages incessantly, and eventually the poet Carducci obtained for him sufficient help to enable him to continue his studies.

The only Parliamentary Paper of general interest to our readers this week is the Report of the Commissioners of Education in Ireland for 1903 (4½*d.*).

SCIENCE

Twentieth Annual Report of the Bureau of American Ethnology to the Secretary of the Smithsonian Institution, 1898-99. By J. W. Powell, Director. (Washington, Government Printing Office.)

The letter of transmittal which precedes the Report is dated July 1st, 1899. The volume itself is dated 1903. It is thus the second posthumous Report due to Major Powell. The account of the operations of the Bureau during the year to which it relates is, therefore, already somewhat ancient history, and all that need be said is that the 10,000*l.* appropriated by Congress for that purpose was well spent.

To the Report are appended essays on technology, sociology, philology, and sophiology, in development of the scheme of classification of ethnic science which Major Powell laid down in his Nineteenth Report, where he discussed at length esthetology, or the science of activities designed to give pleasure, the first of the five branches into which he divided the study (*Athen.* No. 3947). In plainer language, those five branches may be defined as pleasures, industries, institutions, expressions, and opinions.

Technology is the science of industries. These he classifies as substantiation, construction, mechanics, commerce, and medicine. The first comprises the industries in which men engage for the artificial production of substances for human welfare. Major Powell disarms criticism by saying:—

"I have sought long and far for the best term. I may not have chosen wisely, but I have chosen with all the wisdom of which I am possessed. It does not lie in the prerogative of another to reject my term when he attempts to understand my meaning, though it may be his prerogative to use another term when he desires to express the same meaning.....Do not quarrel with me about my terms, but quarrel with me about my distinctions."

Construction comprises the industries in which men engage to modify the forms of things for use; mechanics the industries which have for their purpose the utilization of powers. Commerce comprises goods, transportation, exchange or merchandizing, money, and advertising. Medicine is the industry designed to secure welfare for mankind in preventing, alleviating, and curing the diseases or other injuries to which men are subject.

Sociology is the science of institutions. Here the author recognizes statistics, economics, civics, historics, and ethics. The first is the science of the enumeration of human beings and the material things which they produce. For economics he devises a new definition; it is the science of the relation of production to consumption through the mediation of corporations. Civics is the science of government; historics the science which records events of social life, and shows the relation existing between social causes and social effects; ethics the science of conduct controlled by conscience. Philology is the science of activities designed for expression. This is divided into feelings, enjoyments, affections, understandings, and sentiments. These are respectively characterized by emotional language, oral language, gesture language, written language, and logistic language, or the language of reasoning. Sophiology—a new word to us—is the science of instruction. The groups of opinion inculcated by instruction are again found to fall into five "rubrics"—animism, cosmogony, mythology, metaphysic, and science. "For the original formulation" of the doctrine of animism, says Major Powell, "we are indebted to the great ethnologist, Edward B. Tylor." The agencies by which opinions are propagated, or the art of instruction, are also five—nurture, oratory, education, publication, and research.

Such is the legacy of the Director of the Bureau to anthropology. His observations under each head are enlivened by shrewd and apposite deductions from the experience of his life's work, and the complete treatise is very instructive; but it is easy to see that the desire to find a pentalogy in everything has led to somewhat fanciful distinctions, that there will necessarily be much overlapping in the practical application of a scheme of anthropology so formed, and that many of the definitions are inadequate. We cannot dismiss this attempt at one of the most difficult of all tasks—the classification of human activities—without reverent and grateful appreciation of the results of the ripe experience of a good man and a great ethnologist.

After a most useful list of the publications of the Bureau from its establishment in 1879 and index of their contents, the remainder of the volume is occupied by a single "accompanying paper." This is a treatise by Mr. W. H. Holmes, occupying 237 quarto pages and illustrated by 177 plates and 79 woodcuts, on the aboriginal pottery of the Eastern United States. A number of detailed studies by this author of the aboriginal pottery of the United States have already appeared in the Reports of the Bureau and elsewhere (*Athenæum*, No. 3187). The present paper is a monograph on native fictile art, and enriched by the results of much subsequent exploration and study in that most attractive field of investigation.

Mr. Holmes's primary classification is by districts—the middle Mississippi valley, the lower Mississippi valley, the Gulf coast, the Florida peninsula, the South Apalachian province, the middle Atlantic province, the Iroquoian province, the New Jersey and New England province, the Apalachee-Ohio province, the Ohio valley, and the North-West—each having its characteristic type. In some of these districts it becomes possible to create a further division into tribes, and in all a careful technological investigation is made.

Extensive collections of material, especially those of the Bureau, which are the most important of all, have been utilized in a very thorough if not an exhaustive manner, but the author has wisely omitted a number of details not essential to the story of the art, such as the recitals of form, colour, size, and use of individual specimens in cases where these might be more satisfactorily conveyed by the illustrations, and has thus relieved his work of much that would have been tedious to the ordinary reader. He has succeeded in producing a treatise of great interest and value, which shows the extensive knowledge and the profound archæological acumen which we have learnt to look for in Mr. Holmes's writings.

BOOKS ON ENGINEERING.

English and American Steam Carriages and Traction Engines. By William Fletcher. (Longmans.)—This book is a continuation of a former volume on 'The History and Development of Steam Locomotion on Common Roads,' published in 1891, which consisted of an extension of a series of articles contributed by the author to *Industries*, in 1886, on road locomotion, before motor-cars had come into existence in this country, owing to the obstacles presented by Acts of Parliament to their introduction previously to 1896. Steam locomotion on ordinary roads first appeared in a practical form early in the nineteenth century; steam carriages were run in 1831 between London and Bath, and between Cheltenham and Gloucester; and in spite of the advent of railways, it was stated in a book on 'Road Locomotives,' published in 1832, that

"with the exception of the Liverpool and Manchester line, and of those lines formed solely for the purpose of carrying heavy materials on a descending road, railways are at least of a questionable character when there is the possibility of having a good turnpike road and steam carriages."

The speed, however, rapidly developed by railways, and the facilities they afforded for an increasing passenger and goods traffic, together with the opposition offered to the running of steam carriages along the public roads, soon occasioned the abandonment of their use for steam locomotion for a considerable time. Traction engines, however, were gradually introduced for drawing heavy loads at a slow rate along highways, and for agricultural purposes; though the limit of speed to four miles an hour, the prohibition against crossing certain bridges, the levying of heavy tolls, and other vexatious restrictions prevented such engines or steam carriages from being employed for the conveyance of passengers.

In the first three chapters some early examples are described of self-contained passenger coaches and small steam pleasure carriages with their details, commencing with the steam carriages made by Fourness and Read in 1788; those constructed by Hancock between 1824 and 1840; one by Nasmyth in 1827; and six designed by Scott Russell and built in Edinburgh, which carried thirty to forty passengers regularly in 1834 between Glasgow and Paisley, attaining a speed of seventeen miles an hour in the country. Though the author does not profess to give a complete historical sketch of the development of steam locomotion on roads, having dealt fully with this part of the subject in his previous treatise, he describes, with illustrations in many cases, nineteen different types of the earlier steam carriages, of very varied form and construction, in the first chapter. In his account in the second chapter of seven more elaborate steam carriages, including a coach, a brougham, and a waggonette, he brings down his sketch almost to the present time by his reference to the steam waggonette constructed by Messrs. Atkinson and Philipson in 1897, which can run much faster than the regulation speed, with an entire absence of noise and vibration, and can easily ascend a gradient of one in nine. The third chapter deals with the engine, boiler, driving-wheels, springs, and other details of steam carriages; and with regard to the boiler, the following interesting statement is made on p. 74:—

"Now that the tubular boiler has come so prominently to the front, it is interesting to note that many of the steam carriages of sixty years ago were fitted with tubular boilers, somewhat resembling the boilers that are being used at the present time. Gurney's, Squire's, Maceroni's, and Dance's are examples."

This paragraph, however, is, curiously enough, a repetition almost word for word of a sentence which appears on pp. 15–16, where it might have been omitted with advantage. The next two chapters contain descriptions of various modern steam carriages; and the seven remaining chapters relate to traction engines.

The book, accordingly, deals exclusively with steam motors, not with motor-cars generally. The author doubtless feels he is justified in this course by the comparison between the modern petrol cars and the latest steam cars, which he quotes at the outset of his descriptions of modern steam carriages, from a publication of some steam-carriage manufacturers of high repute. The following are the principal points:—

THE PETROL ENGINE	THE STEAM ENGINE
Derives its motion from a gas explosion which is momentary, non-elastic—resembling the blow of a hammer.	Derives its motion from the steady and expansive pressure of the steam, which is maintained to the end of the stroke.
The strength of the explosion cannot be increased.	The pressure can be doubled at will.
Is noisy, causes violent vibrations, and exhausts [emits ?] offensive fumes.	Is practically silent and free from vibration.
Has to be started by hand, frequently resulting in injury to the starter from back-firing.	After lighting the burner can be started immediately.
Is always difficult to reverse.	Is instantly self-reversing.
Requires a battery, coil, and electrical sparking to ignite the gas.	Requires no ignition.
Petrol costs from 1*s.* to 1*s.* 6*d.* per gallon.	Paraffin costs from 5*d.* to 8*d.* a gallon.
Requires circulating water to prevent it from becoming red-hot.	Does not heat beyond the temperature of the steam.

In the two chapters on 'Modern Steam Carriages' the author strongly advocates the introduction of light steam vans in place of the numerous useful carriers' carts and vans which ply between villages and neighbouring market towns, and then proceeds to describe, with illustrations, a large variety of steam carriages built by different makers; and at the close of these descriptions he refers to motor-car steam engines, and deals with the speed of steam carriages, which he considers might be safely fixed at a limit of eight to ten miles an hour in towns and villages, and twenty-five miles in the country; gives the amount of the various resistances encountered, due to friction in the machine, the state of the roads, ascending gradients, and passing through the air; and, lastly, explains the different tractive power required by traction engines, motor waggons, and steam carriages respectively. Traction engines are naturally associated with the idea of two or three heavily-loaded trucks drawn along the roads very slowly; but a chapter is devoted to 'Road Locomotives for Passenger Service,' in which some road steamers, as they are termed, are described, which have been constructed in England for drawing a large passenger omnibus and one or two light vans for goods at a fair speed on the Continent, and for which the author considers there is a great future as feeders to railways in the colonies and foreign countries, which will be extended to Great Britain whenever the existing laws preventing the use of traction engines for quick passenger service are modified. After a chapter on 'Spring-mounted Traction Engines,' a road locomotive proposed for drawing a train of passengers and goods, designed on the lines of the modern types, is specified in detail, intended as an improvement on all previous engines; and then the under-type road locomotive, resembling as far as possible the railway locomotive, with the engine below the boiler, which has been long advocated as capable of being constructed in a lighter manner than the common form of traction engine with the machinery above the boiler. A few road locomotives of this type, which have been made or designed, are described and illustrated; but hitherto manufacturers have virtually only constructed road locomotives on the pattern of traction engines, though the author considers that the under-type engine, carefully designed in a light form, is perfectly adapted for running at a good speed silently and smoothly, and that if such a road locomotive and train were allowed to run at six to ten miles an hour, costly light railways might be dispensed with in most rural districts.

The two final chapters are devoted to descriptions of modern traction engines, the first dealing with English traction engines made by various makers, and the last with the latest types of American traction engines; and differences between English and American practice in details of construction are pointed out. The large American and large English traction engines exhibit little difference in power or in weight. The smaller American traction engines are, however, lighter than English engines of the same power, for they are generally constructed for driving and hauling light threshing machines; whereas similar English engines have to serve general purposes, such as hauling and working heavy threshing machines and stackers, and hauling farm produce over bad roads and soft ground, and heavy loads up steep inclines. Light traction engines are very useful under special conditions, but they cannot perform the general work required by English farmers; and American engines are now being made heavier.

The book is capitally illustrated by 250 full-page plates and figures in the text, and has a good index; and it also contains twenty-three tables, giving particulars, tractive power, results of trials, and dimensions of road locomotives. Altogether these pages furnish a very complete account of the modern development of locomotion on ordinary roads by means of steam power. The omission of any reference to petrol motors, which are so much in evidence at the present day, will prevent the book from being of special interest to most of the numerous and constantly increasing portion of the community concerned with motoring, in addition to users of traction engines. The author, however, doubtless regards this limitation of its comprehensiveness as tending more effectually to further the object on which his heart is evidently set, namely, the eventual abandonment of the noisy, smelling, shaky petrol motor, in favour of the smooth, noiseless, and comparatively simple steam carriage.

A Treatise on the Principles and Practice of Dock Engineering. By Brysson Cunningham. (Griffin & Co.)—Great Britain is essentially the country in which docks have been developed to the greatest extent, on account of its tidal coasts and rivers, its very extensive maritime trade, and its vast mercantile shipping. London and Liverpool possess ranges of docks, on both sides of the Thames and of the Mersey, unequalled elsewhere; and the docks at several other British ports—as for instance at Hull, Grimsby, Sunderland, and Cardiff—rival in importance and accommodation the docks at some of the principal continental ports. The author divides docks into three classes—namely, wet docks, dry or graving and slip docks, and floating docks. The first class, however, is by far the most important, and the one to which the term *docks* is commonly understood to apply, and wet docks with their appliances naturally form the main subject of the book, to which eleven chapters are devoted; whereas one chapter only is allotted to the other two classes. Practically there are only two classes of docks—namely, wet docks, forming sheltered basins of water surrounded by quays, in which vessels can discharge and take in their cargoes without being exposed to winds, waves, and tidal oscillations; and repairing docks, into which vessels can be admitted and the water pumped out, or in which vessels, in the case of slipways and floating dry docks, can be raised out of the water and the necessary repairs executed. It is, indeed, a mistake to place floating dry docks in a separate class by themselves, for in their internal arrangements they resemble much more ordinary graving docks constructed on land than do slipways, and they are merely made floating iron structures when, owing to local conditions, it is more difficult or costly to build a more durable dry dock of masonry, brickwork, or concrete on land in communication with a wet dock or a river. In fact, these repairing docks may be regarded as merely constituting necessary adjuncts to the docks which furnish the principal accommodation for vessels at many ports.

Two arrangements have been adopted for entrances to docks, according to tidal conditions; for where the range of tide is considerable, it is necessary to close the entrance by dock gates or caissons after high water, in order to retain the water in the docks at a uniform level; whereas in situations where the tidal variations are small, or in tideless seas, the entrances can be left perfectly open. To distinguish between these two arrangements it is advisable to call the water areas surrounded by quays *docks* when the water is retained in them on a falling tide by gates or caissons, and *basins* when they are always open to the approach channel. Examples of docks in this sense are furnished by London, Liverpool, Hull, Sunderland, Cardiff, Newport, Bristol, Barrow, Leith, Havre, Dunkirk, St. Nazaire, and Antwerp; whilst open basins have been adopted at Glasgow, Dublin, Belfast, Rotterdam, Hamburg, Marseilles, and Trieste. Docks are for the most part only accessible near high tide for vessels of large draught, but often afford an ample depth at high water of spring tides; whereas basins must be made deep enough to be entered at low tide, rendering the requisite depth for large vessels more difficult of attainment at low water of spring tides. The available depth, however, of the approach channel and entrances to docks should not be measured from high water of spring tides, which only occurs during three or four days in a fortnight, but from high water of the lowest neap tides, which vessels are always sure of finding, on entering at high water, throughout the year.

Docks and basins are usually constructed

in sheltered situations, on low-lying land adjoining a tidal river or estuary, which serves as the approach channel to them, or on reclaimed foreshore at the side of an estuary, for by this arrangement easy access is provided from a protected site to the sea, and the low level of the ground reduces the amount of excavation, and enables the excavated material to be used for raising the level of the surrounding land, thereby forming quays. Where, however, rivers carrying down large quantities of alluvial materials, and flowing into tideless seas, form ever-advancing deltas, so that their outlets are obstructed by high bars, as exemplified by the Rhone and the Po, flowing into the tideless Mediterranean and Adriatic seas, they are incapable of providing access to ports; and, under such conditions, the rivers have to be abandoned, and basins are formed along the sea coast by jetties projecting from the land, which are sheltered by an outlying breakwater constructed in the sea parallel to the coast, of which the ports of Marseilles and Trieste furnish notable examples. At some ports on well-sheltered rivers, quays formed along one or both banks of the river provide accommodation for shipping in addition to basins or docks, as, for instance, at Southampton, Glasgow, and Belfast, and also at Antwerp, where the river quays have been constructed along the right bank of the Scheldt by the Government and the docks by the Municipality. In some river ports on the Continent, situated a long distance above the mouth of the river, the river quays form the principal accommodation of the port, and are supplemented by one or two basins formed at the back of the quays in a wide part of the river, as at Rouen, near the tidal limit of the Seine, and the various ports on the Rhine, where the basins, with their entrances at the down-stream end, serve as a refuge for the vessels in the winter from floods and floating ice.

The construction of docks and basins involves a large amount of excavation, which is now generally accomplished by the aid of steam excavators; whilst the approach channel has often to be deepened by dredging, which is also employed for maintaining the depth after the completion of the works, both in the approaches and in the docks, where deposit of silt from the turbid river water has commonly to be faced. Coffer-dams, composed of two rows of timber sheet piles, with an interval of about 4 ft. between them filled in with clay puddle, are used generally to exclude the water during construction at the outer end of the docks; and powerful pumps are required for removing the water which percolates into the excavations during the progress of the works, and especially for keeping the foundations of the walls dry whilst the lower portions are being built.

Dock walls are ordinarily built of masonry, brickwork, or concrete, on a broad concrete foundation carried down some feet below the bottom of the dock, with an almost vertical face to suit the straight sides of modern vessels, and decreasing in thickness towards the top by steps at the back; but in bad ground the dock wall has to be built upon bearing-piles, or the foundations have to be carried down to a solid stratum. Quay walls built in the water are formed of a light wall, placed upon the top of long piles driven down to solid ground, composed of a bottom layer of concrete blocks laid in the water, or concrete deposited within casing, of which the quay walls at Rouen and the basin walls at Hamburg are examples; or they may be made of a series of concrete blocks built up from the bottom, as at Marseilles, or of a row of foundation blocks of great size emerging at low water, on which the upper part is built out of water, as at Dublin. In some cases the under-water portion consists of a series of walls sunk through silt to a solid foundation, of which some quay walls on the Clyde at Glasgow, and some walls at Havre on the foreshore of the Seine estuary, and at St. Nazaire on the foreshore of the Loire estuary, are instances; whilst the Antwerp quay walls have been built in the Scheldt on bottomless caissons, supported by barges on each side, which are gradually lowered, as the wall is built up, on to the bed of the river, which is excavated by men in the caissons under compressed air till a firm foundation is reached.

Access to docks is provided by entrances closed by one pair of gates, as is the ordinary system at Liverpool, or by locks with two pairs, as at London and most other ports; but there are locks leading to the most recent northern docks at Liverpool; and an entrance, in addition to a lock, serves for the admission and exit of vessels at the Barry and Calcutta docks. With entrances alone, the introduction of vessels is limited to near the period of high water; but where a half-tide dock is provided, with an inner entrance into a range of docks, as adopted in several instances at Liverpool, the half-tide dock can be made to serve as a large lock-chamber, and the time for the admission of vessels prolonged. With a lock of adequate dimensions, vessels can enter or leave docks so long as there is a sufficient depth in the approach channel and over the lower sill of the lock; but locks occupy much more space, and are considerably more costly, than entrances. Locks and entrances are usually closed by pairs of wooden or metal gates, meeting at an angle in the centre of the opening and resting against a sill at the bottom, which turn on vertical heel-posts at the side, and go back into a recess in each side wall when open, so as to be out of the way of the shipping passing through, being opened and closed by chains on each side or by a piston fixed at the back of each gate. Metal gates with two skins are made watertight, and therefore contain air, and have to be ballasted with water to prevent their floating; wooden gates of greenheart are heavier in water, and are more expensive, but are somewhat more durable and less liable to injury if run into by a vessel.

Sliding or rolling metal caissons are sometimes preferred to gates, though more costly, especially where the pressure of the water may have to be borne on either side, necessitating an additional pair of reverse gates in each case; for under these conditions they take the place of two pairs of gates, and possess the advantages of occupying less space in the length of the lock, of dispensing with gate recesses, chain passages, and complicated machinery, and of serving as bridges for the traffic, though requiring sufficient space at one side for a chamber, into which the caisson can be drawn for opening the lock. The rolling caissons at the entrance lock to the Bruges Ship Canal are placed across the lock or withdrawn in two minutes by electrical power.

The great increase in the size and draught given to recently built vessels has necessitated the construction of deeper docks and larger and deeper entrance locks at several ports, and the lowering of the sills of wide locks and deepening the docks at other ports; whilst for the same reason, and also to save the time of large vessels, quays, with a depth of 35 ft. at low water of spring tides alongside them, are in progress at Southampton, and lower sills have been constructed for the entrances to the most recent Liverpool docks, and a channel has been dredged across the Mersey bar to enable vessels to enter the river at any state of the tide. As the accommodation for shipping depends upon the length of quays, docks should be designed to afford a long length of quays in proportion to the water area; and this is effected by projecting jetties in a wide dock, as at the Victoria Dock, London, and the Alexandra Dock, Hull; by a long narrow dock, such as the Albert Dock, London; or, still better, by a series of branch docks opening out of an approach dock, as at Tilbury and the northern docks at Liverpool, and also at Marseilles and Trieste. In addition to the actual docks, basins, and graving docks, ports have to be equipped with movable bridges, cranes, capstans, derricks, sidings, warehouses, sheds, and grain elevators, and coal tips and hoists at coal-shipping ports; whilst power has to be provided for working the gates, swing bridges, cranes, capstans, and other machinery, supplied generally from one or more central power stations, by far the most common being hydraulic power stored up by accumulators, though steam, compressed air, and, quite recently, electricity, are also used. At Hamburg both hydraulic power and steam have been employed for working the numerous cranes, but electric cranes have been recently installed on part of the quays of two of the older basins; and the three new basins, opened about two years ago, are entirely equipped with electric cranes supplied from a generating station constructed in the port.

The above summary shows what various works come within the scope of dock engineering, and explains why a large volume has been devoted to this subject, which the author states in his preface he has not by any means exhausted. The book has been to a considerable extent compiled from numerous papers published in the *Proceedings* of the Institution of Civil Engineers, and from the accounts of navigation congresses, aided by the author's special experience at the Liverpool docks; and it serves a very useful purpose in grouping the extensive scattered information thus collected under the several branches of the subject. The various matters successively considered are well indicated by the headings of the chapters, which, after an historical introduction, comprise 'Dock Design,' 'Constructive Appliances,' 'Materials,' 'Dock and Quay Walls,' 'Entrances, Passages, and Locks,' 'Jetties, Wharves, and Piers,' 'Dock Gates and Caissons,' 'Transit Sheds and Warehouses,' 'Dock Bridges,' 'Graving and Repairing Docks,' and 'Working Equipment of Docks.' In the chapter on jetties, wharves, and piers, the author passes somewhat beyond the scope of dock engineering in dealing with examples of breakwaters, and in the chapter on dock bridges, for which a better title would be movable bridges, he describes some forms of these bridges which have never been erected at docks; but, with these exceptions, the author deals very fully with the various works and appliances at docks. The book, moreover, is excellently illustrated by five hundred and sixty-nine figures in the text, and thirty-four folding plates, which greatly elucidate the descriptions of the works and equipment. Mr. Cunningham has, indeed, at the expenditure of considerable trouble and research, collected a large quantity of valuable information, which, though intended primarily for students, should prove very useful, especially for reference, to all persons interested in dock engineering and the development of ports.

SOCIETIES.

ASIATIC.—*June* 14.—Lord Reay, President, in the chair.—Mr. Sewell presented a list of all the Roman coins satisfactorily proved to have been found in India during the last century and a half, and on the tabulated results based his arguments. These were as follows: There were five periods noticeable. (1) During the Roman Consulate the trade with India was slight. (2) From Augustus to Nero it flourished abundantly. (3) The simpler life of Vespasian and his successors led to a decline in the importation of mere luxuries; and trade in spices and precious stones yielded to trade in cottons—the coins of this period being found mostly in the cotton-growing tracts. (4) The disturbed condition of Rome after Caracalla caused a complete collapse in the Oriental traffic; which (5) revived somewhat under the Byzantine emperors. The fluctuations of Rome's trade with India were caused by the variations of demand in Rome due to the condition of society, and cannot have been caused by the political changes in Parthia, Persia, or India. From coin discoveries at Madura Mr. Sewell showed that it was extremely

probable that Roman agents, if not Romans themselves, actually resided there.—A discussion followed, in which Sir Raymond West, Col. Plunkett, Mr. Kennedy, and Syed Ali Bilpami took part.

ZOOLOGICAL.—*June* 7.—Dr. F. DuCane Godman, V.P., in the chair.—The Secretary read a report on the 276 additions to the menagerie during May, and made some remarks on two fully-adult specimens of the orang-utan which he had recently seen in Paris.—Dr. A. Günther exhibited, on behalf of the President, a series of hybrid pheasants, killed at various times in the coverts at Woburn, where many distinct species had been turned into the open.—Dr. F. D. Drewitt exhibited and made remarks upon two fine antlers of the North-African red deer (*Cervus elaphus barbarus*) and a pair of horns of Loder's gazelle (*Gazella leptoceros*) from South Algeria.—A communication from Dr. Graham Renshaw contained notes, illustrated by photographs, on a pair of short-horned buffaloes in the Antwerp Zoological Gardens.—Mr. F. E. Beddard exhibited and made remarks upon a skull of the Cape crowned crane showing paired lateral bony bosses and a single median boss, suggestive of those of the horn-bearing vertebrates.—Mr. R. E. Holding exhibited and made remarks on a series of photographs of the horns of a wapiti taken at different stages of growth, and a pair of shed horns of the Irish red deer.—Mr. R. I. Pocock exhibited and made remarks upon living specimens of hairless varieties of the common house-mouse and the brown rat, and upon some young examples of the Egyptian fat-tailed gerbille, born in the menagerie.—A communication from Lieut.-Col. J. Malcolm Fawcett contained descriptions of ten species of butterflies, mainly from high elevations in the North-East Himalayas. Eight of them were new species or varieties.—Dr. A. G. Butler contributed a paper on seasonal phases in butterflies.—Capt. Richard Crawshay read some notes on the prey of the lion, and exhibited some tips of porcupine quills that had been found buried in a lion's fore paws, together with the skull and skin of the lion.—Mr. F. E. Beddard read the following papers, based on observations he had made in the Society's Prosectorium: (1) 'Note on an Apparently Abnormal Position of the "Brephos" within the Body of a Skink'; (2) 'Contributions to the Knowledge of the Visceral Anatomy of the Pelagic Serpents *Hydrus platyurus* and *Platyurus colubrinus*'; and (3) 'On the Presence of a Parasternum in the Lacertilian Genus Tiliqua and on the Poststernal Ribs in that Genus.'—A communication from Dr. E. A. Goeldi contained a description and an account of the habits of the rare rodent *Dinomys branickii*, Peters, specimens of which had recently been received at the Goeldi Museum, Pará.—A communication from Dr. C. Satunin described the black wild cat of Transcaucasia.—A paper was read from Mr. R. Lydekker describing a new race of buffalo from East Central Africa. A second paper by Mr. Lydekker contained a description of a new species of deer from Ichang.—Dr. A. Smith Woodward read a paper on two new labyrinthodont skulls which had recently been acquired by the British Museum. One was from the Triassic sandstone of Staffordshire, and the other from a formation of apparently the same geological age in Spitzbergen.—This meeting closed the session 1903-4. The next session begins in November.

PHILOLOGICAL.—*June* 3.—Rev. Prof. Skeat, V.P., in the chair.—The President, Prof. A. S. Napier, read a paper entitled 'Contributions to Old English Lexicography,' a selection from his long list of Old-English words not yet included in any lexicon, few being absolutely new words; the rest are derivatives or compounds of those that are known. Many come from the O.E. rendering of Chrodegang's 'Rule for Canons' in MS. 191 C.C. Coll., Camb., of the eleventh century. Thus, though *coðu*, disease, is known, its adj. *coðig*, diseased—*coðige sceap*, diseased sheep—has not been registered. So of *nið*, envy, the adj. *niðig*, envious, is in no dictionary. Of *tumbian*, to dance, the verbal subs. *tumbing*, dancing, has been hitherto unknown. *Wæter* and *frocga* are well known, but *wæterfrocga*, water-frog, is new. We know *cēas*, strife, but *ceaslunger*, *contentiosus*, quick to strife—which a steward should not be—is new. *Cēas* represents L. *causa*, a lawsuit, matter of dispute; *lunger* corresponds to O.E. and O.H.G. *lungar*, quick, strong. The adv. *lungre* is well known in O.E. poetry. The devil's *cramming-pokka*, or cramming bag, occurs in the eleventh century, and is likely to appear when a woman lives with men: it englishes L. *viscarium*, a bird-lime trap. *Crēas*, rich (of dress), *crēaslic*, rich (of food), are not in the dictionaries; and *crēasnes*, pride, richness (of dress), and reverence, is not in Bosworth-Toller. Hall has great *forclas*, probably "prongs," L. *furcula*; and the verb *twifyrclian*, to differ, fork off from, is due to the same source. *Gealpettan*, to boast, is also unregistered: its suffix is the ordinary *-atjan*, and its root is connected with O.E. *gielp*, boasting, *gielpan*, to boast. The early folk were not to indulge in idle talk and *hlacerunga* in God's house. Had the form been *hlagerung*, it might have meant "laughter." *Oma* or *ome* appears in the eleventh century for a measure of oil: from Luke xvi. 6, he owed his lord a hundred measures (of oil)—*hundteontig oman*. This is L. *ama*, Gr. *ἄμη*, a water-bucket, M.H.G. *ame*, *ome*, Ger. *ohm*, Du. *aam*, borrowed by us in the fifteenth to the eighteenth century as *alme*, *awme*, *ame*, a measure for Rhenish wine. Wine and women make wise men fall away (Ecclus. xix. 2), *maffian*: its participle *maffigend* englishes L. *petulans*, and seems to mean forward or wanton. *Remian* is to mend (nets), Matt. iv. 21; *swangettung*, the swaying of the sea, connected with *swingan*, to swing. *Swefecere*, a sleeper, and *swefecung*, sleep, are not in the dictionaries, though *swefan*, to sleep, is. *Twæddung*, flattery, *adulatio*, is also new. A ghost-word *landsceap* does appear in the lexicons; but the MS. has *on landsceare*, the well-known *landscearu*, a boundary, land. Of the verb *dinge* the earliest instance in the 'Oxford Dictionary' is from Cotgrave, 1611; but it occurs in the eleventh century: one must dinge (*dencgan*) the sides of faultful young secular canons with rods. For "dumbness" the earliest quotation is Wyclif, *c.* 1380. It also is eleventh-century: our Lord healed the poor mad man from his madness and from his *dumbnesse*. *Frinight* (*c.* 1229) is in a tenth-century MS. as *frigeniht*, the night between Thursday and Friday. *Grin*, L. *ilium*, may be the original of "groin," though that was *grinde*, *c.* 1400. O.E. *putung*, instigation, is new, though *puttynge* occurs in Hampole. *Snytan*, to blow the nose, or snuff a candle, is found in the eleventh century. Prof. Napier's complete collection will be printed by the Society.

MATHEMATICAL.—*June* 9.—Prof. H. Lamb, President, in the chair.—The President referred to the death of Thomas Savage, who had been a member of the Society since the year of its foundation (1865).—The following papers were communicated: 'Note on the Application of Poisson's Formula to Discontinuous Disturbances,' by Lord Rayleigh,—'Wave Fronts considered as the Characteristics of Partial Differential Equations,' by Mr. T. H. Havelock,—'Illustrations of Perpetuants,' by Mr. J. H. Grace,—'Types of Covariants of any Degree in the Coefficients of each of any Number of Binary Quantics,' by Mr. P. W. Wood,—and 'Some Expansions for the Periods of the Jacobian Elliptic Functions,' by Mr. H. Bateman.

ARISTOTELIAN.—*June* 6.—Prof. G. F. Stout, President, in the chair.—The officers for the ensuing session were elected as follows: *President*, Rev. Hastings Rashdall; *Vice-Presidents*, Dr. G. Dawes Hicks, Mr. G. E. Moore, and Prof. W. R. Sorley; *Treasurer*, Mr. A. Boutwood; *Hon. Secretary*, Mr. H. Wildon Carr.—Prof. Stout read a paper on 'Primary and Secondary Qualities.' A discussion followed.—The President announced that the first meeting of the new session would take place on November 7th.

METEOROLOGICAL.—*June* 15.—Capt. D. Wilson Barker, President, in the chair.—The Rev. C. F. Box gave an account of some curious 'Effects of a Lightning Stroke at Earl's Fee, Bowers Gifford, Essex, April 13, 1904.' A thunderstorm occurred during the early morning hours, and about 3 A.M. there was a blinding flash, lighting up the whole neighbourhood for miles around, followed immediately by a crashing explosion. One person stated that he saw what appeared to be a cylinder, and another person a ball of fire, descend and then explode, "casting darts" in all directions. On careful examination in daylight it was found that in an oatfield, which had recently been dredged, there were three distinct sets of holes, ranging from 9 in. down to about 1 in. in diameter. The holes, which were perfectly circular, diminished in size as they went downwards, and remained so on to the perfected rounded ends at the bottom. Upon digging sectionally into the soil, which is stiff yellow clay, it was found that the holes were "as clean cut as though bored with an auger." An interesting discussion followed the reading of this paper.—A paper by Mr. A. Lawrence Rotch, of the Blue Hill Observatory, U.S., describing 'An Instrument for determining the True Direction and Velocity of the Wind at Sea,' was, in the absence of the author, read by the Secretary.

BRITISH NUMISMATIC.—*June* 8.—Mr. P. Carlyon-Britton, President, in the chair.—Eighteen new Members were elected, and twelve applications for membership received.—The following were exhibited: By Mr. W. Sharp Ogden, silver pennies of Edward the Confessor and William I., of Hawkins types 225 and 234 of the Wallingford mint and 236 of the Bristol and Winchester mints, which were found on Whitchurch Common, Oxon. By Lieut.-Col. Morrieson, the mule sixpence of Charles I. from the Montagu and Murdoch collections, obverse m.m. a rose, reverse an impression of the die of the half unite, also m.m. rose. By Mr. Talbot Ready, an Exeter crown of Charles I. of 1644, but countermarked with the monogram W. R. beneath a crown; an Aberystwith penny of the same king, m.m. a crown, recorded only by Snelling's notes; and a remarkably perfect example of the hammered half-crown of Charles II. By Mr. Maish, a York farthing of Edward III. and varieties of the pennies of Athelstan struck at Oxford, and of Edward III. struck at Durham. By Mr. Montagu Sharpe, some interesting Roman and later coins recently found in the Thames at Brentford. By Mr. Fentiman, nine Richmond farthings *temp.* Charles I., struck on a strip of metal. By Mr. Hoblyn, thirteen types of the Dublin halfpenny of Mic. Wilson. By Mr. Wells, varieties of early British coins found at Colchester and Wisbech; a denarius of Carausius from the Thames; a penny bearing on one side the name of Offa, King of Mercia, and on the other that of Æthelheard, Archbishop of Canterbury; a penny of Edward the Elder, found in the churchyard of Brixworth, Northants; a Bristol penny of William I., Hawkins type 238, with a pellet in one angle of the reverse cross; and a curious die found in the Thames for the obverse of the first coinage of Henry II., but apparently of slightly larger design than the usual type. By Mr. Webster, a fine specimen of the Scotch forty-shilling piece of James II. A potter's stamp in brass bearing the figure of William III. on horseback was also exhibited.—Mr. Bernard Roth read a note on some early British gold coins of Addedomaros, Tasciovanus, and Cunobelinus, found at Abingdon.—Mr. W. J. Andrew contributed a paper upon the traditions and records which explain the loss of the Cuerdale, Beaworth, Nottingham, Tutbury, and other large hoards of Anglo-Saxon and English coins.—In illustration of the Cuerdale section the President exhibited one of the two halfpennies known of Halfdan and a penny of Alwald, of which there is also believed to be but one other example.—Of the Tutbury hoard Mr. Toplis showed a selection which he had obtained from the discoverers.

MEETINGS NEXT WEEK.

WED. Geological, 8.—'The Caernarvon Earthquake of June 19th 1903, and its Accessory Shocks,' Dr. C. Davison; 'The Igneous Rocks of Pontesford Hill, Shropshire,' Mr. W. S. Boulton; 'The Tertiary Fossils of Somaliland as represented in the British Museum (Natural History),' Mr. R. B. Newton.
THURS. Society of Antiquaries, 8½.

Science Gossip.

THE Council of the Royal Scottish Geographical Society has agreed to award the Society's Gold Medal to Mr. W. S. Bruce, leader of the Scottish Antarctic expedition. The Scotia is expected in the Clyde early in July.

THE death is announced from Brunswick of the distinguished Professor of Chemistry Ludwig Friedrich Knapp. He was a pupil of Liebig, and the author of several important works on chemistry, of which the best known is his 'Lehrbuch der chemischen Technologie.'

THE success of experiments for fighting the dust-plague due to automobiles, made with the Westrumite process last year at Bordeaux and in the early spring of the present year along the Riviera, has led to its adoption in selected districts of Paris, as well as over the entire course covered in the French Gordon-Bennett elimination trials. Although the application of the process is still in the experimental stage, the results are so far distinctly hopeful. Roads subjected to much heavy traffic may be watered once in eight or ten days with a solution of a mineral oil product rendered saponaceous and soluble in water by ammoniac additions. The roads so treated dry within two or three hours, even after heavy rain, and present a fine close surface free from both dust and mud. The Gordon-Bennett trial roadway was thus watered twice in four days, twenty tons of the mixture being dissolved in nine hundred tons of water for the course of eighty-eight kilometres. Should experiments on a more general scale be followed by equally satisfactory results, the future of the process would seem to be assured, since, first, it is relatively cheap, and secondly, it need cause no interruption to traffic, as it can be applied during the night.

PROF. MAX WOLF announces the discovery, at the Königstuhl Observatory, Heidelberg, of two faint stars in the constellation Aquila, which are to be reckoned as var. 111 and 112, 1904, Aquilæ.

THE Director of the Government Observatory, Bombay (Mr. N. A. F. Moos), has issued the annual report for the year ended on the 31st of December last. Astronomical observations are made there solely for the purpose of recording and signalling the time. Magnetic, meteorological, and seismological observations have been regularly carried on. The station is at Colába, on the high ground to the south of Bombay. The south-west monsoon rains began on the 11th of June and ended on the 9th of October. The total fall for the year amounted to 84·49 inches, which is 9·33 above the average for the twenty-four years 1873–96. The mean temperature of the year was 78°·7, or 0°·7 below the normal. The highest recorded was 90°·5 on the 12th of June, and the lowest 57°·2 on the 27th of December. The mean hourly velocity of the wind was 10·3 miles, as against 11·8, the average of twenty-four years; the greatest mean hourly velocity was 42·1 miles on the 24th of May. The seismograph recorded 45 earthquakes during the year, besides 1,074 small local and other movements. The mean magnetic declination was 0° 17′·5 east; the mean inclination 20° 43′·4. Notwithstanding all the stringent precautions taken, an outbreak of plague (attended with one fatal case) occurred within the precincts in the month of April.

FINE ARTS

ART AND ARTISTS.

Recollections of a Royal Academician. By J. C. Horsley, R.A. Edited by Mrs. E. Helps. Illustrated. (Murray.)—It is a great pity that the late venerable painter, to whom the art world and the public are much more deeply indebted than is generally known or acknowledged, did not put the records of his unusually long and fortunate life into such order as they deserved, and make more use of the opportunities a numerous and distinguished circle of friends offered to him. So far as its wealth of anecdotic matter goes the text is uncommonly valuable, varied, and fresh; but of its materials very much more might have been made had Horsley been so minded, and the editor more skilful. Few artistic "reminiscences" and "records" which have evoked the remonstrances of reviewers not deeply in love with the small beer of late years equal this volume in respect to what the author called his "Apologia," but the putting together of what might have been a sort of treasury is ineffective and inartistic. For these shortcomings the true apology, so far as the R.A. was concerned, is in the sentence which states "that it was not until his eighty-eighth year that he began to write." So Mrs. Helps tells us in a "Post Scriptum," with which the book opens. As to his opportunities, the artist was the son of William Horsley, a well-known and original English musician, whom Mendelssohn pronounced to be of the highest class in his art. His mother was a daughter of Dr. Callcott, a leader in music and musical criticism, and he was a nephew of Sir Augustus W. Callcott, R.A., a capital marine and landscape painter. Nor was it to music and painting alone that our artist's intellectual alliances were confined: his eldest sister, Mary, married the great engineer Isambard Brunel; a second sister, Fanny, married Dr. Seth Thompson, a noteworthy physician of London. It is not wonderful that Callcott Horsley, brought up in the very centre of such a circle, possessed experiences and recollections abundant, interesting, and diverse. His own long life afforded a vista on the sides of which ranks of distinguished men stood, so to say, each with something to tell of the history of his time. Locally, too, there were members of the Callcott family so long settled in Bayswater and Kensington that these now much-changed regions seem nothing without them; an aunt of the painter here in view remembered the Duke of Cumberland driving in a gig from Culloden all the way to Kensington Palace. Of course, Lord George Gordon's "No Popery" riots of 1780 found "Aunt Wall," as they called her, quite a mature young lady. Horsley himself recollected the introduction of waltzing in London with the fast and furious accompaniments of Johann Strauss and his "tremendous" Viennese band in blue. He gives a lively idea of the effects of that introduction upon dancing circles. Here it seems our hero distinguished himself in a degree amazing to those who knew him only in later life, even although these persons were convinced that the late Sir George Scharf sang comic songs to select companies, while Sir Henry Cole was by no means inefficient in dancing hornpipes. Nevertheless, Horsley waltzing is an image more portentous than Scharf singing or Cole dancing.

Except that when young our biographer had a sort of proclivity for drawing and painting, one does not discover from his text the reason why he "took to art." It is manifest, however, that when he did so it was with energy, research, and diligence more than enough to ensure the success which he undoubtedly achieved. Many of his earlier works are, to our knowledge, almost charming, always accomplished, and pleasing to a degree which observers of some of the examples lately at the Academy Winter Exhibition have not recognized. His 'Henry V. crowning Himself' has very great qualities.

The recollections before us abound, as might be expected, in musical, scientific, and pictorial anecdotes, besides highly animated details about politicians of the stamp of Louis Blanc, of whom as an orator there is a vivid sketch. It was in the deplorable April of 1848 that, in company with Isambard Brunel, Horsley went to Paris and heard a debate in the "Workmen's Parliament," of which Blanc was appointed President:—

"He was a fierce-looking little Corsican, very dark-complexioned, and with piercing eyes. Reports of all kinds were being spread through the city of the imperial style in which he lorded it over his Parliament, of his driving out in semi-state in Louis Philippe's royal carriage, and of his splendid entertainments prepared by Louis Philippe's cook. It was in reference to these reports that he on this occasion demanded an enquiry by the Chamber of Deputies into the truth of what he said were the vilest slanders. Other notable people present were Lamartine and Ledru Rollin, the former a remarkably gentlemanly well-dressed person, very like the best type of Englishman, while Ledru Rollin was the exact reverse—very tall and portly, beefy and black-muzzled, with a savage and animal-looking head. The debate began with the wildest talk, and then came Louis Blanc's time. He was so short that he had a stool to stand on in the tribune, off which he was continually stepping in his excitement, and then jumping up again, while he belaboured the desk with both fists at once. Suddenly he turned upon his opponents and made a most tremendous appeal to them on the subject of his sacrifices for his country, upon which my gentlemanly acquaintance next the stranger [who was Brunel and Horsley's sponsor at the Chamber] rose to his feet in overwhelming excitement, and shouted, 'Sacrifices! I should like to be so sacrificed—lodgings in the Luxembourg and the best cook in Paris!' Shouts of applause and derision, and shrieks from the friends of Blanc, who was foaming at the mouth with rage, succeeded this outburst, both from the deputies and the tumultuous mob of 'strangers' present. The row became so fast and furious that the assembly broke up, and we again descended into the street, and followed the noisiest groups outside."

After this explosion the painter and the great engineer soon left Paris. The former tells us that Louis Blanc had among his most ardent devotees no less a poetess than Miss Eliza Cook, an anticlimax which is comical, especially as our author once met this odd pair "playing a mild form of hide and seek" among the giant beeches of Knole Park. We have, too, a capital account of how Brunel succeeded in getting out of his own throat a half-sovereign which had lodged there for six weeks and defied the efforts of Sir Benjamin Brodie, Aston Key, Lawrence, and other surgeons to extract it, though they made an incision in the sufferer's windpipe. Among engineering data are some curious notes about the making of the Thames Tunnel, in which both the Brunels were concerned and Horsley had a minor part, as well as in the erection of the Suspension Bridge at Clifton and the Great Western Railway.

Of course, despite Horsley's engineering experiences, which seem to have been considerable (a fact which goes far to account for his artistic shortcomings), his associates were mostly painters and sculptors, concerning many of whom he tells characteristic stories, as of Mulready and his combative sons. Some of these tales are old and some new, or old ones newly told:—

"The Mulreadys were a wild lot, devoted to the pugilistic art, and father and son would often practise it in the shop among the leather-breeches [of the eldest or grandfather Mulready], stripped to the waist and giving their blows in right down earnest."

We think there is, so far as the breeches-maker's presence in London is concerned, a little embroidery of the truth here. Again, we suspect confusion in the versions before us concerning a combat on Webster's behalf, in which Bishop, the once famous artist's model, delivered the Academician from a gang of rough assailants in a cool way. "Leave 'em to me, sir!" said Bishop, while confronting the thieves Webster could not beat off with his umbrella. Horsley, among the tales here told about Mulready, seems to have forgotten how that capital painter, then a thriving R.A., met Mendoza, the once illustrious pugilist, who had been a model, and was asked by the latter how he "was getting on." The artist replied, "Oh! painting pictures, you know." "Ah!" said the *ci-devant* champion, with an apologetic sigh, "we must all do something for a living!"

Among other painters of distinction Horsley had memories of Wilkie (who is delineated to the life), Shee, Hilton, Landseer (whose experiences at Windsor in the inner royal circle of that day are very quaintly told, fresh and full of colour and character), Leighton, Leslie (who reappears in a few excellent touches), Lawrence, Delaroche, and Horace Vernet (all of whom our author saw at their easels in the act of painting), Chantrey, Turner, Webster (whom Horsley knew intimately), F. Walker, and above all Millais. Of the late Queen at Balmoral we have a lively glimpse.

Here is a touching note about the last hours of Millais:—

"I was with him several times towards the end; our final parting was very touching and impressive. He was lying on a low bedstead, and, half sitting up, he threw his arms round my neck, kissing me on my cheek and drew me towards him with such vigour that I nearly lost my balance. Though speaking with much difficulty, he said, most earnestly, 'Pray for me, my dear old friend, pray for me, and ask others to do so.'"

Here and there in this body of recollections we come upon slips, as where Horsley describes Tennyson's and Rossetti's and many another's restaurant, the famous "Dirtolini's," or Bertolini's, the Newton's Head of other days, as "on the south side of Leicester Square," whereas it was and is associated with the still-standing house of Sir Isaac Newton in St. Martin's Street. Speaking, too, of the intimate friend of Turner and fortunate collector of his works, Mr. Fawkes of Farnley, Horsley omits to tell his readers that that model amateur held at his house in Grosvenor Place a sort of public exhibition of Turner's paintings in oil and water, this being, we believe, the first thing of the kind in London concerning a modern artist. As for Horsley's musical and dramatic circle, let us conclude by saying that the reader will find here anecdotes

concerning Mendelssohn (the initiatory performance of whose 'Elijah' is described with zest), Moscheles (whose portrait Horsley painted), the Kembles, Thalberg, Sir Julius Benedict, Cerito, M. Clementi, Duvernay, the Elssler sisters, Herr Henschel, and Sir George Smart.

Whistler as I Knew Him. By Mortimer Menpes. (Black.)—It is difficult to picture to oneself the frenzy of rage with which Whistler himself would have viewed such a book as this had he been alive. To have seen his pictures reproduced in three-colour process on the shiniest of clay-faced papers with a magenta lustre, and his etchings rendered in the half-tone process, would have been a sufficient revenge for the bitter things he said about the author. Nor can we imagine that the portraits of the Master, which Mr. Menpes executed from time to time, would have exactly pleased their original. The one given as a frontispiece to the book is clever enough as a drawing, but it is not only absolutely inartistic—the very antithesis of all that Whistler aimed at—it goes further, and brings out the least worthy and admirable side of the man; it is Whistler, the journalist and the *cabotin*, without any gleam of the genius or the refinement of taste which redeemed the man himself. Still, though the book is the most un-Whistlerian production, and shows that Mr. Menpes has spent the time since he parted from Whistler in unlearning what the Master had inculcated, it is distinctly entertaining. It consists almost entirely of personal gossip about Whistler of a harmless kind, told with considerable good nature, and without any rancour for the rupture and the subsequent "scalping" which the author underwent. He even seems to find some satisfaction and considerable entertainment in the title of "the robber," which Whistler graciously bestowed upon his quondam pupil.

There are no very new or very amusing stories about Whistler, but the general impression of the man's personality in its more obvious aspects is reproduced in lively style. Of his art the Whistler that Mr. Menpes knew seems to have said very little, at all events there is nothing important here on it, the nearest approach being an account of his technical methods in the printing of etchings. Here Mr. Menpes, who assisted him for years, speaks with intimate knowledge. The illustrations, as far as pictures are concerned, are not representative, nor, as a rule, good; the etchings are much better, and they contain a number of rare states, some of which have escaped even Mr. Wedmore's exhaustive cataloguing.

On the whole, the book may be described as a popular and mildly entertaining, but by no means important contribution to the literature of the subject.

Great Masters Series. Parts XVI. and XVII. (Heinemann.)—This series maintains and even improves its standard as it goes on. We have never seen a richer, more coloured, and more luminous rendering of Tintoretto's 'Miracle of St. Mark' than that in part xvi. As usual, it is with the great chiaroscurists that this process succeeds best. In the Gainsborough's marvellous 'Viscountess Folkestone' something of the delicate pencilling of the artist's touch is lost. The Velasquez is good. The remaining plate is from Vandyke's 'Blessed Herman Joseph' at Vienna. Part xvii. contains a Fernand Bol, an admirable Hobbema, and Annibale Caracci's 'Pietà' at Castle Howard, of which Sir Martin Conway gives an excellent and judicious appreciation. This may help to redress the balance in favour of the too-much-neglected Italian art of the seventeenth century. We have, finally, one of the Soane Museum Hogarths.

A magnificent volume entitled *Phil May in Australia* reaches us from the *Bulletin* Newspaper Company of Sydney, New South Wales, and we are able to congratulate the *Bulletin* on the production. Phil May's best work is to be found in these pages, and whatever doubt there may be as to some of the productions of the latter part of his career, there can be none as to the extraordinary power of the caricatures contained in the present book, most of which we remember in the pages of the *Bulletin*, but which are here produced in many cases with the advantage of greater size and of good paper. The collection is rather wasted on us in this country, inasmuch as the persons caricatured are for the most part unknown at home; and it is as though some of the best work of Mr. Carruthers Gould were to be sent for examination by inhabitants of the planet Mars, who, of course, would have heard of Mr. Chamberlain and would doubtless recognize that statesman's features, but might be expected to be unacquainted even with those of Mr. Balfour. In order to judge political caricature it is almost necessary to know the persons caricatured, and, better, to know them well. We take, therefore, men known in London as our tests, and notably Mr. Barton, Mr. Deakin, and the late Sir Henry Parkes. Sir Henry Parkes was almost too much of a walking caricature to be the subject of caricature at all; and he was so easy of treatment up to an inferior degree of excellence that every budding caricaturist tried his hand upon him when he was Prime Minister or leader of the Opposition. In spite of these difficulties, however, no one ever succeeded as Phil May succeeded with him in the picture called 'The Minstrel.' The eyes alone constitute a triumph of genius. With Mr. Barton as he was in his earlier days Phil May succeeded, but less well, perhaps, on the whole than Mr. Carruthers Gould in the well-known series where Mr. Barton was represented as the kangaroo, invariably getting the better even of Mr. Chamberlain. Mr. Deakin is one of Phil May's failures, but then Mr. Deakin has a face which does not lend itself to caricature. The bishops (some of whom are known in this country), Lord Loch, and some of the judges, are among Phil May's successes; and we heartily commend the volume to any here who may desire to see presentments of friends or enemies in Australia, chiefly, of course, in New South Wales.

THE PEACOCK ROOM.

MESSRS. OBACH have had the enterprise to fit up in their gallery the celebrated Peacock Room which Whistler executed for, and to some extent in spite of, Mr. Leyland. In its present situation it can only be seen by electric light, but seeing how large a part of the scheme depends on the paintings of the shutters, we do not consider this a serious disadvantage. It certainly is a marvellous creation, it has the unity and completeness of a genuine inspiration, and is, perhaps, as perfect an embodiment of the particular idea that Whistler was born to express as any of his pictures. It is, indeed, one of the few works of art in which the wit which he wasted in newspaper controversy inspired a superb design. Nothing else in the room is equal to the panel in which Whistler vindicated the artist's divine right to the odd shilling of the guinea. This will afford the one Vasarian story to the chronicler of modern art. The panel is a consummate piece of decorative placing, and as mere decoration it seems to have gained from the desire to express an idea. The genially satiric motive has given tension to the line and meaning to the gestures of the two birds. Nothing Whistler ever said was more witty than the sweeping gesture of the peacock in which he represented his own ideal of himself, than the bland white eye with which it gazes at its ruffled antagonist, or the surprised tilt of its comb.

The treatment of the ceiling is a brilliant invention. Whistler, instead of using the polygonal compartments into which it is divided, has made each pendent lamp the centre of a circle of radiating plumage which cuts across the mouldings of the compartments, and yet in such a way as to form an accompaniment to their design.

The whole room shows how completely Whistler had absorbed Japanese ideas of decorative design, though he uses them in an original and personal manner. Nevertheless, it cannot be pronounced wholly satisfactory. It is a *tour de force* of pure genius, but of a genius playing the amateur in an art of which he is not a master. We can explain this best by saying that from the photographs of the room one gets the hint of something far more beautiful than the room itself affords, and this simply because in doing this decoration Whistler was working in a medium he did not understand. Neither he nor his assistant appears to have known anything of the very difficult art of gilding. Nothing could show more completely how entirely the feeling for quality in such things has died out than the fact that Whistler was satisfied with the methods current in the gilder's trade of his time. For the art of gilding had been entirely lost; since Whistler's day the publication of Mrs. Herringham's translation of Cennino Cennini's treatise has had the effect of arousing interest in it once more, and there are now a few professional gilders who could have given Whistler the surface which he needed for his designs. As it is, the gilding of the Peacock Room is execrable, and Whistler's attempt to imitate upon it the effect of Japanese lacquer results merely in a sticky and unpleasant surface. Scarcely more happy is the quality of the blue wall. He appears to have thought it sufficient merely to lay oil paint on the old Spanish leather, without any preparation and without any idea of attaining a particular quality of surface. Now in decoration surface quality is of supreme importance, and Whistler's study of Oriental art might have taught him that it is the sense of perfection in this that guided all the great decorative artists of Japan, and imposed upon them a technique so laborious and elaborate that only Oriental patience could carry it through. The Peacock Room shows that, in decorative art at all events, the most brilliant improvisations of genius cannot satisfy us permanently unless they are backed up by a keen sensitiveness to the matter which they inform and a profound knowledge of how to mould it to the idea.

At Messrs. Dunthorne's is to be seen a small collection of Whistler's lithographs, of which the finest are the *Early Morning, Battersea*, and the *Little London* (No. 14), both of them wash lithographs. For the most part those exhibited belong, however, to the least happy period of Whistler's career—the time when he was concerned to impose on people the belief that slight scribbles which he did without effort and without definite purpose were more worthy of admiration than his really inspired work.

VAN WISSELINGH'S GALLERY.

As usual at this gallery, not only is the work shown that of genuine artists, but also the pieces are selected with real understanding. Monticelli is rarely seen in the mood of his *Spring* (22), surely one of the earliest *plein air* impressionist pictures ever painted. Done somewhere about the middle of last century, it has almost exactly the method of colour vision of a Mark Fisher, but it has a certain sombre richness and depth in the colour, a fervid glow which has rarely been equalled by later followers of the manner.—Mr. Mark Fisher, too, is here seen at his very best in *Sheep in an Orchard* (17). He does not often succeed in transfiguring his paint thus into the actual warmth and mellowness of afternoon sunshine.—But the most significant picture here is the superb

Daumier of *Don Quixote* (4). Of the many renderings of this theme, which haunted Daumier continually, we remember none finer than this or more dramatic in its contrast between the stolid silhouette of Sancho Panza and the undulating and impetuous curves of the knight's figure as he plunges headlong into the valley beneath. The picture is unfinished, it is true, but one can scarcely conceive that any elaboration could have compressed more into it than it already implies.—The two Corots (1 and 23) are both of them of the good kind, expressing the reaction to some definite thing seen, and not made, as many of his consciously poetical pieces were, after a recipe. The green field in No. 23 is as fine in quality as it is rare: it is a green which in its pale metallic tone one scarcely ever sees in European art.

There are several Shannons, most of which we have criticized before; one, however, the *Romantic Landscape* (18), is a new and charming variant of the design of one of his early lithographs. Mr. Ricketts has never before done anything in painting quite so masterly as the *Parable of the Vineyard* (20). It is sumptuous, almost riotous, if one may use the word of so deliberate an artist, in colour. And, as usual, the condensation of the design is admirable. We confess to being somewhat mystified as to the meaning of the seated figure to the left which has the air of a compunctious and pitiful judge, whose presence might have troubled the turbulent vine-dressers. Its purpose other than for the composition is certainly not evident, and one could wish that Mr. Ricketts would be less subtle and ingenious when he is dealing with a simple dramatic situation.

THE GUILD OF HANDICRAFT.

An exhibition of the work of the Essex House Press is now open at 67A, New Bond Street, comprising printing, binding, and the originals of the illustrations with which their books are ornamented. Mr. Ashbee is so thoroughly in earnest, and has done so well for his fellow-workers by his move to Chipping Camden, that one is disposed to do more than pardon him for a slightly pontifical tone in his allusions to the Guild. With reference to the work shown we can speak with hearty approval of his books in Caslon type, especially of those of them illustrated by Mr. Strang, whose line seems to harmonize with the type particularly well. The drawings afford ground for interesting observations as to the effect of fashion on the personalities of most of the artists employed—Mr. Strang, Mr. Crane, and Mr. New being apparently the only ones who remain themselves. We see no reason to change the opinion of Mr. Ashbee's "Endeavour" type we formed in 1901 (see *Athenæum*, August 10th, 1901); the first duty of a type is to be legible, and we are glad to find that the great body of his work is printed in Caslon. The bookbinding is well executed, but rather poor in design; most "artistic" binders of the day seem to trick out their book as if they were unaware of the charm of simplicity, of the beauty of a fine surface of leather. The rubrication of the books shown seems to us the least satisfactory part of the work exhibited. In fifteenth-century books the initials of each sentence were often touched with vermilion (in imitation of manuscripts) to catch the eye and enliven the page, but to blur them with a duller colour is a serious mistake. The gold in the illuminations should have been backed with some composition which would have made it more effective. We are glad to have an opportunity of noticing the work done by the Guild since it definitely abandoned the idea of teaching, and became altogether a working body.

THE CAMBRIDGE SALE.

This sale, which began at Messrs. Christie's on Monday, June 6th, and was continued on the eight following days, formed one of the most interesting dispersals of the present season. It had all the atmosphere of genuineness about it; the reserves, if any, were felt to be unimportant, and so the whole affair was a distinct success. In general quality the collection was by no means first-rate, and for the most part the prices paid were considerably in excess of those which would have been obtained had the articles belonged to an ordinary commoner. The pictures formed a gallery of royal personages such as we can hardly expect to see again in an auction-room. It was scarcely a gallery of "brave men and fair women," for the "brave old Duke of York" was represented by four portraits, and the portraits of the daughters of George III. were too severely true to nature to appeal very strongly to the collectors of portraits of beautiful women.

The silver plate, which was sold on the first two days, produced a total of 16,532*l.* 13*s.* 11*d.*, and was notable rather for its great aggregate weight—there was nearly a ton of it—than for its historical or antiquarian interest. Nearly all of it is either engraved or chased with the royal arms, Garter, motto, and crown. There were a few pieces of the George I. and George II. periods, but most of it was of much later date. Paul Storr, R. Garrard, Ben Stephenson, and Rundell, Bridge & Rundell, of the first quarter of the nineteenth century, were the silversmiths who chiefly supplied the Gloucester and Cambridge families.

The sale of the silver was followed by three days' sale of porcelain, old French decorative furniture, miniatures, snuff-boxes, and other objects of *virtù*. The chief price among the porcelain was paid for an old Sèvres écuelle, cover and stand, painted with Teniers subjects on Rose-du-Barry ground, and this realized 1,300 gs. A pair of Louis XV. marqueterie encoignures, inlaid with branches of foliage on a tulip-wood in king-wood borders, profusely mounted with finely chased ormolu in the manner of Caffieri, sold for 1,000 gs.

The miniatures and enamels, being nearly all portraits of various members of the royal family, naturally excited much interest and commanded good prices. Four by R. Cosway—William IV. when Duke of Clarence, George IV. when Prince of Wales, Princess Sophia, and Princess Mary of Gloucester—sold for 140 gs., 150 gs., 360 gs., and 350 gs. respectively. An enamel of George IV. when Regent, by H. Bone, fetched 220 gs. The snuff-boxes included many choice specimens of the Louis XV. and Louis XVI. periods. A Louis XVI. oblong octagonal gold box, with oval plaques, painted in classical subjects and cupids in grisaille by Degault, brought 460*l.* A Louis XVI. oval gold box, with four oblong enamels with subjects after Boucher, 500*l.*; another, of the same shape and period, painted in grisaille with cupids and figure subjects representing the arts and sciences, 1,600*l.* A Louis XV. oblong gold box, with panels enamelled in polychrome with sporting subjects, 2,000*l.* (the last two were exhibited at the South Kensington Loan Exhibition in 1862). Three other Louis XVI. oval gold boxes—one (lot 421) with plaques of old Sèvres porcelain painted with dogs in a landscape, another (lot 422) with an oval enamel painted in polychrome with lovers in a garden, and the third (lot 423) with an oval miniature of George IV., by Bone after Lawrence—sold for 720*l.*, 400*l.*, and 650*l.* respectively. An ivory tablet case (lot 416) mounted with gold, with small panels of hairwork below, with miniatures by R. Cosway of Princess Mary and Princess Sophia, daughters of George III., 850*l.*

Among the pictures the beautiful portrait by Gainsborough of Maria Walpole, Countess of Waldegrave, Duchess of Gloucester, so completely overshadowed everything else in the sale that something more than a mere reference is necessary. It is Kit-cat in size (35½ in. by 27½ in.), and she is represented in gold-tinted dress with pearl ornaments, leaning her head upon her left arm, which rests on a pedestal, her hair done high and powdered. This is probably the portrait which Gainsborough exhibited at the Royal Academy in 1779 (it may have been painted a few years previously), and the 12,100 gs. at which it was knocked down constitutes the largest price paid for a Gainsborough at a public sale, although several others have changed hands privately at much higher figures. It may be doubted whether Gainsborough received more than 60 gs. for this portrait. We may mention that the previous highest price for a Gainsborough was obtained as far back as 1876, when the famous Duchess of Devonshire realized 10,100 gs.; this portrait now belongs to Mr. J. Pierpont Morgan, who acquired it on the morrow of its sensational discovery three years ago at a price which was stated to be about 30,000*l.* The next highest price for a Gainsborough was the 10,000 gs. paid for the portrait of Lady Mulgrave in 1895.

The other pictures belonging to the Duke of Cambridge included the following in order of sale: A. Canaletto, Greenwich Hospital, 220 gs. Giorgione, Portrait of a Lady in black and yellow striped dress, 200 gs. Greuze, A Young Girl in white dress and cap, 210 gs. Landseer, Prince George's Favourites (R.A. 1835, engraved by W. Giller), 750 gs. S. Scott, Westminster from the River, 120 gs. Portraits by unknown artists: Frederick, Prince of Wales, 150 gs.; Augusta of Saxe-Gotha, Princess of Wales, 115 gs.; Queen Charlotte, in rich white and gold dress, and red robe lined with ermine, 530 gs. (This was an exceptionally fine portrait, painted, probably by Zoffany, just before her marriage. She wears a bracelet, with a miniature of King George III., on her right arm.) Sir W. Beechey, Princess Augusta Sophia, 420 gs.; Princess Elizabeth, wife of Frederick, Landgrave and Prince of Hesse-Homburg, 130 gs.; George, Prince of Wales, afterwards George IV., in the uniform of the Hussars, 1,600 gs.; Ernest Augustus, Duke of Cumberland, King of Hanover, in the uniform of Hussars, 250 gs. N. Dance, Portrait of a Young Princess, 150 gs. Gainsborough, William Henry, Duke of Clarence, afterwards William IV., as a youth in naval uniform, 1,500 gs.; Queen Charlotte, small whole-length, 1,650 gs. Hoppner, Maria Walpole, Countess Waldegrave, Duchess of Gloucester, 420 gs. Lawrence, Princess Mary, Duchess of Gloucester, 130 gs.; two whole-lengths of George IV., one representing him standing by a table on which is his crown, 120 gs.; and the other, holding his sword in his right hand, and his hat in his left, distant view of Windsor in the background, 160 gs. Lely, Nell Gwyn, seated in a landscape with a lamb, 150 gs. A. de Maron, William Henry, first Duke of Gloucester, 150 gs. A. Ramsay, Queen Charlotte and George III., two nearly whole-lengths, 920 gs.; and a Portrait of a young Princess, 320 gs. Reynolds, Maria Walpole, Countess of Waldegrave, Duchess of Gloucester, 1,400 gs.; William Augustus, Duke of Cumberland, 100 gs. Romney, Princess Sophia Matilda of Gloucester, 4,100 gs. J. Zoffany, Maria Walpole, Countess of Waldegrave, Duchess of Gloucester, 400 gs. The total of the pictures (118 lots) amounted to 33,112*l.* 16*s.*

Neither Monday nor Tuesday's portions contained anything of exceptional interest; Wednesday's sale was chiefly remarkable for the extraordinary series of decorations of the Dukes of Cambridge. Those which belonged to the first Duke included a Star of the Garter, 720*l.*; the Lesser George of the Garter, a superb jewel of the highest rarity, a circular onyx cameo of St. George slaying the dragon, by Caputi, 1,790*l.*; and another, an oval onyx cameo, 500*l.* The late Duke's decorations included the Turkish Order of the Osmanieh, First Class Badge, 350*l.*

The total of the entire sale amounted to 89,738*l.* 14*s.* 5*d.*

Fine-Art Gossip.

On Wednesday the press were invited to view a series of water-colours, 'Along the Italian Riviera,' by Mr. H. S. Tuke, at the Dowdeswell Galleries.

To-day is the private view of paintings in oil and water colour by the Hon. Neville Lytton at Messrs. Carfax & Co.'s galleries.

The private view of Mr. Lawrence G. Linnell and Miss Elizabeth M. Chettle's exhibition of pastel and water-colour drawings of Davos, St. Moritz, Locarno, and English woods and fields, takes place on Wednesday next, at the Modern Gallery, 175, Bond Street, and the exhibition will remain open until July 5th.

The French Government has purchased for the Luxembourg Gallery Mr. Tom Robertson's picture in this year's Salon; it is entitled 'En Écosse,' and represents an apple orchard in bloom by the Tayside. It is said that this picture has had the honour of being rejected by the hanging committee of the Royal Academy. Mr. Tom Robertson is a native of Glasgow, and studied art under Benjamin Constant.

The Beni Hasan Excavations Committee announces the annual Exhibition of Antiquities, to be open from July 8th to 23rd inclusive, at the rooms of the Society of Antiquaries, Burlington House. The show will comprise selected antiquities discovered during the past winter season in Egypt, including some of the earliest monuments of the country.

MUSIC

THE WEEK.

COVENT GARDEN.—'Tristan und Isolde.' 'Tannhäuser.' 'Aida.'
QUEEN'S HALL.—London Symphony Orchestra.
CRYSTAL PALACE.—Jubilee Concert.

LAST Thursday week Fräulein Plaichinger appeared here for the first time, and impersonated Isolde. Fräulein Ternina supplies, of course, the high standard by which we measure any new-comer who essays that difficult part; and as yet we have heard no one who comes up to her. Fräulein Plaichinger is a conscientious, intelligent artist, yet she did not provoke enthusiasm. It must, however, be acknowledged that Herr van Dyck as Tristan was at his worst as a vocalist; it is only his fine acting and conception of the part which renders him acceptable in this, as in other *rôles*, notably that of Tannhäuser. Now, to sing through the long duet of the second act with an artist whose intonation is often doubtful must prove considerably trying. We therefore felt we must wait for another opportunity of hearing the lady, and that came on the following Tuesday, when she appeared as Venus and created a favourable impression. There was perhaps more of the woman than of the goddess in her rendering, but she displayed character and charm. Fräulein Selma Kurz, whose *début* in 'Rigoletto' the previous week proved so successful, was the Elisabeth. In the greeting and in the duet which followed she again displayed excellent qualities; in the finale of Act II. there was much to praise, as also in her pathetic rendering of the prayer in Act III. And yet there seemed something wanting: the artist was not wholly convincing. There was just a touch of exaggeration, both in her acting and in her singing, which prevented a strong, direct appeal; she was probably over anxious. Herr Arens, the Russian tenor, impersonated Tannhäuser with marked intelligence. Herr Hinckley, the Hermann, has a good voice, but his intonation is at times uncertain. The dignified Wolfram of Herr van Rooy deserves mention. Dr. Richter conducted.

'Aida' was given on Monday evening, and the performance was on the whole excellent. The title *rôle* was taken by Mlle. Russ, who is an experienced actress, although her voice is not of sympathetic quality as regards its high register. Signor Caruso sang with his usual skill and fervour, but he occasionally showed a tendency to court the favour of the gods; and this in so great an artist is to be regretted. Signor Mancinelli conducted.

Last Thursday week the London Symphony Orchestra gave its first concert at Queen's Hall under the direction of Dr. Richter, who kindly consented to conduct on this memorable occasion. It is now over ten years ago since Mr. Henry J. Wood began the Symphony and Promenade Orchestral Concerts which have hitherto formed so prominent a feature of London musical life, and which have done so much to develop the taste of the public for music of the highest class. The services which he has rendered to the art are not likely to be forgotten, but the monopoly which he has hitherto enjoyed seems likely to be disturbed. If, however, he continue to give as good concerts as in the past, the new venture ought not seriously to affect him. In various continental cities there is more than one flourishing society of the kind. The formation of this new orchestra is a result of the recent decision of the directors of the Queen's Hall Orchestra forbidding the employment of deputies, the result being that half the band—including some of the ablest members—felt it necessary to resign. From an artistic point of view no doubt the directors were right. Constant changes in an orchestra, however good the deputies may be, are unsatisfactory; the new-comers do not follow the intentions of the conductor with the same rapidity and certainty as the regular members of the band. But ideal conditions in an everyday working world are scarcely possible, and it is not surprising that the best men of the Queen's Hall orchestra have resigned; they could scarcely be expected to refuse lucrative engagements from other quarters. The object of the new orchestra is to give concerts, and, as in the Philharmonic societies of Berlin and Vienna, the members will be their own directors, and they will therefore elect their own conductor. For the present we have to record a great success last week. The programme consisted entirely of familiar items, and the playing throughout was most brilliant. Every one, from conductor to contrabassist, was evidently on his mettle, and the large audience was thoroughly sympathetic, so that the start was most propitious.

On Saturday afternoon the Jubilee Concert celebrating the fiftieth anniversary of the opening of the Crystal Palace attracted a large audience. The music at that opening consisted of the National Anthem, played at the opening and close of the ceremony, and the 'Hallelujah' Chorus performed by the orchestra. Last Saturday the programme was of much greater importance, but it included only familiar music: 'The Hymn of Praise,' a selection from Sullivan's 'Golden Legend,' and various instrumental pieces, and vocal numbers sung by Madame Albani, Miss Agnes Nicholls, Miss Muriel Foster, and Messrs. Ben Davies and Santley. The naming of these artists is sufficient. A notable feature was the appearance at the conductor's desk of Sir August Manns. We have often referred to the eminent services which, for close on half a century, he rendered to art, and to the world-wide reputation which he won for the Saturday Concerts. He is now in his eightieth year, but still in good health, and it is to be hoped that he will be long spared to enjoy the rest which he so well deserves. It is unlikely that he will again conduct in public, unless perhaps at a farewell concert.

Musical Gossip.

THE choral and orchestral concert at St. James's Hall on Tuesday evening last week deserves a word. The "Oxford House" Choral Society is composed entirely of residents in the East-End, and the "Excelsior" Choir of Bethnal Green Board School boys. The conductor of the Society, Mr. Cuthbert Kelly, deserves high praise. The Oxford House Choir displayed both intelligence and zeal, while the pleasant singing of some simple songs by the boys aroused great enthusiasm.

SPACE prevents the notice of various concerts during the past week: the one given by Madame Adelina Patti last Saturday at the Albert Hall, Mr. Bispham's interesting recital at St. James's Hall on Monday, and recitals by artists of acknowledged merit—violinists, Master Vecsey, Kubelik; and pianists, Messrs. Otto Voss, Léon Delafosse, &c.

MRS. WERNER LAURIE, who has been favourably heard at more than one large semi-private gathering, will make her public *début* as a soprano singer at an evening concert in the Æolian Hall, New Bond Street, on June 28th. It is a coincidence worth noting that her husband, Mr. T. Werner Laurie, who has been for several years Mr. Fisher Unwin's manager, will start as a publisher on his own account on July 1st.

THE *première* of Dr. Saint-Saëns's 'Hélène' at Covent Garden is announced for Monday evening. The book, entitled 'Poème Lyrique en un Acte,' is also from his pen.

PROF. KARL KNITTL is the successor of Dvorák as director of the Prague Conservatoire.

IN the *Athenæum* of June 4th mention was made of Carissimi's oratorio 'Jefte,' recently performed at Prague, which was "said to have been the first known performance of the work." So we read in the *Signale* of May 18th. On referring to the article 'Carissimi' in Grove's 'Dictionary,' we found no reference to a performance in England, but merely a statement that Henry Leslie had published 'Jonah,' another of the great Italian master's oratorios. Mr. F. G. Edwards writes to say that he possesses the programme of a concert at St. Martin's Hall, May 21st, 1851, at which the work was given, and announced as "first time of performance in this country," under Hullah's direction. It appears also to have been heard at a lecture on the history of the oratorio, delivered by Mr. Ernest Pauer (March 19th, 1873) before the Sacred Harmonic Society.

PERFORMANCES NEXT WEEK.

SUN.	Sunday League, 7, Queen's Hall.
MON.	Mlle. Antonia Dolores's Recital, 3.30, St. James's Hall.
—	Vienna Male Choir, 8, St. James's Hall.
—	Royal Opera, Covent Garden.
—	English Opera, Drury Lane.
TUES.	Miss Margolies's Pianoforte Recital, 3, St. James's Hall.
—	Kocian Recital, 3, Bechstein Hall.
—	Miss Winifred Christie's Orchestral Concert, 8, St. James's Hall.
—	Miss Rosa Olitzka's Vocal Recital, 8.30, Bechstein Hall.
—	Royal Opera, Covent Garden.
—	English Opera, Drury Lane.
WED.	Mlle. Mania Seguel's Pianoforte Recital, 3, Salle Erard.
—	Mr. D Tovey and Mr. P. Such's Recital, 3, Æolian Hall.
—	Miss Ella Russell's Concert, 3, St James's Hall.
—	Master Franz Vecsey's Violin Recital, 8.15, St. James's Hall.
—	Miss E. Smith's Pianoforte Recital, 8.30, Bechstein Hall.
—	Royal Opera, Covent Garden.
—	English Opera, Drury Lane
THURS.	Mr. Alfred Fransella's Flute Recital, 3, Queen's (Small) Hall.
—	Miss L Dale and Mr. H. Earle's Recital, 3.15, St. James's Hall.
—	Miss Thomas and Mr. Elwes's Recital, 3.30, Bechstein Hall.
—	Madame Roger-Miclos's Pianoforte Recital, 8.30, Æolian Hall.
—	Royal Opera, Covent Garden.
—	English Opera, Drury Lane.
FRI.	The London Trio, 3, Suffolk Street.
—	Miss Emma Barnett's Pianoforte Recital, 3, Queen's (Small) Hall.
—	Madame Marchesi's Concert, 3, St. James's Hall.
—	Royal Opera, Covent Garden.
—	English Opera, Drury Lane.
SAT.	Misses Eyre's Concert, 3, Æolian Hall.
—	Kubelik Recital, 3, St. James's Hall.
—	Royal Opera, Covent Garden.
—	English Opera, Drury Lane.

DRAMA

THE WEEK.

ROYALTY.—Afternoon Performances of the Otway Society: 'Venice Preserved,' a Tragedy. By Thomas Otway.
PRINCE OF WALES'S.—'Zaza,' Comédie en Cinq Actes. Par Pierre Berton et Charles Simon.

A CERTAIN lambent interest of curiosity attends a revival of 'Venice Preserved.' First produced in 1682 at Dorset Garden, with Mrs. Barry, its author's own "bright peculiar" and quite inaccessible "star," as Belvidera, with Betterton as Jaffier, with William Smith as Pierre, and with a generally admirable cast, this work retained its popularity until the middle of the nineteenth century, and was included in the marvellous series of revivals at Sadler's Wells. Its real or supposed pathos and its

verse, the blankness of which is not to be disputed, raised its author to a species of rivalry with Dryden, who wrote for this play a prologue, spoken, according to Malone, in April, 1682, and also suggested to some writers, principally French, the idea of rivalry with Shakspeare. Though itself void of originality, its story, its incidents, and much of its rhetoric being taken from 'La Conjuration des Espagnols contre la République de Venise' (Paris, 1674) of César Vichard de Saint-Réal, 'Venice Preserved' gave rise to two French imitations: 'Manlius Capitolinus,' a tragedy of Lafosse, in which the scene and characters are transferred to Rome, and which, without any form of acknowledgment, was produced at the Théâtre Français on January 18th, 1698, and 'Venise Sauvée,' "imitée de l'Anglais" by Laplace, and given at the same house on December 5th, 1746. In fact, as has been shown by Ranke, the conspiracy of Venice was a small affair, to which Saint-Réal, one of the most "picturesque" and least responsible of historians, assigned an importance it did not possess. It was undertaken in the interests of the Spaniards, and its two heroes were not Venetians at all, but Frenchmen, one of them, Pierre, being virtually a pirate and dying on his own galley. By inventing the character of the heroine Belvidera, who to save the life of her father Priuli, a senator (in fact, the Doge), induces her husband Jaffier to reveal the plot and bring on the conspirators a fate he voluntarily shares, Otway assigned the piece such pathos as it possesses, and made Belvidera, next to Monimia in 'The Orphans,' the most generally bewailed of heroines. Another remarkable thing which Otway did for the play was to convert it into a political pamphlet, and in one, some say two, of his characters, but notably in Antonio, to ridicule and attack the famous Anthony, first Earl of Shaftesbury, with whom Dryden also dealt in 'Absalom and Achitophel.' By a curious caprice of fortune this character of a political treatise was to militate against its fortune when the immediate occasion for such use was long over. On October 21st, 1795, John Philip Kemble produced 'Venice Preserved,' playing himself Jaffier, and assigning Belvidera to his sister Mrs. Siddons and Pierre to Bensley. Some signs of revolutionary fury had long previously passed to England, and when Pierre exclaimed,

Curs'd be your Senate—curs'd your Constitution,

this was greeted nightly with such thunders of applause that the performance had to be arrested. When now given, with a cast altogether amateurish, 'Venice Preserved' is found to make but moderate demands upon sensibility and no pretence to poetry. It may be seen once, if only for educational purposes. These few particulars concerning its genesis and its fortunes, collected from many sources, may be pardoned, may perhaps even serve a purpose.

The first wave of the promised invasion of French plays broke on our shores on Monday, when at the Prince of Wales's Madame Réjane made her reappearance as Zaza. The artist possesses in her repertory far more attractive pieces than this, the first production of which dates back to May 12th, 1898. In none, however, does she exhibit to equal advantage that spirit of *dévergondage*, if the use of such a term may be pardoned, which she alone can elevate into art. As we write we look forward with pleasurable anticipation to seeing her with M. Coquelin in 'La Montansier,' to be given last night, in 'La Douloureuse' of M. Donnay, and 'La Parisienne,' both of them promised for next week. In none of these can the triumph of art over matter be more marked than it is in 'Zaza.' The opening scene in this is animalism more crude than can have been put on the stage since Tudor or Stuart times, and can have been rarely exhibited even then. After the first and immeasurably the longest act is over the method of the actress has much that stimulates and little that offends. In the peccant first act even Madame Réjane's acting is less displeasing than that of the rivals she has found in this country. In the following scenes, in which a species of moral regeneration, upon which it would be unwise too surely to count, has set in, her performance is thoroughly fine and stirring. Madame Réjane shows herself still at her height as the most brilliant and the most Parisian *comédienne* of France.

Dramatic Gossip.

'TWELFTH NIGHT' was duly revived on Monday at His Majesty's, and was played with the cast previously noticed. On Monday next Madame Bernhardt appears in 'La Sorcière.'

AFTER the close of her performances at His Majesty's, Madame Bernhardt will begin on July 4th at the Gaiety Theatre, Dublin, a country tour.

MR. FORBES ROBERTSON being unable to play Cæsar in Mr. Shaw's 'Cæsar and Cleopatra,' the idea of the proposed performance has, we understand, been abandoned.

MR. BENSON'S spring tour ended last Saturday. He will now give at Harrow, Tonbridge, Haileybury, Marlborough, and other public schools a series of afternoon representations of the Orestean trilogy of Æschylus.

'WHO 'S WHO?' has been rapidly withdrawn from the Savoy, which theatre is, presumably, open for any of the foreign companies looking out for a house.

MR. SYDNEY GRUNDY will dramatize for Mr. George Alexander 'The Garden of Lies' of Mr. Justus Miles Forman.

IN the course of some open-air representations in July, at the Botanic Society's Gardens, 'The Wild-Goose Chase' of Fletcher is to be given.

'THE EDGE OF THE STORM' has been withdrawn from the Duke of York's, at which Mr. Forbes Robertson has revived Mrs. Lucette Ryley's 'Mice and Men.'

'WHERE THERE IS NOTHING,' by Mr. W. B. Yeats, will be given at the Court Theatre by the Stage Society on the afternoons of the 27th and 28th inst. This, which constitutes the first volume of Mr. Yeats's 'Plays for an Irish Theatre,' is a strange, wild, and remarkable work.

THE Odéon has revived 'Le Démon du Foyer,' a piece of George Sand, produced in 1852, and already pronounced out of date. With it is given 'La Divine Émilie,' a two-act comedy, one of the characters in which is Voltaire.

DURING the absence of M. Coquelin in London, his place in 'Cyrano de Bergerac' is taken by M. Candé.

TO CORRESPONDENTS.—W. K. H.—J. K. L.—W. S. J.—C. F. M.—L. M. B.—received.
E. K. C.—Too late.
F. E. B.—Many thanks.
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JOHN EDWARD LLOYD, M.A., Secretary and Registrar.

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TWO SCHOLARSHIPS will be offered this year, ONE for proficiency in ARTS and ONE for proficiency in SCIENCE.

Each Scholarship is of the value of 100*l.*, and the successful Candidates will be required to enter for the full Medical Curriculum, both in the University and in the Manchester Royal Infirmary.

The Scholarships will be awarded only to Candidates who give evidence of a high standard of efficiency in Arts or Science respectively.

Applications should be sent, on or before JULY 1, 1904, to the REGISTRAR, from whom further particulars may be obtained.

WESTMINSTER SCHOOL.—An EXAMINATION will be held on JUNE 29, 30, and JULY 1 to fill not less than NINE RESIDENTIAL SCHOLARSHIPS, THREE NON-RESIDENTIAL SCHOLARSHIPS, and some EXHIBITIONS.—For particulars apply, by letter, to the HEAD MASTER, 19, Dean's Yard, Westminster.

WILLASTON SCHOOL, NANTWICH.

An Unsectarian Public School.

NEXT TERM OPENS SEPTEMBER 15.

ADMISSION EXAMINATION JULY 5. For particulars apply HEAD MASTER.

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THE DOWNS SCHOOL, SEAFORD, SUSSEX.

Head Mistress—Miss LUCY ROBINSON, M.A. (late Second Mistress St. Felix School, Southwold). References: The Principal of Bedford College, London; The Master of Peterhouse, Cambridge.

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UNIVERSITY of EDINBURGH.

LECTURESHIP IN ANCIENT HISTORY.

The UNIVERSITY COURT of the UNIVERSITY of EDINBURGH will, on MONDAY, July 18, 1904, or some subsequent day, proceed to appoint a UNIVERSITY LECTURER on ANCIENT HISTORY. Tenure three years. Salary 200*l.* per annum

The duties of the Lecturer would mainly consist of the delivery in each year of two Honours Half-Courses of Twenty-five Lectures each, in Greek and in Roman History respectively. One of these Half-Courses to be given during part of the Winter Session, and the other in the Summer Session

Each Applicant should lodge with the undersigned, not later than FRIDAY, July 15, 1904, twenty copies of his application and twenty copies of any Testimonials he may desire to present. One copy of the application should be signed.

Further particulars on application.

M. C. TAYLOR, Secretary, Univ. Court.

University of Edinburgh, June 17, 1904.

COUNTY of LONDON.

The LONDON COUNTY COUNCIL invites applications for the appointment of RESIDENT CURATOR of the HORNIMAN MUSEUM, London Road, Forest Hill, S.E. The duties of the Resident Curator are as follows:—

To be responsible, under the Clerk of the Council, for the management and discipline of the Staff of the Museum and for the condition of the Museum building.

To make to the Clerk of the Council all needful representations as to the fabric of the Museum and its maintenance, the provision of stores, the working of the Staff, &c.

To have special charge of the Ethnological Department of the Museum, and carry out the instructions of the Advisory Curator as to the general arrangement of that portion of the Museum.

To prepare and submit to the Advisory Curator all the Labels, descriptive or otherwise, for that portion of the Museum.

The commencing salary attached to the position will be 250*l.*

The Officer appointed will be required to give his whole time to the duties of the Office, and will in other respects be subject to the usual conditions attaching to the Council's service, particulars of which are contained in the Form of Application.

Applications should be made on the official Form, to be obtained from the Clerk of the London County Council, The County Hall, Spring Gardens, S.W., to whom they must be returned not later than 10 A.M. on TUESDAY, July 5, 1904, accompanied by copies of not more than three recent Testimonials

Canvassing, either directly or indirectly, will be held to be a disqualification for appointment.

G. L. GOMME,
Clerk of the London County Council.

The County Hall,
Spring Gardens, S.W.,
June 16, 1904.

UNIVERSITY of BIRMINGHAM.

The COUNCIL invites applications for the following appointments:—

ASSISTANT LECTURER in MATHEMATICS.

ASSISTANT LECTURER and DEMONSTRATOR in PHYSICS.

ASSISTANT LECTURER and DEMONSTRATOR in CHEMISTRY.

The stipend in each case will be 150*l.* per annum.

The Candidates selected will be required to enter on their duties on OCTOBER 3 NEXT.

Further particulars may be obtained from the undersigned, to whom applications, accompanied by six copies of Testimonials, should be sent, not later than AUGUST 1, 1904.

GEO. H. MORLEY, Secretary.

UNIVERSITY of BIRMINGHAM.

CHAIR OF ELECTRICAL ENGINEERING.

The COUNCIL invites applications for a CHAIR of ELECTRICAL ENGINEERING. The stipend offered is 1,000*l.* per annum, and the Professor will be at liberty to undertake a certain amount of consulting work.

The University will shortly be opening extensive buildings, with complete equipment for teaching the main branches of Engineering, Metallurgy and Mining. It is hoped ultimately to establish a Faculty dealing with Applied Science, and, outside teaching duties, there will be ample scope for powers of organization and administration in helping to co-ordinate the work of such a Faculty.

In the Engineering Department there is already a Professor of Mechanical Engineering, and there are Lecturers on Civil, Mechanical, and Electrical Engineering, besides several Assistant Lecturers and Demonstrators.

The Council is anxious to secure a Professor who has had practical experience in his profession, and in the administration of work of some magnitude, and who at the same time is specially interested in the education of Engineers

Further particulars may be obtained from the undersigned, to whom applications, accompanied by such evidence as to qualifications for the post as a Candidate may think desirable, should be sent not later than AUGUST 1, 1904 GEO. H. MORLEY, Secretary.

LONDON HOSPITAL MEDICAL COLLEGE.

(University of London.)

LECTURESHIP ON PHYSICS.

The COLLEGE BOARD is about to appoint a LECTURER on PHYSICS. The Lecturer must be qualified for recognition as a Teacher of Physics by the University of London.

Applications to be sent to the Warden not later than July 9.

Turner Street, E. MUNRO SCOTT, Warden.

THE DURHAM COLLEGE of SCIENCE, NEWCASTLE-UPON-TYNE.

PHILOSOPHY AND CLASSICS.

The COUNCIL invite applications for the LECTURESHIP in PHILOSOPHY and CLASSICS for NEXT SESSION, 1904-5. Fee 150*l.*

Further particulars may be obtained from the undersigned, to whom ten copies of Applications and Testimonials must be sent not later than JULY 9, 1904. F. H. PRUEN, Secretary.

COUNTY BOROUGH of SALFORD.

ROYAL TECHNICAL INSTITUTE.

The EDUCATION COMMITTEE invite applications for the following appointments in connection with the opening of a New Department in Secondary School Work, viz.—

SECOND MASTER of SECONDARY SCHOOL, who must be a Graduate in Arts, and have had experience in teaching in a Secondary School. Salary 200*l.* per annum

ASSISTANT LECTURER (Graduate) in the PHYSICS DEPARTMENT. Salary 130*l.* per annum.

ASSISTANT LECTURER (Graduate) in the CHEMISTRY DEPARTMENT. Salary 130*l.* per annum

ASSISTANT MASTER in the SCHOOL of ART. Salary 100*l.* per annum.

TWO LABORATORY ASSISTANTS, One for the CHEMISTRY DEPARTMENT and One for the PHYSICS DEPARTMENT. Salary 50*l.* per annum.

Forms of Application may be obtained from Mr. O. DUTHIE, Director of Education, Education Office, Chapel Street, Salford, to whom the Forms must be returned not later than THURSDAY, July 7, 1904

L. C. EVANS, Town Clerk.

Town Hall, Salford, June 21, 1904.

LONDONDERRY TECHNICAL INSTRUCTION COMMITTEE.

WANTED, ASSISTANT MASTER for MUNICIPAL SCHOOL of ART. Salary commencing 100*l.* per annum. Duties commence SEPTEMBER 1. Applications must be submitted by JULY 23. For further particulars apply to J. A. WILLIAMS, Secretary.

School of Art, Londonderry.

UNIVERSITY of ST. ANDREWS.

EXAMINERS.

The UNIVERSITY COURT of the UNIVERSITY of ST. ANDREWS invites applications for the appointment of ADDITIONAL EXAMINERS for GRADUATION in the following Subjects:—

FACULTIES OF DIVINITY AND ARTS.

DIVINITY AND CHURCH HISTORY.
BIBLICAL CRITICISM and HEBREW.

FACULTY OF MEDICINE.

ANATOMY.
MATERIA MEDICA.
FORENSIC MEDICINE and PUBLIC HEALTH.
PATHOLOGY.
SURGERY and CLINICAL SURGERY.
MEDICINE and CLINICAL MEDICINE.
MIDWIFERY.

FACULTY OF ARTS.

LATIN and GREEK.
FRENCH
GERMAN.
EDUCATION.
ANCIENT HISTORY and POLITICAL PHILOSOPHY.

FACULTY OF SCIENCE.

GEOMETRICAL DRAWING.

FACULTIES OF ARTS, SCIENCE, AND MEDICINE.

BOTANY.
ZOOLOGY.

FACULTIES OF ARTS AND SCIENCE.

GEOLOGY.

The persons appointed to the above Examinerships will hold Office for a period of Three Years, from January 1, 1905.

Applications are also invited for the appointment of ADDITIONAL EXAMINER for the PRELIMINARY EXAMINATIONS in the Subjects of

MATHEMATICS AND DYNAMICS.

The person appointed to the last-mentioned Examinership will hold Office for One Year, from January 1, 1905, and will act as a Representative of the University on the Joint Board of Examiners.

Applications, with eighteen copies of Testimonials, must be lodged on or before SATURDAY, July 2, 1904, with the Undersigned.

ANDREW BENNETT, Secretary and Registrar.

The University, St. Andrews, June 14, 1904.

COUNTY BOROUGH of WEST HAM.

MUNICIPAL TECHNICAL INSTITUTE.

The COUNCIL invite applications for the following vacant post on the Teaching Staff of the Institute:—

SECOND ART MASTER. 150*l.* per annum, rising to 200*l.* by annual increments of 25*l.*

Candidates must have read the circular giving particulars of the post, which can be obtained on sending a fully addressed foolscap envelope to the PRINCIPAL, Municipal Technical Institute, Romford Road, West Ham, E.

All applications must be lodged with the PRINCIPAL before noon, JULY 7, 1904.

By Order of the Council,
FRED. B. HILLEARY, Town Clerk.

Town Hall, West Ham, E., June 21, 1904.

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UNIVERSITY of LEEDS.

DAY TRAINING COLLEGE.

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Applications, in Candidate's own handwriting, stating age and enclosing copies of not more than three recent Testimonials, must be sent to the undersigned not later than SATURDAY, July 2.

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Public Library, 198, High Holborn, W.C.

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MESSRS. METHUEN beg to announce that they have in preparation, and will publish shortly, editions in exact photographic facsimile of the four Folios of Shakespeare's Plays printed during the Seventeenth Century, by a process which is entirely faithful, and has the great advantage of preserving the legibility and other characteristics of printing from type. The FOURTH FOLIO will be published first, and will be ready in SEPTEMBER.

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The ungrudging recognition of its merits now accorded to the First Folio has to some extent been won at the expense of its successors; but the secret of its superiority was by no means instantly found out by the earliest Shakespeare editors. It is reasonable to believe that the copy of Shakespeare which any early student of him owned was mostly that which was the newest on the market when he became a book-buyer. It was in a copy of the Second Folio (repurchased by George III. and still at Windsor Castle) that Shakespeare became the constant companion of Charles I., and it may be guessed that this (to which he had contributed additional verses) was also the edition which Milton possessed. When the Third Folio came out the Bodleian Library disposed of its copy of the First, and, indeed, in the addition of 'Pericles' and the six pseudo-Shakespearian Plays there was to be found what may well have seemed a solid reason why this issue should supersede the earlier ones. The Fourth Folio also possesses these Plays, and was presumably that in which Shakespeare was read at the end of the seventeenth century, and so has to be reckoned with in connexion with the controversies of the day as to his merits. In the preface to his Shakespeare of 1709 (the first eighteenth-century edition) Rowe declared that his text was based on a comparison of the previous editions, and thus both as part of the materials which the first emenders had before them, and also for the evidence they offer of changes in spelling and punctuation, the three later Folios are indispensable links in the chain of the formation of Shakespeare's text, and no library of reference for students of English literature can be complete without them.

These three indispensable books, however, are by no means easy to procure; they have never previously been reproduced in facsimile, and fairly good copies of the Fourth Folio sold in 1903 for prices ranging from 100*l.* to over 140*l.* The earlier editions are more than proportionately dearer, the First Folio having twice recently been sold for over 1,700*l.* A fine set of the four editions cannot now be bought for less than 2,500*l.*, and even for a poor set 1,000*l.* would be a low price. The Shakespeare Quartos have all been reproduced in facsimile, and only a set of the Folios is wanted to bring a complete Series of editions of Shakespeare within the reach of a moderate purse. MESSRS. METHUEN, therefore, believe that in reprinting these Folios in exact facsimile they will meet the wishes of a large number of lovers and students of Shakespeare in all parts of the world. The Droeshout portrait is in each Folio.

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SATURDAY, JUNE 25, 1904.

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LITERATURE

Personal Reminiscences of the Duke of Wellington. By the late G. R. Gleig. Edited by his Daughter, Mary E. Gleig. (Blackwood & Sons.)

THE qualifications of the author for the treatment of his subject are of a high order. He was a divine, a soldier, a man of affairs as well as letters, and he lived for many years on terms of close friendship with the Duke of Wellington. But a generation has arisen who merely remember Macaulay's sweeping and unfair criticism on one of his works, and do not know the research and insight shown by him in his biographical studies, and the vivacity and imagination in his novels. The career and the capacity of George Robert Gleig were alike remarkable. He fought well and he wrote well, and the style of his writing is symptomatic of the nature of the man—strong and terse, with a dash of the spirit of the soldier. From the University of Glasgow Gleig went as a Snell Exhibitioner to Balliol College, but he resigned his scholarship to enter the army. He served in the Peninsular campaign of 1813-14, and was thrice wounded. It was in September, 1813, that he saw for the first time the Duke of Wellington. A movement among the French across the Bidassoa led to a change of position among the English. His regiment, the 85th, was winding its way in a long thin column, by a sort of mule track, along the side of the mountain towards the foundry of St. Antonio, when three horsemen overtook them and stopped to converse with Col. Thornton, their commanding officer.

"The Duke was then forty-six years of age; his countenance was very animated; his keen, clear, violet-coloured eyes full of intelligence. His hair was beginning to show the slightest tinge of grey, but not so much as to detract in the slightest degree from the youthfulness of his general appearance. He was dressed in a light-grey frock coat (he always wore grey when there was a chance of active work, the colour being more conspicuous from afar than blue), a cocked hat, low in the crown, without a plume, and covered with oilskin. A pair of black leather leggings, fastened at the sides, and reaching half-way up the calf, protected his legs; and he wore a light steel-mounted sabre without any sash. He spoke kindly and cheerily to Col. Thornton about the appearance of his regiment, asked where we were going, told him we should find some traces of the recent battles as we went along, and then, getting off the track, so as not to inconvenience the line of march, trotted on."

The next time Gleig saw the Duke was at the passage of the Nive. The 85th were in line lying down behind a screen of thin underwood, and waiting till the pickets which were engaged in their immediate front should be driven in. These were falling back, and Thornton, a fiery Irishman, had just shouted, "Now, 85th, we 'll give them one volley, and charge them to hell!" when a crowd of horsemen arrived in their rear, the Duke in his war dress being conspicuous among them.

"It was then that he and Soult, from opposite ridges, gazed at one another, each trying to divine his rival's object. The Duke noticed the hurried departure of one of Soult's staff-officers towards our right: in other words, the French left. He had not dismounted, though Soult did, but, turning his horse sharp round, said, in tones loud enough to be heard along our line, 'Now, lads, hold your own, for there is nothing behind you,' and dashed away at full speed, followed by his staff and escort, in the direction towards which the French mounted officer had gone."

After the Peninsular campaign Gleig served in the American War, and was again thrice wounded. He returned to Oxford in 1816, and four years later was ordained and appointed to the curacy of Westwell, in Kent. The following year the Archbishop of Canterbury presented him to the perpetual curacy of Ash in the same county. He became an occasional contributor to *Blackwood's Magazine*, and in 1824 he began a series of papers to which Blackwood gave the name of 'The Subaltern.' It describes the adventures of the hero during service with Wellington's army, and its life and vivacity made it a great success at the time. The Duke expressed his strong approbation and admiration of it, and Gladstone, in his closing years, read it with zest at Biarritz. "'The Subaltern,'" said the Duke,

"is all true enough. Two points which fell under my own personal view are quite so. I mean the scene in which he describes my meeting his regiment, and my rallying the army after Sir John Hope was wounded. But the Subaltern talks too much of his own personal comforts, and too little of his men; if you believed him implicitly, you would imagine that he thought of nothing but his own dinner; but this is the usual fault of journalizers, who are naturally struck by what immediately concerns one's self; in fact, a subaltern in any army can in general have little else to tell. I hope, and indeed know, that the regimental officers were in general much more attentive to the comforts of their men than the Subaltern tells us; but he is a clever, observing man, and I shall inquire about him."

The Duke discovered through Croker the name of the author, and permitted the second edition to be dedicated to him. Sir Walter Scott suggested to Constable the famous "Miscellany," which was to contain in a cheap form works on all subjects written by well-known authors, and the publisher asked Gleig to write a military life of the Duke. Gleig wrote to Wellington asking whether such a biography would be acceptable to him. The Duke promptly replied that the history of his life was the history of various military campaigns and political negotiations,

"upon which, if ever I am to be a party to communicate anything to the public, it must be the truth, the whole truth, and nothing but the truth.....I don't think that anybody will be of opinion that the latter could now be published."

He added:—

"In respect to military transactions, the same objection does not exist; at least, not in the same form. I am at liberty to publish what I please, and no inconvenience to the public could result from such a publication. But if I insist upon publishing the truth regarding not only individuals but nations (and anything in the shape of history that is not the truth would be unworthy of your pen, as it would be very disagreeable to me, and would besides do me no good), I shall for the remainder of my life be engaged in controversies of a nature most unpleasant, as they will be with the wounded vanity of individuals and nations. I have, therefore, constantly declined to give any information to any historian, or authority from myself to write anything; and I confess that I should alter my course in this respect with reluctance."

The Duke refused to hand over his papers to Southey when he was engaged on the history of the war in Spain and Portugal, and also to Napier. He, however, had Napier informed, as Gleig reminds us, that any question he might wish to put *vivâ voce* would be answered in the same way. Napier went to stay near Strathfieldsaye Park, and as he dined every day with the Duke he must have learnt a good deal in conversation. Gleig does not mention that the Duke handed over to Napier the whole of Joseph Bonaparte's correspondence, which had been taken in the battle of Vittoria. It was deciphered, after infinite labour, by one of the most noble of women—the historian's wife. The Duke said he never read 'The History of the War in the Peninsula'—a wise abstinence, for it might have involved him in endless controversies. But though he despised vulgar popularity, he was not callous as to the verdict of posterity. He took the greatest interest in the publication of the selection from his dispatches edited by Col. Gurwood. But only those who were on intimate terms with him, Gleig tells us, knew "with what childlike delight he read his own writings over, and how astonished he was at both their multiplicity and clearness." "I can't think," he would say, as he laid down some document more striking than others, "I can't think how I ever got time or had wit enough to write that." Lord Stanhope relates that when his Indian dispatches were published, thirty years after the events they record, he read them with much interest, and expressed his surprise to find them so good—"as good as I could write now. They show the same attention to details, to the pursuit of all the means, however small, that could promote success." The dispatches are written in clear straightforward prose, and their publication revealed the Duke as he was for the first time.

During his service in India Wellington became the close friend of Sir Thomas Monro, high in the calendar of illustrious Anglo-Indian statesmen. It was to Monro Wellington wrote, after the battle of Assaye, a letter justifying his tactics. On Gleig being asked to undertake a biography of Sir Thomas Monro, he wrote to the Duke for his consent to publish his letters to Monro. The Duke, in reply, invited him to stay at Walmer, and from that date (August, 1829) lived for many years with him on the most friendly terms. The Duke was at the time Prime Minister. He had just passed the Catholic Relief Bill, and his success in carrying the measure helped to undermine his power. He had taken a step in the Liberal direction, and the nation expected him to go further on the same path. But Sir Robert Peel would never have been able to educate him to accept Parliamentary Reform. He accepted the Catholic Relief Bill in order to spare Ireland the evils of civil war; but he refused to regard the Reform Bill as a question of immediate practical expediency. He was not a statesman, but a strong administrator, and his conservatism was the conservatism of a public servant whose life was devoted to doing what he considered best for the public weal. It was connected with sincere benevolence, a warm heart, and a high spirit. He never met in his rides and walks among the lanes near Walmer or Strathfieldsaye any poor man who claimed to have served under him without giving him a sovereign :—

"He used to laugh at himself for doing so, and acknowledged that it was ten to one against the object of his bounty deserving it, but nothing would induce him to omit the practice."

Mr. Gleig once saw a private record of his charities, which in one year reached four thousand pounds. His kindness to children is well known, and reveals the warmness of his heart. He took a cold, hard view of the world, but he was not in the least a selfish or jealous man. He said, "Napoleon was a grand *homme de guerre*, possibly the greatest that ever appeared at the head of a French army," and he quite agreed "that the Duke of Marlborough is the greatest man that ever appeared at the head of a British army." His comment on Sir John Moore is important at this time, when the publication of the diary of that noble soldier has excited so much interest. He gave Moore full credit for talent as well as bravery, "but his defect was, that he did not know what his men could do." His comment on the Archduke Charles of Austria as a military writer should be borne in mind by the military critic of the day :—

"He forgot that men are not mere machines, one as good as another, and that a plan of action which would be perfectly justifiable in an officer commanding English troops might be the reverse in one commanding Austrians or Prussians."

The Duke had not the magnetic power which caused Napoleon to be adored by his men; but Gleig tells us :—

"In the hour of danger his presence was worth the arrival of a strong reinforcement, and his cheery word and lively manner acted like a charm on the men, however hardly pressed."

He also bears witness that

"to everything which bore upon the substantial wellbeing of the troops—their clothing, provisions, supplies of blankets, and the care of the sick and wounded—he paid unremitting attention."

But the writer adds :—

"Yet he never, as far as I knew, visited the hospitals in person, and his general orders were always the reverse of complimentary."

The Duke never wished to win popularity or love; his one aim was to do his duty and make those under him do theirs. He was by no means perfect. Though commonly of calm demeanour, he had a volcanic temper, which in several instances related by the writer broke the crust of his ordinary courtesy. It was this temper which became, Gleig states, through long exercise of absolute power, intolerant of the slightest provocation, and every breach of discipline, no matter how limited its range, made him furious with the whole army :—

"Hence frequent general orders, as violent as they were essentially unjust, wherein, because of the misdeeds of a few, all who served under him were denounced—the officers as ignorant of their duty, the men as little better than a rabble. And yet the same man, who thus addressed his army while leading it from one victory to another, stated in his evidence before a Parliamentary Committee that it was the most perfect machine ever put together, and that with it he could go anywhere and do anything."

The Duke's dispatches and general orders no doubt abound with complaints of indiscipline and insubordination. To read them by themselves creates the impression that the army in the Peninsula consisted of thieves and vagabonds on the verge of mutiny. A study of the 'Correspondance de Napoléon I.,' however, discloses the same bitter complaints against officers and men for acts of brigandage and pillage. It was the rugged side of Wellington's great nature which put an end to the long intimacy between him and Gleig. In 1834 Lord John Russell appointed Gleig Chaplain of Chelsea Hospital, and it must be recorded to his credit that he refused to revoke the appointment when he was attacked for making it by his own supporters and the Radical press in London. Gleig proved the wisdom of the Whig Minister's selection, and won the heart of the veterans of Chelsea by his zeal and philanthropy. Ten years later he was appointed Chaplain-General of the Forces, but the office was unfortunately abolished by the Duke. Gleig naturally opposed the measure, and the Duke resented his action in the matter. Then came the crowning offence :—

"When I proceeded to suggest a reform of the Duke of York's School and the establishment of a system of education in the army itself, I lost his favour altogether."

Six years after the death of his friend and hero, Gleig published his 'History of the Life of Arthur, Duke of Wellington, from the French of Brialmont: Emendations and Additions.' It was the most complete life till Sir Herbert Maxwell published his memoir. Brialmont's work is, however, more a history of the war than a biography. In his ninetieth year Gleig undertook the task of writing his reminiscences of the Duke, and completed a book in which he has drawn a portrait both warmly sympathetic and strictly just. The volume also contains some interesting sketches of Peel, Croker, the Marquis of Salisbury, Lord Lyndhurst, and Talleyrand, which are, however, not always so accurate or so well executed. Gleig does justice to Croker; but he is eminently unfar to Lyndhurst. As the writer "could not vouch for the truth" of Mr. Martin's story, it should never have been written nor printed. It bears the stamp of improbability, and it merely revives Lord Campbell's malignant innuendo. It must be remembered that Lyndhurst obtained verdicts against those who brought the same charge against him, and gave appointments to political opponents like Macaulay and Sydney Smith. The career and character of Talleyrand have been so often discussed that there remains little new to say of them; but the portrait of the physical man in this interesting and readable volume is a triumph of realistic art. The utility of the book is seriously diminished by the want of an index.

Autobiography. By Alexander Bain. With Supplementary Chapter and Portraits. (Longmans & Co.)

THE difficult circumstances of Prof. Bain's early education having already been widely made known, the interest of his autobiography centres in what he himself calls the "stages of mental growth, under the circumstances of the time." These offer much interest, both typically and as individual variations. The account of them that is given is admirably clear and candid. Many readers will find special interest in what is said of the appalling theology to which youthful minds were in his day still subjected. From Calvinism Bain was set free by reading Channing; but, as was first revealed in the complete correspondence between Mill and Comte published in 1899, he owed his final emancipation from theology to a prolonged study of the 'Philosophie Positive.' This, however, did not make him a thoroughgoing disciple of Comte; and in what he says of personal contact with him afterwards, he displays the clearest perception of Comte's weak side :—

"I never knew or could imagine such a case of the negation of humour. His whole attitude was that of severe denunciation or self-aggrandisement, and his only smile was a grin. Of such men as Aristotle, Milton, Bishop Butler, and Wordsworth, it may be safely said that they wanted the sense of humour; but, in sheer negation, probably, they never approached to Auguste Comte."

Bain's known or inferred attitude to theology long retarded his academical career. The study of Comte by a small club

"had to be kept in great measure secret, although it was impossible to avoid giving indications that in those days were calculated to bring the individual student into trouble."

This was about 1843, the date of publication of Mill's 'Logic,' which was also made a subject of study by the society. Blackie's words on a sketch by Bain of a new system of the sciences were, "My whole soul revolts at this classification." On an application, at a later period, for a chair at St. Andrews, John Hunter,

"an able and liberal minded man, a member of the Free Church, and well read in a certain

portion of German philosophy.....very soon gave me his opinion, in the expression that he considered my philosophy to be desolating."

A memorial was drawn up at Aberdeen by the academical and orthodox opposition, "using as an argument that they ought not tamely to sit and see an infidel appointed to a chair." Bain had before this received a hint, or, rather, it had been pretty broadly stated,

"that, if I wished to aspire to a Moral Philosophy Chair in Scotland, I should become a licentiate of the Church, as there would be the greatest jealousy on the part of the Church of an appointment being given to any one not so qualified."

In fact, if the Aberdeen appointment had rested with the academical authorities, instead of with the Home Office, it would never have been conferred on a "Westminster Reviewer," as Bain was styled in one protest, upon which Sir G. C. Lewis (then Home Secretary) and Mill "naturally exchanged some good-humoured chaff."

The mental history disclosed proves, as we might expect, that the aptitude for psychological science soon showed itself. Bain tells us that in early days he "cared only for science," especially mathematics. His premature bent for analysis, as he confesses, appeared in his attacks on literary problems for which his familiarity with literature itself was insufficient. Among the books he read, "Boswell's 'Johnson' took an amazing hold on me. Johnson's dicta were thoroughly to my liking." In his eighteenth year the place of mathematics was taken by "mental study." "Long before this date, I had the habit of frequently watching my trains of thought, and trying to assign the links of connexion in the mind subjectively." At the age of nineteen

"the study of the mind had become with me incessant and over-mastering. I was perpetually striking out new thoughts that for the moment seemed all-important; and the habit of continued self-observation with a view to ascertaining the laws of mental successions was now established for good, and has remained through life."

Before the appearance of Mill's 'Logic' he had already begun to theorize both on the syllogism and induction. He was asked by Mill to revise the MS., and his scientific studies were of value in enabling him to suggest examples. Later, also, he was able to make some corrections and advances on Mill, as is recognized by special students. Here, however, Mill supplied the starting-point. Bain's originality was primarily in psychology. The claim he makes for himself, among other psychological writers, that "some of our stones may be found to fit into the structures of our successors," will hardly be falsified by the event. Indeed, it may be said to have been already made good.

The glimpses we get of the eminent men with whom Bain came into contact are sometimes rather tantalizing. Of De Quincey, whom he saw when staying with Prof. Nichol, of Glasgow, we read:—

"It was a winter day, and he had been shown into the drawing-room, which was only pipe-heated. On Nichol fetching him into the snug parlour where we had breakfasted, his first remark was that the fine drawing-room was a palace of ice. This he said in a deep, hollow tone of voice, not devoid of music."

An incident that occurred when Bain was taken by Grote to luncheon at Trinity Lodge with Whewell is thus described:—

"During luncheon, Adam Sedgwick, the old geologist, came in in a state of great excitement, and addressed Whewell to this effect: 'Well, Master, what do you think I've been doing all the morning? Reading Darwin's new book on the "Origin of Species," that has just come into my hands.' He thereupon indulged in a vehement diatribe against Darwin—in which Whewell concurred — for setting aside the Creator in accounting for the Universe."

The references to things said are usually briefer than this. Of Mill and Grote, of course, we hear much. A passage from a letter of Grote in 1855 is worth quoting. The reaction against political idealism was then showing itself in public admiration of Napoleon III. and the Second Empire:—

"I am consoled for having turned sixty years of age last November when I see the accursed state of public opinion in which my old age is destined to move. Very luckily, my interest in science remains unchanged and unabated; as for the hope of ethical or political amelioration, the sooner I can root that out, the more comfortable I shall feel."

"In point of fact, however," as Bain adds,

"Grote saw the ruin of Napoleonism at Sedan, and died shortly after the *émeute* that led to the destruction of the Tuileries and the Hôtel de Ville."

While Bain himself, as is well known, was a most benevolent and public-spirited man, his philosophy was as little as possible "touched with emotion." Some readers, indeed, get from it the impression of a series of arid dogmas. To complaints on this ground the true answer is that his distinctive line was scientific. He had, in reality, no rounded metaphysical system; the points on which he was most confident were special points. He had also a clear enough perception of the limitations of science and of psychological analysis. Take, for example, the criticism he passes on Darwin's endeavour "to account for the characteristic movements of the eyes and mouth in expressing emotional states." This, he says,

"is one of those problems of beginnings that we are never likely to solve. What Darwin endeavours to account for, in the characteristic movements and attitudes of the face, must be simply assumed, its origin being beyond our power to reach."

Similarly, in discussing his own method of analysis applied to the arts, he allows that there is an

"inexplicable residue of the æsthetic pleasure which analysis may approach but cannot always conquer. The so-called theme of a musical performance, the characteristic stroke of melody or of harmony making up the unit of the work, is an ultimate and irreducible effect."

In any review of Bain's life his connexion with *Mind* must be at least mentioned. He was virtually the founder of the first English philosophical journal; it was his aid that enabled it to continue for the first sixteen years; and its aim, as was observed by Croom Robertson in a valedictory note to the first series, was not to get the doctrines of a school advocated, but to offer an opening for the expression of every type of philosophical thinking. To a discussion on Free Will, in which Bain took part, W. G. Ward, for example, contributed. His contribution of April, 1880, Bain notes with a touch of humour,

"was his last appearance on the subject, and he received a hint from the English Roman Catholic bishops as to the impropriety of his appearing in the columns of such an objectionable periodical."

To the autobiography is appended a supplementary chapter by Prof. W. L. Davidson, giving a short account of the years from 1890 to 1903. One utterance belonging to these later years has already been quoted in the press, but will bear repeating:—

"Of all the sciences I have had to study in the course of my life, none has given me a greater degree of intellectual satisfaction than astronomy. It may well be called the noblest of the sciences."

The Letters of Horace Walpole. Edited by Mrs. Paget Toynbee. Vols. V.–VIII. (Oxford, Clarendon Press.)

The second instalment of the Clarendon Press 'Walpole' confirms by its excellences our favourable impression of the first. The annotation is brief, succinct, and never obtrudes upon the reader, but merely offers itself courteously as a guide—a guide which is indispensable in following the amazing mass of Walpole's correspondence, and identifying the astonishing number of persons on parade in his pages. Mrs. Toynbee's notes are modest finger-posts, no more; and we have, in addition, Walpole's own comments, which with the utmost self-consciousness he systematically appended. It must occasionally pass the wit of man to unravel some of Walpole's more recondite and personal allusions, for at this distance of time no one can recapture the private life of one who died more than a century ago. But, so far as the references to people go, Mrs. Toynbee and Walpole himself suffice as cicerones. We are bowed into the company of the eighteenth century with elegance and ease, and a perusal of these 'Letters' for any length of time puts one, so to speak, on terms with the people of the period. One begins to think in eighteenth-century fashion, to look out of eighteenth-century eyes, to nod to my lord this and my lady that familiarly, and above all to prick one's ears up for gossip. These volumes cover the period from 1760 to 1774, and include 818 letters, which occupy eighteen hundred pages: figures which give some idea of the magnitude of the task undertaken by the editor. For all this mass of material must be sorted, compared with the original text when it exists, revised at any rate (for passages have in many cases been reinstated), redated throughout, and carefully gleaned for explanations. To annotate Walpole, even with his assistance, is a formidable business. The eight volumes now issued include a hundred letters more than Cunningham's edition to the same point of time. We are glad to notice that the rate of issue, on which we commented last February, has been materially quickened, for these volumes were not promised till November, and now Mrs. Toynbee hopes to have the remaining volumes ready by next spring.

In the present instalment Walpole passes

from his forty-third to his fifty-seventh year. He had been several times in Parliament, and had grown tired of it. He had no real part nor lot in politics. He had also by this time discovered his true profession, which was that of a dilettante. In his own 'Short Notes of my Life' he confines himself virtually to chronicling his literary and artistic career. In 1760 he began the lives of English artists; he "wrote a mock sermon to dissuade Lady Mary Coke from going to the king's birthday, as she had lately been ill"; he "wrote an epigram on the Duchess of Grafton going abroad." And all this is set down gravely as worthy of record. In 1764 he was writing the 'Castle of Otranto.' In 1768 he published 'Historic Doubts.' His 'Memoirs' were completed in 1771.

This period, then, was an industrious time of his life, occupied with serious literary work and excursions into politics, and crowned by the prime of his powers. His correspondents had increased, but though he wrote oftener and at greater length, he wrote as elegant and foppish English as before. He had not yet fallen back upon himself as the polite letter-writer. That was to come; but he was on the way to that fate, and may have guessed it. Nor was he yet the civil and sarcastic correspondent of distant ladies; but he was moving that way also.

As in the earlier volumes, Sir Horace Mann bulks largest in the correspondence; but others to whom Walpole continued to write regularly were George Montagu, until they drifted apart, and his cousin Conway. He wrote a good deal to Lord Hertford also, and the Rev. William Cole was privileged to hear from him often. Among women it is chiefly the Lady Mary Coke who is singled out for the compliment.

Walpole was careful to adapt himself to his correspondent. He was not always Horace Walpole, *flâneur*. He had as many manners as he had styles of address. He was master of that petty etiquette, and thus he would write "Sir," or "My good Sir," "My dear Lord," or "Dearest Harry," according to the temper of his friendship or the provocation of the occasion. To Lord Hertford, who was invariably "My dear Lord," he pens letters gravely dealing with weighty affairs. They but touch the lighter side of politics; they concern Wilkes and Parliamentary themes, and one cannot but think that it was only the sense of his fine style that enabled Walpole to go through with it. To Mann, on the other hand, he is the elegant man of affairs, charged with pleasant by-the-ways in recording life in London. Mann, being in Italy, must have relished that record. "My letter is a perfect diary," says Walpole; and so it was, and undoubtedly enlivened and edified his expatriated friend. To Conway, his intimate, he shows yet another spirit, being a most charming and affectionate friend, who was a conduit of all witty gossip. He exchanged small-talk with "dear Harry" with delightful *insouciance* and a pretty malice. "Poor Lady Gower," he writes to Montagu, "is dead this morning of a fever in her lying-in. I believe the Bedfords are very sorry—for there is a new opera this evening." It is very characteristic, and the trick meets you on every page. Perhaps it palls if one reads too much at a time; but to receive such letters must have been an intermittent entertainment.

Walpole, however, was no mere amateur. His professed literary work was undoubtedly inferior to his letters; but his letters are literature, and in them are embodied qualities of the highest. There is the famous account of his interview with Hogarth, from which we get a clearer view of Hogarth than from a dozen lives. Hogarth was painting Fox, and had promised

"to make as good a picture as Vandyke or Rubens could. I was silent. 'Why now,' said he, 'you think this very vain; but why should one not speak truth?' This *truth* was uttered in the face of his own Sigismonda, which is exactly a maudlin whore, tearing off the trinkets that her keeper had given her to fling at his head."

The conversation turned to Walpole's projected 'History of English Artists,' and this follows:—

"*H.* I wish you would let me correct it—besides, I am writing something of the same kind myself; I should be sorry we should clash.

"*W.* I believe it is not much known what my work is; very few persons have seen it.

"*H.* Why, it is a critical history of painting, is not it?

"*W.* No, it is an antiquarian history of it in England.....

"*H.* Oh! if it is an antiquarian work, we shall not clash. Mine is a critical work; I don't know whether I shall ever publish it—it is rather an apology for painters. I think it owing to the good sense of the English that they have not painted better.

"*W.* My dear Mr. Hogarth, I must take my leave of you, you grow too wild—and I left him. If I had stayed, there remained nothing but for him to bite me.....I had consecrated a line to his genius (I mean, for wit) in my Preface; I shall not erase it; but I hope nobody will ask me if he is not mad."

This amusing and caustic wit had, however, another side to him. He maintained a correspondence with Mr. Cole, in which he was always the cultured aristocrat condescending to a lower level. Compare with this tone his attitude to Lord Bute, then in power. He had sent a presentation copy of one of his books, which his lordship had acknowledged in the third person very civilly. That called forth an elaborate letter to Bute, in which Walpole says:—

"I had already, my lord, detained you too long by sending you a book, which I could not flatter myself you would turn over in such a season of business: by the manner in which you have considered it, you have shown me that your very minutes of amusement you try to turn to the advantage of your country."

This is almost grovelling.

"But, my lord, if his Majesty was pleased to command such a work on so laudable an idea as your lordship's.....From me, my lord, permit me to say, these are not words of course or of compliment, this is not the language of flattery; your lordship knows I have no views, perhaps knows that, insignificant as it is, my praise is never detached from my esteem; and when you have raised, as I trust you will, real monuments of glory, the most contemptible characters in the inscription dedicated by your country may not be the testimony of, my lord, your lordship's most obedient humble servant."

Surely obsequiousness was never so elegantly couched. One wonders if Walpole kept this letter, and one would have liked to read his frank opinions on Bute written that same day to, say, George Montagu or "dearest Harry." Here is one little touch more, which helps his own portrait:—

"Pray, in the first person's pocket that is returning, send me a little box of pastils, such as they burn in churches; the very best you can get. I have a few left, black and in a pyramidal form, that are delicious."

But it is not on this Walpole that we like to dwell, but rather on the literary dandy, whose quips and mots and elegant witticisms, whose sentiment even, breathe through innumerable letters. Take his correspondence with Lady Mary Coke. It is playful, it is facetious, it is dainty, it is light as air; but it is charming. There has been no other writer who has been able to give just that graceful turn to his compliments. He writes from Newmarket an epistle that is a love-letter such as the Lady Mary certainly never received from a real lover. He laments that there is no poet to couple the name of Lady Mary with the triumphs of the age, and, alas! he is not a poet:—

"Shall we suffer posterity to imagine that we have shed all this blood to engross the pitiful Continent of America? Did General Clive drop from Heaven only to get half as much as Wortley Montagu? Yet this they may suppose, unless we immediately set about to inform them in authentic verse that your eyes and half a dozen other pairs lighted up all this blaze of glory. I will take my death your Ladyship was one of the first admirers of Mr. Pitt, and all the world knows that his eloquence gave this spirit to our arms."

It is well to leave him on this note, for it is this that was the key to his reputation while he lived, and the spirit of it prevails still against the canker of time.

A pleasing feature of this handsome edition is the series of portraits which aptly illustrate the text. There is one of Lady Mary, and there is a reproduction of the famous Nelly O'Brien by Reynolds. So far there has not been included a picture of Carr, Lord Hervey, whom contemporary suggestion made the father of Horace Walpole. It would be interesting to see it here. Perhaps it will follow in one of the succeeding volumes, for surely Horace's elegant wit had no relation to bluff Sir Robert.

Rome in Ireland. By M. J. F. McCarthy. (Hodder & Stoughton.)

A THIRD time Mr. McCarthy returns to the charge, and gives us, with some interesting connecting links, reprints of the public lectures he has delivered to various Protestant audiences on the defects of his own creed. He tells us not unfrequently that he still remains a devout Catholic, but it is hard to understand why; for we hear not a word in the whole book concerning the merits, but on every page of the defects, of that creed. If the whole clergy that interpret and administer a spiritual system are selfish and tyrannous, how is the unfortunate layman to help himself? how can he penetrate through this obstacle to the pure truth behind? On the other hand, such are the sweet reasonableness, the courtesy, the broadness of mind, of the northern Presby-

terians, that we cannot but anticipate Mr. McCarthy's proximate conversion to that form of faith. Did they not go so far as to put him, a Roman Catholic, into one of their pulpits, whence he delivered his lecture, supported by the elders of the Church! We hope that if Mr. McCarthy ever competes for a salaried post against a Presbyterian candidate he will not be rudely disillusioned. He is, however, the last man to feel any preliminary misgivings; though he confesses to some slight nervousness before his first public lecture, he tells us that now he has attained to a state beyond perfection. He never speaks without having something new to say (though he often repeats his lectures!); his style is so clear that in a few seconds everybody knows what he thinks; he so modulates his voice that the most distant of the dense crowd which throngs to hear him can follow him perfectly, &c. Had Disraeli known him he would have modified his epigram on Greville, whom he pronounced the vainest man he ever met, "and yet I have read Cicero, and known Bulwer Lytton."

But after all, what matter about the man, if his message be really important? He keeps maintaining that the Church of Rome is sucking the life-blood out of Ireland, and that until men shake off this spiritual oppression, no progress is possible. Within the last forty years the lay population of Ireland has diminished 27 per cent.; the Roman Catholic clergy, monks, and nuns have increased 137 per cent. In the lecture entitled 'Further Contrasts' he gives (as he did in his 'Priests and People') detailed figures, which prove his statement up to the hilt.

But this is not all. He maintains that spiritual slavery, ignorance, idleness, prevail in proportion as the clergy preponderate in numbers and in wealth. The facts are very clear, and have not been disputed by the Catholic clergy. They affect to treat Mr. McCarthy with silent contempt, and think it enough to prevent Irish newspapers from advertising and reviewing his books. Nevertheless in the long run he must be answered. If we can judge from the onslaughts made on Sir Horace Plunkett, not for preaching, but for hinting at the same conclusions, the answers will be mere *argumenta ad verecundiam*. Unless something better can be produced, it seems to us that Mr. McCarthy justifies not only the policy of Henry VIII. but also that of M. Combes in France; nay, even the watchword of Voltaire—*Écrasez l'infame!*

But we cannot think that our author, however competent to compile tables, however fearless in open denunciation of sacerdotalism, is at all qualified to reason philosophically on questions of religion and of race. He seems to think that if North-East and South-West Ireland exchanged creeds, the people would forthwith exchange characters. Belfast would become idle, thriftless, priest-ridden; Limerick diligent and prosperous. Is any such thing likely? and is it not rather race that has determined the creed as well as the character of both? The Celtic, and still more the pre-Celtic, population of Ireland are not Democrats, least of all in creed. The Anglo-Irish and Scotch-Irish, so far as they are Lowland Scotch, are of another type, which leads them to the intelligent pursuit of material comfort, with but little taste for religion. Creed rather manifests than produces this contrast.

Such considerations are beyond Mr. McCarthy's horizon. He has read and reflected but little. His sketch of Irish history in one of the lectures before us is crude beyond description. If he desired to see the ultra-English view of the question properly stated and argued, he should buy and read Dr. T. Dunbar Ingram's 'Critical Examination; or, Replacement of the False by the True in Irish History.' In this able and unduly neglected work he will find all the arguments he wants put with clearness and learning, as well as with all the violence he can desire. Froude's Irish book is tame and judicial in comparison. Mr. McCarthy is equally unsatisfactory regarding Irish education. He thinks that he and his books were the obstacle which deterred Mr. Balfour from proposing an endowment for Catholic higher education this very year. Nor does he shrink from attributing to the Prime Minister secret negotiations with the so-called Hierarchy. But so little does he know about his subject that he imagines the efforts of the Intermediate Board of Education to establish inspection of schools besides the present examinations are a device of the Catholic party on the Board. The real facts are that monks and nuns have always resisted inspection vehemently, and it was only after much trouble that even a temporary system of inspection was carried, despite difficulties made both by the schoolmasters and by the Government. It is also fair to add that when, once established, the inspectors (most of them English) set to work, they were cordially received and appreciated, even by the convent schools. Mr. McCarthy might easily have informed himself of these facts, but they would not have harmonized with the rest of his book.

His narrowness and his special pleading, however, tend to make a strong, though unpleasant impression on the reader. The book is a "cohesive entity," to use his own grotesque phrase. And on one point he corroborates strongly the main thesis of Sir Horace Plunkett's book—the lack of character shown by the Irish in the struggle for life. Whether it be the result of religion, or of race, or both, the great Irish difficulty is the want of strength and of honesty of purpose in public opinion. Not only is the truth almost always unpopular, and its declaration resented, but falsehoods, known to be such, are kept current, and repeated with a leer or a wink. Here is an excellent page of observations:—

"I do not yield in my love for Ireland to the loudest of Ireland's flatterers, but I make no secret of the fact that the generous impulses upon which we found our laudation of the Irish character are to be discovered amongst the most primitive [*i.e.*, uncivilized] races. The most noticeable is a tendency to adore and reverence, where adoration and reverence are not demanded by the circumstances. That is our faculty of faith, as we call it. We display a hypersensitiveness to criticism, and an unwillingness to improve. That is our national pride, we are told.....I cannot regard the perpetuation of the sum-total of our most amiable qualities as an achievement worth aiming at. It is the development of mind-power that is required in Ireland, not the cultivation of childish racial proclivities and useless talents. It is because the theocracy look upon mind-power or free-thought as a disease to be stamped out that we Catholics continue to deteriorate. I have been listening to laudations of our Irish character from altars and platforms ever since I was born. I find that such procedure has plainly resulted in prosperity and power for the sacerdotal class and in continued stagnation of the general body-politic."

We were surprised to find that one congenial topic was omitted from the book—we mean the alleged alliance between the publican and the priest. But we have every confidence that Mr. McCarthy will not relapse into silence, and that he will scrutinize the efforts of the clergy to induce temperance in their flocks in every sense, not merely in the relations of sex. If he will but continue to improve his temper and his style, and will have his proofs read and corrected by an independent critic, we cannot doubt that he will ultimately command the serious attention of the British nation. Whether the priests will ever allow him a hearing in Catholic Ireland is more than doubtful.

A History of South Africa. By H. A. Bryden. (Sands.)
Old Cape Colony. By Mrs. A. F. Trotter. (Constable & Co.)

AMONG the many books that have been published about South Africa during the last few years there was still room for such a modest and readable compendium of its history as Mr. Bryden has given us. The monumental work of Dr. Theal—to which, with all its prejudice, every future student of South African history must acknowledge his indebtedness — is too lengthy and expensive for the general reader. Mr. Bryden, without pretending to any original research, has given in popular form and agreeable style a short account of the history of South Africa from the Dutch settlement of 1652 down to the close of the recent war. His narrative is substantially accurate in detail and sound in plan. Mr. Bryden, as his sporting books have already shown us, knows South Africa well, and his intimate acquaintance with the country and its inhabitants has stood him in good stead. History is seldom good which is based merely on other people's books about a country which one does not know personally, and this is particularly true of South Africa, where all the local conditions are so very different from our own. We can understand most of the qualities of the Boer character by the help of analogy with the Ironsides of Cromwell in one aspect and with the Jews of the Old Testament in another. But only one who has travelled much in South Africa can rightly understand one of the dominant features of the Afrikander mind:—

"During a century and a half, cut off from contact with Europe by his very poverty and remoteness, the Dutch Afrikander had been gradually acquiring a regard and affection for his new land, which, after the lapse of yet another hundred years, has attained an almost overpowering strength, a strength comparable only with the passionate regard of the Irish Celt for his wet bog-lands and mist-clad mountains. Few Englishmen, indeed, can rightly gauge the breadth and depth of the Boer's regard for his African home."

Mr. Bryden appreciates the character of the Boer, alike in its strength and its weakness. He is keenly alive to the picturesque features of the early history of South Africa under British rule, when the Boer, in his sullen distaste for the restraints of civilization, was gradually driving back the fringe of savagery, and thus was himself proving an efficient pioneer of that very civilization which he feared and disliked. In the baldest narrative this period must be full of purple patches, and Mr. Bryden has made the most of the heroic story which he has to tell. We are specially grateful to him for rescuing from the oblivion in which most historians have left it the little story of the seventeen Englishmen who sallied out from Port Natal, when the news came of Dingaan's massacre of Piet Retief and his countrymen, to avenge the slaughtered Boers. They had with them only fifteen hundred natives, of whom but four hundred carried muskets, yet they did not hesitate to cross the Tugela and assail Dingaan at the head of his picked troops, numbering about ten thousand. "The battle that ensued," says Mr. Bryden,

"was one of the bloodiest and most determined ever fought in South Africa. The Englishmen, seventeen in all, were men of many vocations and not entirely blameless lives. Some were Zulu traders and hunters, who lived with bevies of native wives; some were broken men; some were retired or runaway sailors; at least one was a deserter from an English regiment. Yet, upon that 17th April, 1838, one and all proved worthy of the blood from which they sprang, and fought like paladins. Their Zulu supporters backed them nobly in the unequal struggle. Rolling back charge after charge of Dingaan's host, the little English force inflicted and suffered tremendous losses as it stood at bay. At length, after superhuman exertions, the Zulus swept over and overwhelmed them. Of the Englishmen fourteen out of seventeen lay dead upon the field; among them their three principal leaders—Robert Biggar, John Cane, and John Stubbs. Of their devoted Zulus more than a thousand perished with them. Of Dingaan's men not less than 3,000 had been slain before the white men were overwhelmed. They lay in heaps in front of the English position."

A gallant deed like this—prompted by the sheer instinct of racial unity which obtains between white men of all nationalities in the face of a coloured foe—deserves to be recalled in common histories, in preference to the painful stories of Slachtersnek and Majuba and the like which have so long served to foment disunion between the two great white races of South Africa. Mr. Bryden's narrative of the war is scrupulously fair to the gallantry and determination of the Boers. His excellent little book deserves to be read in schools throughout South Africa, and can be heartily recommended to readers in this country.

If walls had tongues what stories an old house could tell of the past generations! Some of our modern students of the occult are of opinion that an "aura" of past actions does in fact cling to the rooms in which they have occurred, and that a sufficiently sensitive clairvoyant can truthfully recall events which may have occurred a century before by giving himself up to these influences—local colour in the deepest sense. The historian, with perhaps less picturesqueness, but with more assurance, can similarly educe an account of vanished times from the memories that gather about ancient buildings. Mrs. Trotter, who has long made a hobby of studying the old houses of Cape Colony, has written a very agreeable and instructive book, in which the fruit of these researches is presented to the reader. Her book, she says,

"is the outcome of work begun entirely for my own pleasure, wherein I collected all the things about the Colony which interested me personally. These were, the history of the oldest farms, and the earliest settlers, Governors, and Company's men who assisted in naming the country, in drawing up its first laws, and in building its gabled houses."

The earliest permanent records which European visitors left at the Cape seem to have been the "post-office stones" under which passing ships left their letters for the next comer, homeward bound, to collect and carry back to Europe. Several of these stones, engraved with the names of the ships and the dates of their arrival, have been disinterred in the course of excavation for the foundations of new buildings; one is placed over the entrance to the General Post Office in Cape Town, another is to be seen in the Museum. It was not until 1652—more than a century and a half after the Cape had been discovered by white men—that the first attempt to construct permanent residences was made. Van Riebeeck, who laid out Cape Town in a humble way on the striking and sheltered site which it still occupies at the foot of Table Mountain, had no intention of living longer than he could help in the wretched hovels which at first sheltered his followers:—

"The first act was to dig foundations for a wooden fort; the second was characteristically Dutch; they made a canal with sluices, with which a moat round the fort could be filled; the third was to begin the kitchen garden which was before long to be an important influence in the history of the world."

No actual remains of these works are to be traced—the fort has long disappeared, and the canal is now Adderley Street—but the garden laid the foundation of the Cape's prosperity. The original intention of the Dutch settlement was that it should be a half-way house on the way to the Indies, where the Dutch vessels—slow sailors, like all their broad-bottomed sisters—should replenish their supplies of fresh meat and vegetables, and so contend with the scurvy which was the greatest plague of the seventeenth-century mariner. The extraordinary success of the garden, in which every kind of fruit grew with abundance and ease, showed that South Africa might be made something more than a mere port of call, and led to the gradual development of agricultural colonization. Traces of the early settlers are still to be found all round Cape Town; Rhodes's beautiful house at Groote Schuur recalls, by its name, the "great barn" in which the Company stored its corn, and of which some remains were found in digging the foundations for the new house after the recent fire. Mrs. Trotter has traced the gradual outspread of the colony as it is still marked by the ancient houses, built on the homely Dutch model with such improvements—chief among them the famous "stoep," or verandah—as the climate demanded. Her desultory and delightful book recalls much that is of interest with regard to the early years of the Dutch colony, under Van der Stel and his successors. The numerous and pleasing illustrations help us to realize those old times.

NEW NOVELS.

Fort Amity. By A. T. Quiller-Couch. (Murray.)

Mr. Couch gallantly maintains the flag of adventurous fiction, first hoisted in modern days by Scott, borne high for a couple of generations by him and his various successors, for a time eclipsed towards 1850 and onwards by the novel of common life—including the police court—and revived in our own days mainly by Stevenson. Since Stevenson died he has been, perhaps, the most able exponent of this school—at any rate, the one whom persons of wholesome tastes and a tincture of education can read with most pleasure. Yet somehow his books nearly always leave the impression that he has not yet wholly "found himself." His construction, or what in a picture would be called composition, is apt to want balance, though the details are admirably painted. The practice of introducing an historical personage at the beginning of the story, and then leaving him entirely out of it till the very end, when he becomes prominent again without having in any way contributed to the progress of the narrative, produces an unpleasantly patchy effect. Of course it may have an educational value if, as it should in the present case, it sets readers looking him up in the usual sources of information; but that, we submit, is not the function of a novel, and if it were it could be more artistically performed. Why should not the story have centred round the historical Richard Montgomery instead of the fictitious John à Cleeve? (Any relation, by the way, to the unlucky Walter of the same unusual name, who was the unheroic hero of a striking study in a recent volume by Mr. Couch?) Montgomery's career was romantic enough in all conscience, and would have afforded, no doubt, equal opportunity for all the Red Indian and canoe business which Mr. Couch handles so charmingly, or for the fighting which he describes as well as it could be done. Montgomery, too, one would think, must have gone through a crisis of conscience beside which poor John's scruples as to the dispatch which he had unwittingly intercepted would seem a very simple "problem." As it is, Richard serves, no doubt, as something of a foil to John, when one thinks them both out; but this aspect will, we fear, be too subtle for the average reader, who likes to have his psychology no doubt, but with the *i*'s dotted and the *t*'s crossed. We have already (to deal with another point) hinted that Mr. Couch is of the school of Stevenson. That is all very well; but he is old enough, and we believe strong enough, to stand alone. Now Sergeant Barboux is not Alan Breck, and consequently should not begin his remarks with the word "and." As another and far more estimable person in the story observes, "Verbum sapienti satis." One other little matter and we have done. We doubt if à Clive is a possible French name; if it existed it would be to be looked for rather

in Périgord than in Quercy, and there the preposition would be blended with the body of the word, as in the English "At-" names. Nor is Quercy so very far from Béarn, as, indeed, the people of Cahors found out on one famous occasion; so there would be nothing strange in a man from that province finding himself in the Béarnais regiment.

Nature's Comedian. By W. E. Norris. (Longmans & Co.)

MR. NORRIS converses very agreeably with his readers about society and the stage. Of his three principal ladies one is a young girl, a pleasing character; another is an older young lady, a modern product exceedingly well represented; and the third is a stage lady rather the worse for wear and of a conventional type. The older young lady, who takes up the hero, plucks him away from the theatre and runs him for Parliament, and drops him when he turns out a failure, is the best character in the book. The hero does not succeed in holding the reader's interest. His good looks, his good birth, his cleverness, his versatility, and his charming manners are all worth nothing to the other people in the book, and frankly we can only agree with them. But that does not make the stuff for a romance. Why could not one, at least, of the ladies have loved him desperately through thick and thin? Then perhaps one could have found a tear or a smile for him or one of them; but as things are, one can only admit with readiness that the whole story is very like life and very uninteresting, and feel some not very keen regret that Mr. Norris could find no better use for his hero than to kill him in a brave attempt at a rescue in a fire.

Wrong Side Out. By W. Clark Russell. (Chatto & Windus.)

WHEN we open a novel by Mr. Clark Russell, the main matter about which we are curious is how he is going to get his people on shipboard. After that is accomplished we know that the usual wreck, fire, or whatever the catastrophe is to be, will come in due course. In 'Wrong Side Out' the first step is got over by supposing that a well-to-do gentleman of private means is threatened with consumption at the age of forty-two, and recommended to take a voyage to Australia. There is, by the way, a certain—let us say Shakspearean—anachronism in making a doctor "trace the bacillus in your sputum" so early as 1860. Once Mr. Alexander Beauclerk Redway is on board the Princess Royal, of a thousand tons and about ten knots, he is at the author's mercy. Somewhere off the Spanish coast the expected happens. The ship runs on to a rock; Mr. Redway alone is saved, not by the aid of a life-belt provided by his careful wife, which in the hurry is appropriated by his cabin companion, but on a washstand. The belt, it should be mentioned, being inscribed with his name, causes complications. Picked up by a French yacht, he is found to have confused his own identity, though otherwise sane enough. He assumes the name of a noble family with which he is remotely connected, and having, owing to this connexion, always cultivated a certain resemblance to King Charles I., he keeps up the unintentional deception with ease. The end is rather more tragical than is Mr. Russell's wont. As we have said before, we cannot praise his use of English.

Brothers. By Horace Annesley Vachell. (Murray.)

THIS novel is described as "the true history of a fight against odds." How far its characters are real is a question that does not concern us, and the prefatory note, in which the author asserts that "the few will discern truth through the thin veil of fiction," might well have been omitted. What is more to the purpose is that Mr. Vachell has written a most interesting story. The characters of the two brothers are developed from their boyhood days, and the Harrow scenes are among the best sketches of school life to be found in modern fiction. Mark, in whose weak body a strong spirit burns, makes no effort that does not result in failure; even his career in the Church is ruined by fits of stammering. Archibald, about whom, with his "well-turned leg," there is a suggestion of Sir Willoughby Patterne, rapidly wins advancement in the Church, aided by his brother, who writes his more important sermons for him. Even the heroine, who is most vivaciously drawn, is induced to listen favourably to Archibald's suit by an inspiring sermon that is not his own. Betty's relations with Mark after she is Archibald's wife result in the estrangement of the two brothers, but her death brings them together again, and Mark is content, when the prosperous Archibald becomes the Bishop of Parham, to be his secretary and "the power behind the throne." Real or imaginary, the characters are lifelike, and, biography or fiction, the story is very skilfully told. 'Brothers' may be counted a fulfilment of the promise of Mr. Vachell's earlier efforts.

The Apprentice. By Maud Stepney Rawson. (Hutchinson & Co.)

IT is probable that no more thoughtful or sincere work of fiction than this has appeared this year. Such a book is a delight to the reviewer of modern fiction, because it is so different from the casual, slapdash, average novel, in which, whatever its merits and demerits, thoughtfulness and loving care of construction are not distinguishing features. If one comes to the question of popularity, one is inclined to admit regretfully that this novel is probably almost too thoughtful. Its perusal could hardly be taken as a gentle digestive on a summer's afternoon. But it deserves more honourable handling. It is a picture of life in the ancient town of Rye during the first half of the last century. The apprentice of the title and his master are shipbuilders and deeply concerned in the preservation of the harbour of Rye, whilst an opposing faction are striving their utmost to reclaim more and more land from the sea, and convert their town into a purely pastoral centre. The love-story which runs through the book is at once tragic and very charming—a real love-story. The style is refined and dignified, the conception is distinguished, and the result is an admirable novel.

Coming Home to Roost. By G. Manville Fenn. (White & Co.)

MR. MANVILLE FENN shows unimpaired vitality in his latest story of a Welsh mining and fishing village. As a spinner of "yarns" the author, *aranearum more*, has a natural supply of material which is hard to exhaust. Characterization is less his forte than incident, but in the present case Mrs. Rudge, the coming widow, with amorous designs on the reluctant Chris Kernel—who distrusts her for a long time, both as an Englishman and a misogynist—is a good study in low life. Less plausible, though equally Cymric, is another widow, Mrs. Griffiths, whose unscrupulous energy in promoting her son's schemes against the freedom of the heroine and the financial welfare of her father takes incredible shapes of violence. The wickedness of the Griffiths family recoils upon themselves, principally through the agency of a girl whom young Griffiths has seduced, and all ends happily for the fair Mary Llewellyn and her chosen lover, the gallant young engineer. It is a wholesome and an artless tale.

Joshua Newings. By G. F. Bradby. (Smith, Elder & Co.)

MR. BRADBY has conceived a good and original idea for his farcical story, but he has, we think, failed to see that if one goes in for farce it must be hot and strong from beginning to end. He has given us an unduly long and dull introductory episode, he has introduced a certain amount of sprightly banter and repartee between the narrator and the lady of his choice, but he has not, in our opinion, developed his farce so far as he might have done. Once grant that a man, elderly, stout, and pompous, can be vaccinated with love, so to speak, and you may rightly claim to enjoy a merry if not rollicking time with him, and you may feel disappointed that the author keeps him so long and so well guarded in bed. However, after the first few chapters, one may derive some perfectly innocent amusement from a story well suited to while away a railway journey.

Lychgate Hall. By M. E. Francis. (Longmans & Co.)

MRS. BLUNDELL'S romance, which first appeared in the weekly edition of the *Times*, cannot be said to be successful or in any way worthy of the author of 'The Manor Farm.' It is a thin story, wanting in purpose and character; the local colour is there, but does not impress one as real, any more than the characters bear the stamp of living men and women, or the plot comprises a sequence of cleverly constructed probabilities. Somehow or other the story hangs fire from the first, and no efforts, no arts, of the gifted author can set the thing right; the sprightly rustic humour which sparkled through the pages of her country idylls is not to be found here, and we fear that this must be classed as a dull story.

The Fool-Killer. By Lucas Cleeve. (Fisher Unwin.)

THE Fool-Killer is a beautiful young man who wears very high collars, which look as though they were "part of his body," and whose frock coats fit him "like the skin of

a fig." His lady friends call him an Apollo Belvedere, but the reader will feel more sympathy for the returned traveller who speaks of this young man as "the puppy with the collar." Apollo marries a rich woman, fifteen years his senior, and invites her to settle the bills on their honeymoon. The author appears to admire him, however, and to think him all that a young society man should be. The book is full of a sort of feminine cleverness. Its philosophy is shallow. It is what the advertisers call a society novel: very flippant, smart, clever, personal, and imitative. It is not of any serious consequence.

The By-ways of Braithe. By Frances Powell. (Harper & Brothers.)

This is another clever and thoughtful book by the author of 'The House on the Hudson.' For its interest and charm, which are undeniable, it depends largely upon its atmosphere, which is curiously like that of the work just mentioned. Yet the author has not plagiarized from herself, though she has chosen to weave a story round the fortunes of a family whose ancestral home is a house on the Hudson. Some of the characters she presents are unpleasant, and others, like the doctor and Merle, the valet and factotum, are delightful. Their affairs are skilfully presented, and the narrative is worked out in leisurely, thorough fashion, with an elaboration by no means common. The writer does not show much originality; she appears to rely rather upon the stock properties of fiction than upon observation of life for her material. But she has the good taste to choose first-rate properties and the best models, and to expend real labour upon her production. The result is a well-constructed and readable tale, which almost reaches distinction.

A Prince of Cornwall. By Charles W. Whistler. (Warne & Co.)

Mr. Whistler, in writing this Wessex tale, has chosen a period remote enough from that of Mr. Hardy's novels to avoid the slightest suspicion of trespass. Owen and Oswald, the chief characters in 'A Prince of Cornwall,' performed their heroic deeds in Wessex some eleven hundred years before Gabriel Oak and Giles Winterborne came upon the scene. Mr. Whistler introduces the stirring times when the Wessex kings were victoriously pushing their frontier into the West Britons' territory, and makes a sufficient use of the 'Anglo-Saxon Chronicles' to warrant the description of his novel as an "historical romance." Gerent, the King of the West Welsh, and Ina, the King of Wessex, figure prominently in the story, the decisive battle between their forces being one of its principal events. Though Owen gives his name to the story, Oswald, who tells it, is the real hero. His adventures conclude with his appointment as the first Ealdorman of Devon, and his love affairs end happily in his marriage to the Princess Nona. Here and there the story is wanting in movement and colour; but several of its incidents, and particularly Oswald's search for Owen on Dartmoor and the fall of the menhir in the Druids' valley, are narrated with exceptional skill. Not the least welcome proof of Mr. Whistler's knowledge of the period of the Saxon Conquest is the appropriate style in which his story is written.

Le Visage Émerveillé. By the Comtesse Mathieu de Noailles. (Paris, Calmann-Lévy.)

The new book of Madame de Noailles, if we treat it prosaically, is the story of the fault of a nun residing in a singularly easy-going convent. It is, however, not fairly to be treated as an attempt to draw real life, but rather as a poetical study of the effect of passion on the mind of an idle girl of no natural strength of character.

NAPOLEONIC LITERATURE.

Napoleon: a History of the Art of War from the Beginning of the French Revolution to the End of the Friedland Campaign. By Lieut.-Col. Theodore A. Dodge. 2 vols. (Gay & Bird.)—These substantial volumes represent the first half of the work in which Col. Dodge proposes to review the development of strategy and tactics in the period 1789-1815. They form also a continuation of the author's series of studies known as 'The Great Captains.' Col. Dodge explains in the preface that he has chosen to postpone for the present the completion of his work on Frederick the Great, owing to the amount of new material now being edited by the German General Staff on that period; and he has therefore proceeded to treat the period 1789-1815. It is open to question whether he would not have done well to postpone the present work, as equal activity is being displayed on some of the campaigns of the First Empire. Though much has come out of late, enough remains to be published in the bulky tomes of the French General Staff to warrant the adoption of the same prudent reserve for the more modern period. Probably several of Col. Dodge's conclusions will have to be modified in the near future. With this proviso we are able to welcome these volumes as embodying a praiseworthy effort at summarizing the campaigns of this period and the epoch-marking changes which they brought about.

The book opens fitly with a short description of the conditions under which wars had been waged in the preceding period. The writer calls attention to the paucity of resources at the service of the old governments, and shows how this fact, along with the hampering traditions of the Seven Years' War, accounted for the salient features of pre-revolutionary tactics: a methodical arrangement of the opposing forces in lines, with a few light troops in the front, cavalry on the flanks, and few, if any, reserves. He rightly claims for the skirmishers of the American armies in the War of Independence that their effective work had somewhat modified the stiffness of that formation, and had led to greater importance being assigned to firing in open order, the result being seen at the beginning of the war of 1792. The French royal army, having fought with the soldiers of Washington, threw out skirmishers almost as effectively as the American forces had done, and thus helped to prepare the way for one of the distinctive features of the revolutionary period.

Col. Dodge also gives an account of the composition and armament of the chief European armies at this time; and his description, brief as it is, enables the reader to understand the importance of the new forces which democracy was able to embattle against the old governments. Carnot, and, after him, Dubois-Crancé, Bernadotte, and Napoleon had no need carefully to husband their resources in men. They were able to attack, regardless of the losses incurred, and to clinch their success by throwing in heavy reserves which often turned the retreat of the enemy into a rout. Nothing stands out more clearly from this and other narratives of the revolutionary campaigns than the fact that the new strategy and tactics were but the effective adaptation to war of popular forces of a magnitude hitherto undreamt of even by the most sanguine statesman. The change was due not so much to mechanical inventions—for there were comparatively few of these in the years 1792-1801—as to entirely new political conditions.

In his endeavour to point the contrast between the old age and the new, Col. Dodge has occasionally laid himself open to the charge of exaggeration. Thus he unduly depreciates the French royal army of the years 1789-1792 when he pronounces it "rotten in its organization, discipline, and morale." Bad as the army was in organization and discipline, it yet contained fine materials and a decidedly patriotic spirit. Wherever the officers were in sympathy with the men, these fought with skill and resolution. It has recently been shown by M. Chuquet that nearly all of Kellermann's troops at Valmy were soldiers of the old royal army, and that he had only two battalions composed wholly of volunteers. Yet Col. Dodge, repeating the legendary account of that skirmish, more than once uses the term "raw levies" of the French troops there engaged. It is also worth remarking that the column formation was chosen by the Duke of Brunswick for the attack on the hill of Valmy. Thus in the first noteworthy engagement of the revolutionary period the Prussians adopted the very formation which the author claims as almost the invention of French strategists in and after 1792. We further remark that the plan of the engagement here given is incorrect in one particular. Brunswick's forces, indicated in lines, are represented as supported by Clerfayt's Austrians; but it is well known that Clerfayt did not come up until after the battle. So, too, Col. Dodge expresses his doubts whether the lack of pursuit by the French generals was due to "the misunderstandings between them, or owing to an arrangement with the Duke of Brunswick, or to mistrust of the situation." But, as is well known, Dumouriez saw that his best chance lay in wearying out the Prussians and in negotiations which he undertook through the captured Prussian diplomatist Lombard. These details, if taken singly, are unimportant, but they somewhat impair the confidence with which a student of these campaigns will follow the author through his extensive commentary. We regret to find Col. Dodge has seriously impaired the usefulness of his work by withholding references in foot-notes; these are eminently desirable in a work of this nature. Every serious reader wishes to know the sources of the author's information on the many disputed points here handled, and would prefer to have such foot-notes rather than the second-rate woodcuts and reproductions of portraits which abound in these volumes.

On several points of detail the narrative is open to criticism. The account of Neerwinden is by no means adequate, in view of the interest and importance of that battle, which showed the old system at its best. Scant justice is done to the charge of the Archduke Charles on the French left; and at the close of his description the author says, "Whether or not this defeat was the result of treachery on Dumouriez's part is not certain." It is pretty certain that he did his best, but that he and his troops were outmanœuvred and fairly beaten by Coburg and the Archduke.

Bonaparte's campaigns in Italy (1796-7) are described in a more interesting and detailed manner. But the narrative would here have

gained in value had the author set forth some, at least, of the evidence collected by MM. Pierron, "J. G.," Colin, and others as to the growth of the first great strategic conception in the brain of the young conqueror. In a book which, as is stated in the preface, aims at dwelling on the strategic operations of Napoleon, it is desirable to do more than to present the details of those movements; and where the development of a great strategic idea can be clearly traced to hard study, as is the case in Bonaparte's preparation for the Italian campaign of 1796, it is well to depart from the beaten track of facts, if only in order to note the rapid growth of the young Bonaparte's powers. As regards the details of the campaigns of 1796-7, they are clearly and correctly given. The account of Lodi is well balanced, except that enough credit is not given to Sebottendorf for his energetic rally which drove the French back nearly as far as the bridge. The comparison of Bonaparte's temporary irresolution on July 29-30 (shortly before Lonato) with the strange conduct of Frederick the Great at Mollwitz is surely more curious than sound. The former was due to sheer perplexity in a novel situation; the latter, apparently, to loss of nerve. On the other hand, the description of the battle of Rivoli is especially to be commended. The account of the ground is clear, and the two plans are also helpful. The plans and sketch maps are not always irreproachable. That of Switzerland (vol. i. pp. 614-15), illustrating Suwarrov's campaign, errs in one important particular. It shows the St. Gothard road as being continued northward past Fluellen, along the route of the present Axenstrasse. But the whole crux of the situation for the Russian commander lay in this, that there was no road between Fluellen and Schwytz, though he had been led to believe that there was. The cartographical error is, however, made good in the plan on p. 613.

The description of the Marengo campaign is good; but it is strange that so generally careful a writer as Col. Dodge should have accepted Bourrienne's story that Napoleon weeks beforehand mapped out the campaign of Marengo, stage by stage, up to the final triumph. A perusal of the First Consul's 'Correspondence' would have shown that this anecdote was apocryphal. It is equally strange to find (vol. ii. p. 40) an approval of Bonaparte's criticism against Masséna that he surrendered Genoa too soon. As might be expected from this and several other touches, the tone of the book is somewhat Bonapartist. This is especially observable in the hasty and partial reference to the causes of the outbreak of war between England and France after the Peace of Amiens.

In fact, the chief defect of the work is that it aims at doing too much. Had Col. Dodge limited himself to the plan sketched out in his preface, and sought to present the outlines of the campaigns, and to deduce from them their chief strategic lessons, the work would have gained in value. It is true that that has been done by many writers, and among others recently by the late Count Yorck von Wartenburg in his 'Napoleon als Feldherr,' the English translation of which was reviewed in the *Athenæum* of April 25th, 1903. But the field is so vast that many lessons might have been gleaned by Col. Dodge even after the ground had been worked by Jomini, Clausewitz, Hamley, Yorck von Wartenburg, and other writers on strategy. As it is, this book is little more than a history of the campaigns, and it rarely gives those illuminating judgments on the art of war which impart value to the works named above. (It is strange that the author omits Col. Hamley's book from the list in the preface of those consulted by him.) An exception must here be made in the case of Col. Dodge's account of Austerlitz, which is concluded by just and suggestive remarks on the chief differences between the Napoleonic battle and that of Frederick the Great.

We have, however, no space in which to follow the author at length through the campaigns of 1805-7. We can only point out the incorrectness of his assertion (vol. ii. p. 215) of Napoleon's inferiority of force in the part of the campaign of 1805 fought around Ulm. The French corps in the field around Ulm and Memmingen far exceeded Mack's forces; it is surely a mistake to reckon in the Russians, who were as yet beyond the sphere of operations. In his account of Jena-Auerstädt Col. Dodge repeats the well-worn censures on Bernadotte; but M. Foucart has recently put forward considerations that fully rebut these charges. Scant justice is also awarded to Lannes for his very important share in the battle of Friedland. Considering the complexity of the details handled, we think the text is remarkably free from small mistakes. The capture of Copenhagen and the Danish fleet by the British is, however, given (vol. ii. p. 541) as September, 1808. It took place a year earlier. The style is somewhat stiff, the constant succession of short sentences tending to become rather wearisome. No one, however, can be in doubt as to the author's meaning; and clearness is the highest excellence in a work of this kind.

In *Napoleon: a Short Biography*, by R. M. Johnston (Macmillan & Co.), we have another of the many sketchy lives of the man who revelled in details and whose career showed the importance of mastering minutiæ. Whether it was worth while to attempt once again to reproduce a great canvas in miniature can only be proved by results. In some respects the little volume is deserving of commendation. The style is clear, concise, and, despite a certain sententiousness, readable. The author struggles manfully against the limitations that beset him by introducing several anecdotes, always apposite, but told at such length as often to outweigh the surrounding narrative of facts. For instance, on pp. 18-19 more space is devoted to Thiébault's description of Bonaparte cross-questioning the officers about military affairs than to the day of Vendémiaire, which is so memorable an event in the history of the Revolution.

The wish to give a clear outline to a summary of events frequently betrays a writer into exaggeration, and Mr. Johnston not seldom offends in this respect. His account of the beginning of Bonaparte's first campaign leaves out of count the careful military studies that had preceded it, conveying the impression that the initial triumph was due to pure genius. We now know that that was far from being the case. It is also incorrect to say that he "first made a show of marching along the coast on Genoa, then turned off among the mountains." The move towards Genoa had been ordered before he came on the scene, and he disapproved of it. To say that Bonaparte achieved the conquest of Lombardy and of its capital "without firing a gun" is a gross exaggeration. On the other hand, the author's remarks about Bonaparte's much-vaunted plan of attacking India in 1799 are sound enough, and show that he has not often been led astray by legend. The same may be said of his reference—of course, a very brief one—to Napoleon's plans for the invasion of England. Here, however, in blaming Nelson for following Villeneuve to the West Indies instead of making for the entrance to the English Channel and awaiting him there, the writer confidently steps on very debatable ground. At this point, as elsewhere, we note a tendency to dogmatize on insufficient data; and in many cases the intelligent reader will want to know far more of the facts of the case before he can follow his guide to the conclusion finally enunciated. The author repeats the story, now generally discredited among scholars, that "several thousand" Russians perished in the Satschan Lake at the close of the battle of Austerlitz. The effect of Murat's charge at Eylau is likewise greatly overstated. The best feature of the volume is the compact but useful little bibliography that closes each chapter and points the way to further reading. There are also some sketch maps, illustrating the strategy of the chief Napoleonic campaigns. That which illustrates the campaign of Marengo, from Switzerland as a base, may be specially commended.

M. Gaston Deschamps, in *La Vie et les Livres*, Sixième Série (Paris, Colin), essays to present to the reader a popular summary of some recent Napoleonic literature. The plan of his book, if it has any plan, enables him to wander at will in this rich aftermath, and on all sides to cull coronals for the brow of the emperor. The book belongs, in fact, to the library of the hero-worshipper. M. Deschamps casts scornful eyes on the critics of the great man. Exaggerating the conclusion formulated by M. Chuquet, he declares that the 'Mémoires' of the *soi-disant* Bourrienne are nothing more than "des commérages de domestique renvoyé." Taine is dismissed as a prejudiced and acrid analyst. On the other hand, the author consorts freely with MM. Frédéric Masson, Chuquet, and Welschinger, taking from their works those episodes which tend to the exaltation of the great man, and embellishing them here and there with his own touches. Thus he gently reproves M. Chuquet for being "incroyablement documenté," and for not instilling into his narrative of those early Corsican days more local colour, more of that smell of the woods which the emperor used fondly to recall at St. Helena. The same defect is mildly hinted at in M. Masson. But the author uses their anecdotes and endorses their conclusions, when they are favourable to Napoleon. In like manner he utilizes M. Welschinger's work on the Duc d'Enghien affair, and, without balancing other adverse evidence which inculpates the First Consul, he passes judgment on the court-martial of colonels that condemned the duke. Similarly, he passes in review Joséphine, Marie Louise, and many others, including Napoleon III. and Bazaine. Nay, the mention of these last starts M. Deschamps on the Alsacian question, and, forgetting Gambetta's warning, "Il faut y penser toujours et n'en parler jamais," he consecrates thirty pages to the topic. Thereafter he is unable to return to his main theme. Japan, China, Tonquin, and Pierre Loti engage his attention in turn, whence it happens that among the multitude of men and things on which judgment is passed none is forthcoming for the central figure of all—Napoleon.

SCOTCH BOOKS.

The Jacobite Peerage, Baronetage, Knightage, and Grants of Honour. Supplemented by Biographical and Genealogical Notes by the Marquis of Ruvigny and Raineval. (T. C. & E. C. Jack.)—This sumptuously printed book is based upon the Stuart papers in possession of H.M. the King at Windsor Castle. It owes its inspiration to a happy suggestion of Lord Rosebery, who pointed out the interest which would be inherent in a list of the creations, dignities, and offices of the shadowy Jacobite Court, and M. de Ruvigny has, acting upon this, succeeded in compiling a very attractive work. We think that he has perhaps been carried away by his own enthusiasm, and has continued the Jacobite dignities to a somewhat unnecessary length. Certain it is that the descendants of the titular earls and barons (they were, as this work shows, not always very sure of their own titles) would be much surprised if they saw the recog-

nition given to their nobility by a peerage like the present. Jacobite peerages may be roughly divided into two classes—those created by James II. before he absolutely lost all title to be considered king in England, Scotland, and Ireland, and those created by him or his successors after their exile. The titles created in England represent a negligible quantity. Scotland may also be disregarded, as before his "abdication" was declared James II. had created only one peeress, the Countess of Almond. But the case was very different in Ireland, where between December 11th, 1688, and July 12th, 1690—the date of the battle of the Boyne—James II. before he ceased to be king *de facto* created seven Irish peers. The rights of these peers, though never recognized by the succeeding sovereigns, stand on a very different footing from the later Jacobite peerages and the creations of the titular kings "James III." and "Charles III." "Henry IX." indeed created no peers, having taken refuge in pious resignation.

Although the editor has given the work too distinct a "Legitimist" tinge, this is not unexpected in a book of its nature, and it is none the less welcome. By it we learn what became of many of the followers of the Stuarts who were rewarded for their sufferings and loyalty by an illusory title. We can trace the Wogans, the Walsh servants—"Earl Walsh" was the last to use a Jacobite title—the "Dukes of Fraser," and the "Dukes of Perth." We find here, too, the Carylls, Clanranalds, Lochiels (a poor genealogical account), and many other adherents. The Sarsfields connect the Jacobite peerage with the interesting Theodore, King of Corsica; and we have new light on "Countess Albestrof," whose title, it seems, was conferred by the Emperor Francis I. She, it may be noted, was related to Lady Cox-Hippesley through her mother's family, the Patersons of Bannockburn. It may be of interest to mention, *inter alia*, that Count Lally Tollendal, who here figures as "Earl of Moenmoyne," married a Scottish lady in circumstances recounted by the lively pen of Lady Maria Josepha Holroyd; that "Dick Talbot's" first wife was "the languishing Boynton" (not Boyton) of Grammont; and that the first "Baron Appin's" daughter Anne Stewart died in 1772 and left descendants. We must also point out that under the title 'St. Andrews' an interesting fact is omitted, one of the granddaughters of Don Joseph de Bosas, Duke of St. Andrews, Donna Maria Theresa Vallabrigas y Bosas, having married, January 28th, 1776, the Infant Don Louis, youngest son of Philip V., King of Spain.

After peers, we have Jacobite baronets and knights. We may mention that the *Caledonian Mercury* styles the last Stuart baronet "a rank Highlander" of the family of Ardvorlich, while Duncan Stewart calls his mother a daughter of John Shaw "of Guslich." Prince Charles Stuart's annuity was left both to him and to his Italian wife, and was opposed by Cardinal York.

Useful though the Jacobite peerage may be to royalist genealogists, the most interesting reading is supplied by the lists at the end: the ecclesiastical nominations—all the Irish hierarchy—the consular appointments, the commissions, and the declarations of noblesse issued by the exiled Court. The last section, which continues as late as 1760, is full of interest, as it contains the names of those persons to whom the Stuart princes gave certificates of nobility for use at foreign Courts. We find in this way the names of many hitherto forgotten Jacobite and Catholic exiles, and the list adds greatly to the value of an already interesting account of those who received titular dignities.

Influence of the Pre-Reformation Church on Scottish Place-Names. By James Murray Mackinlay. (Blackwood & Sons.)—The writer in this work has attempted to show how great and lasting the influence of the early Church, both Celtic and Roman, was in regard to the formation of Scottish place-names; and having, by thoughtful and patient research, collected a vast mass of information on nomenclature, he has done full justice to his subject. He has neglected few sources, and is able to show how many Celtic saints, confessors, and martyrs are now little known, except by the corrupted place-names. St. Colman, for example, still lives in "Colmonell," St. Fechtan gives his name to "St. Vigeans," and St. Caemhog to "St. Quivox." Their places of retreat also gave rise to some names, and from their "desertum" occurs the frequency of "Desert" in various parts of the country, the original cell having been occupied by some early saint, such as the elusive St. Medan. In later times the Roman saints came in for their full share of veneration and patronage, and, attached to the Saxon *kirk*, the Celtic *kill*, *lan*, or the Latin *eccles*, their names are still commemorated in several extant parishes. St. Peter, we are told, had several *kills* in Scotland, but only one *kirk*—Peterkirk, in the north. St. Palladius survived as late as 1630 in "Pade Kirk in the Mearnes." St. Roque exists in "St. Rollox," and, though the writer does not mention this, as "St. Lookie" in the Dundee vernacular. St. Boswells owes its origin to Boisil, Prior of Old Melrose, who taught St. Cuthbert "the knowledge of the Scriptures and example of good works." The writer points out two curious compounds of the word *eccles*. Gleneagles, he shows, really means "the glen of the church," although its owners the Haldanes bore, by punning heraldry, an eagle on their arms. Another odd derivation is "Ecclesgreig," the church of King Gregor, who fused his name with that of St. Cyrus. Chapels—which, as in Ireland, long remained centres of pilgrimage, despite the Reformation—monasteries, Temple lands, crosses (the writer wisely refuses to dogmatize on the derivations of Glencorse and Corstorphine), and the early religious system all left traces on Scottish topography and even a Viking foray is commemorated in Iona by "Port na Mairtear," the Haven of the Martyrs.

Further, the author helps us to trace by this fascinating book the wanderings throughout the whole length and breadth of Scotland of the early Celtic *papa*, or saints. In this manner we find in Orkney a "holy isle" named Eynhallow, where, it was believed later, no mice could live, and where "if corn was cut after sunset blood flows from the straw." St. Ninian, the Strathclyde evangelist, we know, leaves his name in Shetland in "Ringansey"; St. Patrick, before he went to Ireland, in "Kilpatrick," in Dumbartonshire; and the remote St. Kilda was named by these wanderers, though from no special saint, as "Oilean Celi dé," the isle of the servants of God.

The Scots Peerage. Founded on Wood's Edition of Sir Robert Douglas's 'Peerage of Scotland.' Edited by Sir James Balfour Paul, Lord Lyon King at Arms. Vol. I. (Edinburgh, Douglas.)—No future historian of Scotland will be able to neglect this important work when he attempts to trace the history of any noble family. The last standard Peerage of Scotland was written by Sir Robert Douglas in 1764, and republished half a century later, in a form now familiarly known as "Wood's Douglas," by J. P. Wood. While these works had, as things then were, many merits, much information has since been printed regarding Scottish history, and many genealogical facts formerly concealed in the obscurity of a monastic chartulary or a private charter-room are now printed and open to the research of the peerage historian. In addition to this, a new school of genealogists have happily arisen, who, casting off the glamours of the legendary pedigree which enveloped the older family historian, seek to know the real facts only, though ready to accept traditional evidence when it can be supported by historical probability. All these circumstances make the publication of this work very necessary and opportune, and under its able editor, assisted by a painstaking staff, and well illustrated by Mr. Graham Johnston, we wish it every success.

The volume commences with a brief account of the kings of Scotland from Malcolm Canmore to the last Stuart, to help to show how closely the history of the nobles was interwoven with that of the royal house, and after that the titles from 'Abercorn' to 'Balmerino' are dealt with in turn, each article, though the original 'Douglas' is still regarded as a foundation on which to work, being new in form. In this way branches of the very important families of Douglas, Hamilton, Johnstone of Annandale, Ogilvy of Airlie, various of the Stewart lines, and Murray of Tullibardine are included, and to each of these families is devoted an excellent historical study. One feature of this work is the fulness of its references, which add greatly to its value. Very copious for the early times, they gradually get less necessary when we arrive at the more modern period where other authorities can be referred to.

As always happens where there are many collaborators, the articles differ in style and in value. It is invidious, perhaps, to single out one article more than another, but we think we may indicate that those of 'Sandilands, Lord Abercrombie,' 'Arbuthnott, Viscount of Arbuthnott,' and 'Douglas, Earl of Angus,' are all, though each on a different plan, good examples of lucidity.

The enormous ground that is covered prevents us from making more than a few remarks upon small points which strike us. The marriage of James, fifth High Steward of Scotland, to Egidia de Burgh, has up to now been too little known. We should like to have the reference for the date of the marriage of George, third Earl of Aberdeen, to contradict Horace Walpole's gossip; and are glad of the additional light cast upon the wives of James, first Lord Ogilvy of Airlie. We note the possibility (p. 150) of the sons of Sir Walter Stewart of Lennox—an important factor in the "Legitimist" claim to the crown—being (though all legitimated together) perhaps by different mothers. We think—but this is a mere trifle—the title "Princess" should not have been applied to Mary, daughter of Robert III., on p. 178, nor on p. 176 to Jean, daughter of James I., the Scottish style, like that of England, being then "Lady." The tragedy of the life of the last Duke of Douglas is omitted, and also the fact of his wife's picturesque entail of the estate of "Douglas Support." We should be glad to have more definite information about the half-sisters of the "Great Marquess" of Argyll; and we think some reference should have been made to the life and writings of Lady Charlotte Bury, just as under 'Abercorn' the marchioness Anne Jane Gore might have been mentioned as the protectress of Lady Morgan, by which claim, we fancy, she is now best known. Mr. Anderson has skilfully dispelled the mists surrounding the Celtic Earls of Atholl; but we must point out that the male cadets in 'Balfour of Burleigh' are far too imperfectly given, some being, without explanation, omitted altogether; and yet they were of near kin to a claimant to the peerage as late as 1862. In the succeeding volumes it will be well also for the editor to see that there is more uniformity. Thus in this volume lists of creations are appended to some titles only. Courtesy titles disfigure some of the articles, though not the majority; again, there should be some more uniform rule about the recording of cadets. The younger male descendants are not continued in every case,

and yet under the title of 'Balcarres' many children of female cadets are dragged in, apparently for no reason whatever; but these incongruities, though they deserve to be pointed out, do not in the least detract from the worth of an important addition to peerage literature.

SPORTS AND PASTIMES.

MR. A. MERVYN SMITH'S stories of *Sport and Adventure in the Indian Jungle* (Hurst & Blackett) appeared originally in the Calcutta *Statesman*, and it is said that most of the incidents narrated fell within the personal experience of the writer. The rest, we suppose, are drawn from descriptions by native hunters and other associates of camp life, and coloured with the aid of a lively imagination. The series commences with a description of the capture of wild elephants in khedahs during the visit of the late Duke of Clarence to Mysore, and this is followed by weird tales of snakes and of rogue elephants. The latter are usually animals which have escaped from captivity, and are either mad or *must*, whilst their familiarity with men having bred contempt, they become specially dangerous. Such an animal is the terror of the district which it devastates, and we are told how Col. William Cumming, brother of the well-known lion-hunter of South Africa, relieved Hunsur from one of these pests. He obtained permission to track the rogue, and had a long chase or search extending to nearly three weeks, when the footprints led him and his native attendant to a ruined village, in which there was a large banyan tree:—

"It was midday; the heat was intense, and they sat under the shade of a tree for a little rest. Cumming was munching a biscuit, while Yalloo was chewing a little *pan* (betel-leaf), when a savage scream was heard, and there, not twenty paces off, was the Terror of Hunsur coming down on them in a terrific charge. From the position in which Cumming was sitting a fatal shot at the elephant was almost impossible, as it carried its head high and only its chest was exposed. A shot then might rake the body without touching lungs or heart, and then the brute would be on him. Without the least sign of haste and with the utmost unconcern Gordon Cumming, still seated, flung his *sola topee* (sun hat) at the beast when it was about ten yards from him. The rogue stopped momentarily to examine this strange object, and lowered its head for the purpose. This was exactly what Cumming wanted, and, quick as thought, a bullet, planted in the centre of the prominence just above the trunk, crashed through its skull, and the Terror of Hunsur dropped like a stone, shot dead."

And the gallant Colonel survives even unto this day.

Then there are tales of wolves and of Seeal, the wolf-boy who was carried off by a she-wolf and nourished after the manner of Romulus; he is believed by Mr. Smith to be the original of Rudyard Kipling's 'Mowgli.' In short, the tales are many and of much interest, the author deserving to rank, in the best sense, as a great story-teller. The volume is illustrated, its type is good, and it is pleasant to handle.

England v. *Australia, 1877-1904*, by J. N. Pentelow (Bristol, Arrowsmith), is a brief record of all the cricket matches between the two countries. The full score is in each case given, to which is added a brief account of the chief features of the match. Mr. Pentelow is a sound critic of the game, but we do not agree with him as to the style of Mr. Trumper when that brilliant bat made his first century in a test match. It was stiff and ungraceful, very different from his present masterly ease and confidence. We saw the catch which Mr. Darling missed from Mr. F. S. Jackson's bat at Lord's, owing to the scandalous encroachment of the crowd on the ground, but had no idea till now that the chance taken immediately afterwards in the same position was the result of the batsman's chivalrous resolve to make the same hit with the idea of being fairly caught or missed. The bowler must have been in the plot, too, and bowled a similar ball on the leg side!

In *The Twentieth Century Dog: Sporting* (Grant Richards) we have the second of two volumes by Mr. Herbert Compton upon a subject of interest to a large number of readers. The author has here collected and quoted the opinions of a great many persons who really understand the dogs they write of. The book is well supplied with good and interesting illustrations, and, whilst far from being exhaustive, is a useful compilation owing to the authoritative character of the dicta quoted.

Swimming. By Ralph Thomas. (Sampson Low.)—"Prodigious" is the only epithet to be applied to this painstaking and exhaustive compilation. Besides his own admirable exposition of the theory and practice of swimming, the author seems to have collected in the bibliographical (the larger) portion of his work all that has ever been written on the art in this or any other country, all that has been depicted, and almost all that has been thought. Criticisms of most of the methods of the writers are included, and many biographical details. So full of matter is the book that it is necessary to observe the precept that

"the reader should always consult the index, as, from the nature of this work, it was impossible to put everything on the same subject in one place: also because few cross-references are given."

With this guidance the swimmer will find much pleasure and profit in its pages. We should add that another plan for the more casual reader would be to consult the illustrations, many of which (and there are more than a hundred of them) are very quaint reproductions, and most are more or less connected with some useful lesson. A cut from the Spanish writer Moran, representing "el autor, locando la flauta sobre un fondo de 5 varas de agua," is wonderful indeed, but does not command Mr. Thomas's confidence. The same may be said of the representations of heavily armed warriors swimming their steeds, and of Digby's (1587) "circumvolution," which, however, remarkable as it is, is no worse, as is observed, than some modern illustrations of the side-stroke. The author's diagrams, on the contrary, especially on this point of the true English side-stroke, are very informing. He has less opinion of the new North of England side-stroke, in which the legs are not fully extended on either side, and kick independently without completing the wedge. But he admits further testing is required for comparison of speed. We are glad to see Mr. Thomas mentions the Badminton volume with high praise, and also has a good word for that fine old sportsman and fighter Wallace Dunlop, though his footplates never took the public fancy. The book ends with some suggested modifications of Hall and Bowles's system of resuscitation, which seem very sound. We are tempted to expatiate, but will only add that we think the method of economizing capitals, commas, and quotation-marks in the titles of books, and the adoption of some American forms of spelling, are innovations of doubtful value.

TWO YEAR-BOOKS.

The Annual Register for 1903, published, as usual, by Messrs. Longman & Co., is, as usual also, open to the remark which we have made before as to the difficulty of finding things in the index; but we repeat, what we have also said in former years, that it may be better to retain the unscientific form adopted, because it has always existed, and may, therefore, be familiar to those who use the 'Annual Register,' while, as they often have to search in the volumes for several years at the same time, any change might be inconvenient. We agree, on the whole, with the moderate and sensible views expressed on the affairs of the various nations dealt with. The account of South African affairs is less impartial than are the other chapters, but it is apologized for in a note, and its ability justifies its insertion. The chapter on the United States is signed, which is not usually the case; and the well-known name of Mr. A. Maurice Low will carry certain passages past the reader which otherwise might have been objected to by many. He says, for example, that the President "somewhat impoliticly invited Booker Washington, the famous negro educator, to luncheon at the White House"; also, "For the first time in the history of American industrial operations employers were organized to resist the tyranny of labour unions." There is some tyranny in the United States by labour unions. There is also some tyranny by capital, and the occasion referred to was not, in our opinion, the first occasion when capital organized against labour. In this country we have got past these methods of barbarism, and both sides admit that it is better for both, and for the State, that capital and labour should equally be organized by union or alliance. In the Australian chapter the writer states that the Senate "was designed to be the more sober and steadfast House, the special representative of order and the last constitutional resource"; and he thinks it curious that the labour party should be stronger in the Senate than in the House of Representatives. We are aware that the labour party opposed the creation of the Senate, but they did so upon old-fashioned and abstract grounds, and it was obvious from the first, as was repeatedly pointed out in this country, that the Senate, being elected by universal suffrage, with electoral areas larger than those prevailing for the House of Representatives, was certain to be the more democratic body. The only doubt was whether the name Senator, and the sitting for six years instead of three, might turn the scale. But the cast-iron pledge of the labour party avoids all difficulty on that score. The writer also questions the well-known phrase "Australia for the Australians," by writing after it "whatever that may mean." We should have thought that the policy of the labour party described by this title is pretty well understood. The name of M. Clemenceau is misspelt, as usual.

It is easy to criticize a bad book of reference, as one has only to point out its errors; but a good book of reference is not easy to deal with in a literary paper, and *The Year-Book of Australia*, although its type is small, with the effect that it is not tempting to the general reader, is a volume which contains everything that those who want such a book would look for; and there is nothing to be said about it except that. Had we to make an article out of the volume, we should be inclined to take the pages on wine production as our text. But then we should at once find ourselves plunged into the fiscal controversy, inasmuch as preference on Australian wine has been suggested, and the facts given in the 'Year-Book' bear upon that policy. Australia imports in value almost as much wine as she exports; but Australia undoubtedly produces a fine natural wine, though her production is stationary, and extraordinarily small considering the character of the wine. Her total wine production is only about a two-hundredth part of the wine production of the single country of France. The promising South African trade in wine was destroyed by policy, and the promising Australian trade in wine might conceivably be increased by policy. It is, however, impossible to induce the British consumer to adopt Aus-

tralian wines on a large scale, unless his taste can be gradually so affected as to make him look in them for their own qualities, and not for an imitation of the qualities of the wines of France and Germany. The volume is published in London by the British Australasian Consolidated Publishing Company.

OUR LIBRARY TABLE.

MESSRS. ARCHIBALD CONSTABLE & Co. publish *A Russo-Chinese Empire*, being a translation of the well-known writings of M. Alexandre Ular. The translator "gives away" his author in the preface by stating that his story of the relations between Russia and the Manchu dynasty of China "is not likely to gain credence with those who demand stringent documentary evidence." The author is, however, more nearly right than the translator thinks in his belief that it is largely owing to stupidity on our part that we have "made a mortal enemy of the Dalaï-Lama, whose strength" we "did not suspect." The importance of the hold of the Lamas over the Manchu dynasty and Northern China lies in the fact that in the north there is, and in the south there is not, "the tie of a common religion between the dynasty and its subjects." The Chinese Court had all along seen this, and just as Roman Catholic powers have usually held garrison in Rome, so from 1720 there was a Chinese garrison at Lhassa, and a concordat as close and as long-lived as that of Napoleon Bonaparte. On the other hand, the author is wrong in thinking that by receiving missions from the Dalaï-Lama and coming to an arrangement with him, and recognizing Buddhism in a portion of Siberia, "the Czar.....subtracted something from his authority as Pope of the Orthodox." The Russian system regards religion and race as connected. Every Mongol in Russia is expected to be a Buddhist: every Turk or Tartar to be a Mohammedan: every Great Russian or Little Russian to be Orthodox. The Finns were expected to be Lutherans, and at one time the Poles to be Roman Catholics; but the arrangements in these two cases have broken down in the desire to diminish an awkward particularism. The Emperors of Russia have given up nothing in their arrangements with the Buddhists, which were, indeed, made by Catherine, if not earlier. The Mongols of European Russia have been protected in their Buddhism since the eighteenth century at least, as the history of the churches of the fishing Kalmuck Cossacks of the Lower Volga shows. The author contradicts himself, moreover, by adopting the theory of some Germans that "the Great Russians are more Mongols than Slavs.....The Great Russian has quite as much of the Mongol in his composition as the Chinaman." Such statements are entirely untenable in face of the facts. It suffices to look at any Russian peasant of Great Russia in order to see that even those in whom there is a Finnish strain—by reason of descent from the Tchuvass, Tcheremiss, Mordva, or Vatiki—have no trace whatever of the indelible Mongolian features. We agree, then, with the translator as to the tendency to exaggeration which this book displays. The author mentions, for example, the journeys of great Russian officials from Pekin to European Russia, with special reference to the fact that they passed through and made some stay at Ourga, where there is a spiritual chief installed by the Lama of Lhassa, who exercises many of the functions of a Buddhist Vice-Regent of God. It might as well be suggested that when Mr. Pickwick went to Bath the fact that he passed through the dependencies of Windsor gave reason to suppose that he had an important political interview with the sovereign. The fact is that the high road from Pekin to Petersburg went through Ourga. It was the place where it was necessary to negotiate the change from carts to camels for the passage of the desert strip, or *vice versâ*, so that some delay of every traveller was unavoidable. The contempt with which the Lama was regarded by the Russians prevented any waste of time at Ourga in holding political or religious conferences with him or with those about him. There is one curious lapse in the translation, where the lilies of the field "work not." We should surely have been reminded of the beautiful "They toil not, neither do they spin."

MESSRS. HARPER & BROTHERS have sent us *The Pan-Germanic Doctrine*, an anonymous study of the aims of the German forward party in foreign affairs. It contains a great deal of interesting matter, but jumbled together without much clearness of plan. A desire to link the Germans across the seas to the home country is more fully dealt with than is the enlargement of Germany in Europe. As to the latter, we sometimes find tongue put forward as the test of what should or should not be German. But language would exclude from the Germany of the future, in Switzerland, the canton of Neuchâtel, of which until lately, although it was within the Republic, the King of Prussia was the titular sovereign in whose name justice was administered; and it would exclude Metz and French-speaking Loraine. On the other hand, if race is the test, Silesia is much more completely Slav than if language is considered. It is no secret that Holland is mainly in view; but if Holland why not Denmark, Norway, Sweden, and even Great Britain? The problem of the future of Austria is touched by our anonymous author, but not at all completely dealt with. Pan-Germanism sets up claims even to parts of Hungary, for the Saxons of Transylvania, as well as the Suabians under Magyar rule, are true Germans with strong political sympathies. Later in the book comes the treatment of the interesting questions raised by Mesopotamia and by America. With regard to the Baghdad Railway, the author does not give the facts so fully as they are to be found in some special publications upon the subject. The fertility of the plains watered by the Tigris and Euphrates is beyond all doubt, but any large scheme of irrigation would require the consent of Russia, which will not be given; and without that consent waters which issue from mountains within the Russian dominions cannot be utilized as are those of the Indus and its tributaries by our great irrigation schemes in Northern India. Our author assumes that the construction of the Baghdad Railway as far as the Persian Gulf is certain, "and that now German influence and control will be practically undisputed"; but he contradicts himself, inasmuch as he more accurately shows, further on, that the Persian Gulf end of the line will either not be made at all or will be made under British influence and control. So, too, he contradicts himself in the next chapter as to South America, first stating that it has been "left comparatively undisturbed, save by a few bankers, colonists, skippers, and merchants, who have gone thither in their own interests and at their own risks." A little later he properly points out that the trade of South America is gigantic, and that foreign capital is invested and foreigners are settled there on a stupendous scale. On the whole, the point best established is that the Americans will have trouble with Germany in South America so far as Germany is wise enough to get the South American republics on her side, and no further; in Turkey and in Austria she must work with Russia; in Holland she may one day succeed if she buys the consent of France. There are a good many slips in the book before us. "To work for the King of Prussia" is an expression here attributed to Bismarck, which readers of the French classics will recognize. General von der Goltz is hardly a "well-known Orientalist." He is a distinguished German officer and writer on military subjects who is a Turkish field-marshal, and who has organized a Turkish army, but this does not make a man an "Orientalist." An unusual spelling is adopted in some instances, as, for example, "Bangkock."

MR. HARRY FURNISS gossips pleasantly about all sorts of matters in *Harry Furniss at Home* (Fisher Unwin). The illustrations vary a good deal in merit. One of the best is the portrait of Mr. Hall Caine as Shakspeare, which is, we think, not new; but there are a good many in the volume, often excellent, which have not appeared before in any form. A clever series is that misdescribed as 'A Samoli Sitter,' the word "Samoli" appearing three times for what is evidently Somali. The sketch is at Aden, and the Sidi boys, who are the stokers of all the Red Sea steamers, come from Somaliland, and form an important part of the visible population of the coaling station. We also like John Bull sitting in terror under 'The Fiscal Sword of Damocles.' One of the pleasantest parts of the book contains the real and warmly-expressed admiration of Mr. Furniss for the late Max O'Rell, of whom a long account is given. One of the best hits in the biography is illustrated: a meeting, not altogether pleasant, between the French and an English humourist, Mr. Brandon Thomas. Mr. Furniss's volume includes a philosophical essay on golf. It is often stated that golf is a good game for an old man to take up; but Mr. Furniss shows that while very old men can play golf excellently if they have learnt in youth, an old man can seldom acquire the art. Golf in this respect stands on the same footing as all other exercises in which skill is combined with a certain amount of strength.

Early Associations of Archbishop Temple, by J. G. Snell (Hutchinson & Co.), is not very happily named. Within these covers Mr. Snell has collected with some skill and diligence, and with many long quotations, a considerable amount of pleasant gossip and information on all manner of West-Country subjects, his centre being Tiverton and Blundell's School, where the late Archbishop received his education. For this purpose local publications have been freely drawn upon, and the result is a book which will probably delight many an old Blundellian, and please or amuse those interested in the early career of a rugged, but most genuine character. Here is a view of the future Archbishop:—

"Many years ago Dr. Salter, late Principal of St. Alban's Hall, Oxford, in a letter to the Rev. J. B. Hughes, observed that he perfectly well remembered Temple (aged 12) arriving at the school—a tall, big-jointed, shambling boy, with his long black hair falling over the collar of his jacket; and another old schoolfellow, after remarking that he was a good football player, proceeds to say, 'I have a vivid recollection of the activity he displayed, rushing to and fro with trousers much too short, coarse blue worsted stockings, and big heavy shoes. Woe to the player with whom those shoes came in contact! But the wearer was not spared in return.'"

At first the long-haired boy was unpopular and very much bullied, but his readiness to use his fists on boys much bigger than himself eventually inspired respect.

There are, of course, references to Palmerston's long-sustained Parliamentary connexion with Tiverton. The school was eminently Tory, and the boys often took occasion to show their dislike of the Liberal statesman. We are told, however, that when he visited the town the boys had a holiday, and "they loved him for that." The writer of this notice on two occasions when Palmerston appeared on the hustings in the early "fifties" was driven by his father about thirty miles to hear the speeches. He

well remembers how, on one of these occasions, a knot of noisy Blundell boys began to jeer at Palmerston; but the jaunty statesman speedily silenced them by saying, in a good-natured way, "Come, come, boys, this is not fair play; you 'd have been grinding away at your desks in school if I had not been here."

The Jewish Encyclopædia: a Descriptive Record of the History, Religion, Literature and Customs of the Jewish People from the Earliest Times to the Present Day.—Vol. V. *Dreyfus-Brisac to Goat.* (New York, Funk & Wagnalls Company.)—The fifth volume of this 'Encyclopædia' offers, like its four predecessors, a large amount of interesting and partly curious information. The principal writers of the articles on the Biblical books falling within the compass of the volume are Prof. S. R. Driver (Exodus), Prof. D. S. Margoliouth (Ecclesiastes and Ezra), Prof. K. H. Cornill, University of Breslau (Ezekiel), Prof. J. D. Prince, Columbia University (Esther), and Rabbi Benno Jacob, Göttingen (Genesis and partly Exodus). There are besides interesting contributions on a number of Biblical names, and on subjects like 'Flood,' 'Galilee,' and 'Gehenna.' History is very strongly represented. There is an historical sketch of the Jews in Europe by Prof. M. Braun, of the Breslau Jewish Theological Seminary. Mr. Joseph Jacobs writes with authority on the Jews of England, and M. Israel Lévy, of Paris, is part contributor of the article on the Jews of France. The history of the Jews in Egypt is sketched by Prof. W. Max Müller, of Philadelphia; and among the towns treated are Edinburgh, Florence, Geneva, Glasgow, and Gloucester. Biography is represented by contributions on Abraham Geiger, Gesenius, Emin Pasha, and several other names that are known to Hebrew specialists only. This section also includes an article on Duns Scotus, by Prof. J. Guttmann, of the Jewish Seminary, Breslau, the main reason for introducing this great Christian theologian into the midst of Jewish worthies being his supposed partial dependence on the writings of Avicebron and Moses Maimonides. An article of special interest and importance is that on 'Education.' Rabbi M. Güdemann, of Vienna, who has contributed it, is the foremost authority at the present time on this particular subject, and the reader will here find a great deal of valuable information compressed within the space of about ten columns. Among subjects of wider interest are 'Finance,' 'Evidence,' and 'Gambling,' the first subject being dealt with by Mr. Joseph Jacobs. The article on 'Forgery' strikes us as far too brief. The writer of the paper on 'Ghetto' rightly favours the derivation of this word from "Judaca," streets of Venice and Salerno assigned to the Jews being called by that name as early as 1090. The *J* of Judaca would pass over into the Italian *Gi*, and the word would gradually become corrupted into "ghetto." One might prefer a better explanation if there were one; but the other proposed etymologies are very unsatisfactory. The volume abounds in interesting and useful illustrations, but of these we will mention only the map of Europe "showing the comparative density of Jewish population per 1,000" on this continent. Needless to say that Russia is in this respect heaviest and Spain lightest. England is very light as compared to most other European countries.

MR. HUGH SPOTTISWOODE has sent us an advance copy of *Printers' Pie, 1904.* He states in his introduction that "the success of last year has emboldened me once more to trespass on the good-fellowship extended by the great army of authors and artists to their humbler brethren and sisters in the printing trade." One has only to open the 'Pie' and glance at the contents to see how heartily the "trespass" has been responded to. Among these we find Miss Braddon's 'It is easier for a Camel.' In this, it will be remembered, are recorded the adventures of a man who has suddenly come into a fortune of three millions. Sarah Grand contributes a charade. Ouida has two articles, 'A Memory' and 'A Parable.' In the former she gives some reminiscences of her old friend Sir Henry Thompson, first introduced to her by Lord Houghton, who brought him to one "of those evening 'at homes' where the little banner hung under the chandelier with its device, 'Les cigarettes permises: la politique défendue.'" Ouida speaks highly of Sir Henry's powers as a painter, and says that, had he "not been a great surgeon, he would certainly have been the greatest English painter of his age." 'One Toby' is a pretty story of child-life by Katharine Tynan Hinkson. Mr. W. L. Alden has an amusing story, 'The Fatal Desk.' The Duke of Argyll gives a toast standing to the 'Printers' Pie.' We notice a poem by Mr. Alfred Austin, and 'The Tenth Muse,' by the late Sir Edwin Arnold. Other contributions include a pretty trifle by the Bishop of Ripon. There are sixteen illustrations, which include a beautiful reproduction of Romney's portrait of Lady Craven by the Hentschel process. Last year 'Printers' Pie' brought in a thousand pounds to the Printers' Pension Fund, and this marvellous shillingsworth ought to do even better.

M. HENRI LAVEDAN publishes through Flammarion, of Paris, under the title *C'est Servi*, some little pieces, which are so light that we thought them unworthy of the distinguished Academician until we came to one called 'La Dinette,' which appears to us to give child-talk as well as it has ever been served up to the public. The sketch more than stands comparison with the best of "Gyp's" accounts of the doings of "P'tit Bob" and his friends.

Le Choix de la Vie. Par Georgette Leblanc. (Paris, Bibliothèque Charpentier.)—It is difficult to give a precise idea of this thoughtful and beautiful book, because there is no other book with which it can be very closely compared. It has a faint sequence of incidents in it, but it is not a story; it is a record of ideas, but it is not an essay; it is strongly personal, but it is not, apparently, autobiographical. It is the book of a woman about women and for women, and to read it can but enlarge and dignify, can but vitalize and direct the minds of those women who accept in it what they can find for themselves. It is a plea for the humanizing of women, for their greater kindness to one another:—

"et je regrettai une fois de plus la désolante méfiance qui nous sépare et nous désunit, alors que toutes nos faiblesses tressées pourraient être comme une couronne de force et d'amour au-dessus de la vie des hommes."

It comes without arguments, but with many hopes, suggestions, and notes of interrogation. And what is most essential in its lesson is after all this: "Apprends à goûter la vie, et que tout ce qui ne vient pas l'augmenter te soit fastidieux et vide." It offers a certain example or pattern of life, but by no means for imitation, with avowals as honest as this very genuine one:—

"Moi qui n'ai d'autre idéal que de me sentir en marche, en mouvement, et même en contradiction, comment t'inviterais-je à une ressemblance qui n'est qu'une dissemblance perpétuelle?"

And so the story, such as it is, is the story of a failure, but of a failure which becomes the seed of hope.

In a book written by a woman, and written with a purpose, one is astonished to find a total absence of rhetoric. Almost all women have a natural tendency to the rhetoric of the emotions; but here there is an honest simplicity, always sensitive, alert to every impulse from within or suggestion from without, but never doctrinal or extravagant. A single mood, a mood which has become a temperament, reigns throughout, and the whole book has an atmosphere entirely its own, grave, tranquil, an atmosphere of natural beauty, which lives around all the words, as the air lives around flowers. There is an almost formal precision and orderliness in the writing, with its transparent grace, its smiling imagery, its limpid freshness. A more feminine book was never written; one realizes, after reading it, that metaphors have a sex, for there is not a masculine metaphor inside its pages. That is because the book is written by a woman to whom the expression of herself, in life, in art, in the whole of existence, is the one delight, the one necessity. With her writing is not an end pursued for its own sake, scarcely a recognizable ambition; it is part of the expression of herself, as personal, as subordinate, as a woman's creative choice in dress, her instinct for what will suit her, and her patience in adapting mode and material to her own adornment, to the expression of herself in life.

In this book, which is the first literary venture of a woman who has already made a name for herself as a singer and as an actress, it is the quality of the writing which first impresses one; but this quality is never a mere effect of style, but an almost necessary consequence of clear thinking and direct feeling. What finesse in the noting of physical and mental sensation in this curious sentence!—

"A l'air vif qui pénètre dans ma gorge et glace ma bouche, je m'aperçois du sourire qui erre sur mon visage, et de me voir heureuse mon plaisir s'augmente."

And in this sentence how personal a form is given to the mere drinking-in of delight!—

"Nous entendons, sans l'écouter, la voix des colombes voluptueusement rauque, susurrante et grasse; dans l'air frais du matin, parmi les feuilles, les fleurs et les branches, c'est une petite joie qui roule, se déroule, s'accroche et roule encore, perpétuellement et sans fatigue."

A grave, significant thought is rendered with the same natural felicity:—

"Entre deux êtres qui s'ignorent et ne se reverront jamais, les paroles échangées, quand elles ne sont point vulgaires, prennent une importance étrange, et laissent derrière elles une mélancolie qui traîne comme un voile de deuil; c'est l'étonnement des voix qui s'écoutent pour ne plus jamais s'entendre, l'étreinte fugitive des regards, le sourire qui ne sait où se poser et qui cependant voudrait enrichir le souvenir d'un rayon de bonté. Il y a, en l'espace d'une seconde de cette sorte, l'image essentielle d'une vie humaine. Elle s'éveille, elle hésite, elle cherche, croit trouver, dit un mot, et rentre dans le néant."

'Le Choix de la Vie' is to be followed by a second volume, having the same general title and a sub-title 'Marcienne.' This, we gather, is to be another study of women, or of another woman. Will Madame Leblanc become, in a definite sense, a woman of letters? It is to be hoped that she will, for her first book has already a finished literary quality and the promise of development.

LA SOCIÉTÉ NOUVELLE DE LIBRAIRIE ET D'ÉDITION, of Paris, publishes *Gutzkow et la Jeune Allemagne*, by Dr. Dresch. This is a careful study, with bibliography, notes, and full reference to authorities at all points, of the influence of France on Germany, and of Germany on French ideas, in the 1830 to 1848 period when *Le Globe* of Paris was in the height of its power, and was continually appealing to the spiritual unity of Germany and France, when the writings of the French romantic school of 1828 were permeating Germany, and later, when George Sand found in Germany her most enthusiastic readers; while Heine conveyed to Paris ideas which were at least partly German. The whole movement in both countries is now sadly out of fashion, and seems more distant than does the eighteenth century. But the book of Dr.

Dresch is to be commended as the history of a dead cause, destroyed by the rise in Germany of the National Liberal spirit.

WE have on our table *Life of Joseph Jordan, Surgeon*, by F. W. Jordan, M.D. (Sherratt & Hughes), — *Koreans at Home*, by C. J. D. Tayler (Cassell),—*The Slave in History*, by W. Stevens (R.T.S.), — *The Organization of Agriculture*, by E. A. Pratt (Murray),—*The Royal University of Ireland, Calendar for 1904* (Dublin, Thom),—*Roman Problems from and after Plutarch's Roman Questions*, by G. C. Allen (Bickers),—*From the Restoration of 1660 to the Revolution of 1688*, by J. Brown, D.D. (Law),—*Sacrum Commercium: the Converse of Francis and his Sons with Holy Poverty* (Dent),—*Desiderius Erasmus on Education*, by W. H. Woodward (Cambridge, University Press),—*Applications of the Kinetic Theory*, by W. P. Boynton (Macmillan), — *Cobden's Work and Opinions*, by Lord Welby and Sir Louis Mallet (Fisher Unwin), — *Wordless Conversation*, by Mrs. Hugh Bell (Arnold),—*The Book of the Country Cottage*, by E. S. Leith (Treherne), — *Nathaniel Hawthorne's Tales: a Selection* (Cassell),—*Studies in Browning*, by J. Flew (C. H. Kelly), —*The Main Chance*, by M. Nicholson (Ward & Lock),—*The Setting Sun*, by X (Skeffington), —*The Homebuilders*, by K. E. Harriman (Brown & Langham),—*El Dorado*, by R. Cromie (Ward & Lock), — *Cloud and Storm*, by L. Derwent (Hurst & Blackett),—*Sir Mortimer*, by Mary Johnston (Constable),—*The Kiss of the Enemy*, by Headon Hill (Cassell),—*The Maid Lilias*, by W. Platt (Greening),—*Mr. Montgomerie, Fool*, by G. Mill (Blackwood),—*The Modern Obstacle*, by A. D. Miller (Putnams), — *Eager Heart, a Christmas Mystery Play*, by A. M. Buckton (Methuen),—*Thrytho, a Drama*, by E. H. Moore (Sherratt & Hughes),—*The Burden of the Time*, by the Rev. C. Clifford (New York, Cathedral Library Association),—*Selections from the Literature of Theism*, edited by A. Caldecott and H. R. Mackintosh (Edinburgh, T. & T. Clark),—and *Der Ursprung des Harlekin*, by Dr. Otto Driesen (Berlin, Duncker). Among New Editions we have *In Lincoln Green*, by E. Gilliat (Seeley),—and *A Guide to Zermatt and the Matterhorn*, by E. Whymper (Murray).

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Feugère (É.), L'Octroi de Paris, 12fr.
Jonquière (C. de la), L'Expédition d'Égypte, 1798-1801, Vol. 4, 12fr.
Schopoff (A.), Les Réformes et la Protection des Chrétiens en Turquie, 1673-1904, 12fr.
Servières (G.), L'Allemagne Française sous Napoléon I., 7fr. 50.
Sydacoff (B. von), Le Mystère Russe, 3fr. 50.

Geography and Travel.

Farjenel (F.), Le Peuple Chinois, 4fr.
Roche (J. B.), Au Pays des Pahouins, 3fr.

Philology.

Meyer (K.) u. Stern (C.), Zeitschrift für celtische Philologie, Vol. 5, Part 1, 6m.
Meyer (K.) u. Stokes (W.), Archiv für celtische Lexikographie, Vol. 2, Part 4, 12m.

General Literature.

Daudet (L.), La Déchéance, 3fr. 50.
Desplaces (H.), Le Père Gibus, 3fr. 50.
O'Rell (Max), Confidentiel, 3fr. 50.
Régismanset (C.), La Femme à l'Enfant, 3fr. 50.

2, WHITEHALL GARDENS, MEMORABILIA QUÆDAM.

THE old mansion which the publishing house of Archibald Constable & Co. are leaving in Whitehall Gardens for new premises in James Street, Haymarket, is one of considerable interest. It is one of a row of houses, with gardens extending to the river embankment, which stood in what was formerly known as the Privy Garden, between the Banqueting House and the Bowling Green. The site was laid out as an orchard by Henry VIII. soon after Wolsey's fall, and embellished under his successors until, under the geometrical sway of Inigo Jones, it took on the semblance of a chessboard, each square being formed by a grass plot surmounted by a statue, with intersecting paths. Room was also found for a fountain and two very elaborate sundials. It was in this garden that the matutinal peregrinations of Charles II. were observed with so much interest by Pepys. Here, too, the same inquisitive eyes (it is not without a peculiar appropriateness that the purists insist upon our calling the diarist "Peeps") detected with scandalous gusto the finest smocks and linen petticoats of My Lady Castlemaine, "laced with richst lace at the bottom that ever I saw, and it did me good to look at them." The site of No. 2 must have been at the extreme south-eastern corner, where the garden adjoins "Whitehall Yard," the chief adornment of which for 211 years (1687-1898) was Toby Rustat's leaden statue of James II. as a Roman Imperator, which at present adorns the new Admiralty Garden. After his strategic retreat from the firing line at the Boyne, James incurred a certain imputation of cowardice; but it must be admitted that he stood fire well when the greater part of Whitehall Palace was burnt down in 1698, and his heroic figure was observed enveloped in clouds of dense smoke. William III. took the conflagration philosophically; he had already moved his residence to Kensington. Queen Anne moved to St. James's, and the phœnix that arose from the ashes was not the gilded spires of a new palace, but the squat form of Vanbrugh's "goose pye."

But the spot is haunted by literary ghosts of a very inferior grade to those of Vanbrugh and Swift. The wall which separated the garden from the street was, during the eighteenth century, a favourite pitch for ballad and broadside sellers. Here they displayed their wares, and here Burke may often have been seen in quest of the latest rhymes upon Warren Hastings, or the last caricature of Charles Fox. The subsequent appearance of the yard is clearly depicted, both from the north side and the south, in two good engravings by Malton and Malcolm, of 1795 and 1807 respectively.

The house which has been the home of Messrs. Constable for the past nine years was built about 1824, and was adorned some ten years later with gilt-edged picture-panels (in what remained of the taste of Louis Quinze in the age of Louis Philippe) from the brush of a superannuated Fragonard, who signs himself proudly "E. G. Parris, history painter to Queen Adelaide." Both these foyer paintings and the ceilings and chimney-pieces have found admirers. Among the latter, presumably, was that chastest of art connoisseurs Benjamin Disraeli; at any rate, he occupied the house thus decorated for several years previous to his last appearance as Prime Minister in 1874. Unless rumour is false and legend lies, these simpering comédiennes have looked down from their panels upon more than one historic interview between the two greatest of modern Conservatives.

The adjoining house, now occupied by the Crown Agents for the Colonies, was Sir R. Peel's town residence, described with circumstance by Carlyle, who dined with the great statesman in

the very room, looking over towards the river, in which a few months later he breathed his last.

SIR HENRY WOTTON'S 'STATE OF CHRISTENDOM.'

PROF. WARD, in his able sketch of Sir Henry Wotton, is strongly drawn to the belief that Wotton did not go with Essex into Ireland, and certainly that he did not join his fellow-secretary, Henry Cuffe, in conniving at the futile conspiracy. Probably these facts assisted fully as much in keeping his head upon his shoulders as did the "timely retreat" to which Mr. Hughes draws attention.

In his date of the writing of the 'State of Christendom' Mr. Hughes is probably more accurate than is the 'Dictionary of National Biography'; but in the light of Prof. Ward's deductions, and in the knowledge we possess of Wotton's character, is not Mr. Hughes a little hasty in assuming that Wotton shared either the political or the religious views of the men he cites, or that he was supposed by those in authority to share them, merely because in the building up of his diplomatic career he voluntarily came into contact with them? One only of that group of Romanists, Throgmorton, is said to have been his friend, and the friendship between the Wottons and the Throgmortons was an inherited matter, which in the following generation culminated in a marriage.

Mr. Hughes adds that "it is not surprising that this 'Inglese Italianato' seriously considered whether or not he should become an assassin." According to Prof. Ward, nobody but Caspar Scioppius, "one of the most unprincipled and shameless literary gladiators of this or any other age, ever pretended to regard Wotton as a would-be assassin." In that very treatise from which Mr. Hughes quotes, Wotton expressly adds how much such an action is to be abhorred, and speaks of "the continual terror that such an offence might breed into his conscience."

MABEL E. WOTTON.

THE WEST-SAXON REGNAL PERIODS IN MS. TIBERIUS A III.

4, Temple Road, Hornsey, N.

THE chronology of the kings of the West Saxons who reigned during the first seventy-five years of the tenth century has not yet been rendered reliable. The date of Edward the Elder's accession cannot, it is said, be fixed from his charters, because none of them gives the regnal year in which the grant was made. The date of Athelstan's accession is equally uncertain, because historians are in doubt about the year in which Edward died. The year of Athelstan's death, also, is undetermined, and the testimony of both charters and chronicles is said to be inconclusive as to the date of Edmund's accession. We do not, indeed, touch sure ground until we reach the date of Edmund's death in May, 946. After this event we fall into uncertainty again, for Edred's death is dated differently in different MSS. of the 'Chronicle,' though the indirect evidence of charters, we are assured, requires us to assign Edwy's accession to 955. The year of Edwy's death, also, is in dispute, and the date when his brother Edgar became sole king consequently remains unfixed. Such is the condition in which Mr. Plummer found the chronology of the West-Saxon kings in the tenth century—*vide* 'Two of the Saxon Chronicles Parallel,' ii. 112, 132, 142, 145, 149, 151. In view of this admitted confusion and uncertainty it is very curious that a document compiled in 977, which bears directly upon all these questions, has not been fully considered. I refer to the memoranda on fo. 178 of the Cotton MS. Tiberius A III., which give the regnal periods of these kings in years, months, weeks, and days. Mr. Plummer prints these calculations in his edition of the 'Chronicle,' i. 5 (5), and refers to them two or three times; but he does not realize their true value, even when criticizing opinions expressed by Dr. Stubbs, who did make some slight use of them. These memoranda are denoted by β, because the single leaf they appear on is held to have belonged to the chronicle in Tiberius A VI. known as B, which was copied out in about the year 1000, and the original of which is believed to have come to an end in 977—*vide* Mr. Plummer's Introduction, lxxxix, xc. Five of the accessions, therefore, may have fallen in the lifetime of the computist who made the original calculations before 978. The data he gives are as follows: Alfred, 28 years and 6 months; Edward, 24 years; Athelstan, 14 years, 7 weeks, and 3 days; Edmund, 6 years and 6 months all but 2 days [MS. *ii.*, lege *u.*]; Edred, 9 years and 6 weeks; Edwy, 3 years and 36 weeks all but 2 days; Edgar, 16 years [MS. *xvi.*, lege xviii.], 8 weeks, and 2 days.

Edmund died on May 25-26, 946. (I am giving the double date for reasons explained in 'The Old English Dating of Vespertinal Events,' *Athenæum*, December 28, 1901, p. 876.) β says he reigned six years and six months all but two days ("butan ii. nihtum"). If this is correct Edmund was consecrated on Wednesday, November 27, 939; but that day was not a festival, and was not fit for the office. I have no doubt that we have to do here with a frequent error—the misreading of an original *u* as ii., and I would emend the text accordingly. This correction assigns Edmund's consecration to St. Andrew's Day, Saturday, November 30, 939. I have given reasons already for believing that the Old English annalistic year commenced in September (*vide Athenæum*, September 22, 1900, p. 380), hence the events of November, 939, will be found chronicled in ann. DCCCCXL. For this reason I date the coronation of Edmund on November 30, 939–DCCCCXL.

The following table shows the dates upon which the calculations in β depend :—

	Coronation Days.	*Regnal Intervals in β.*				*Obits.*
		Years.	Months.	Weeks.	Days.	
Alfred	?St. Mark's Day, April 25, 872.	28	6	...	...	25 October, 900-DCCCCI.
Edward	Whitsunday, May 31, 901.	24	...	...	...	16-17 July, 925.
Athelstan	Sunday, September 4, 925-DCCCCXXVI.	14	...	7	3	26-27 October, 939-DCCCCXL.
Edmund	St Andrew's Day, November 30, 939-DCCCCXL.	6	6	...	*butan u.** *nihtum.*	25-26 May, 946.
Edred	Sunday, October 11, 946-DCCCCXLVII.	9	...	6	...	22-23 November, 955-DCCCCLVI.
Edwy	The Conversion of St. Paul, January 25, 956.	3	...	36	*butan ii.*	1 October, 959-DCCCCLX.
Edgar	Jubilate Sunday, May 10, 957.	18†	...	8	2 *dagum.*	7-8 July, 975.

* MS. ii. † MS. xvi.

In order to make the best use possible of these calculations we must know, first, whether the regnal periods are calculated severally from the day of accession or of consecration. Now, from Alfred's accession in 871 to Edmund's death in 946 there are 75 years and 1 month; but the total of the four intervals given in β is only 73 years and 7 weeks. They cannot be computed from the date of accession, therefore, but from that of coronation. Such a method implies the ecclesiastical view that the king did not really begin to reign until he was consecrated.

Secondly, we must know how the terminal days were reckoned. The datary we are dependent upon had four methods to choose from: he could include both days or exclude both, or he could include the coronation day only or the day of death only. The method actually adopted was to exclude both days. Two considerations prove this. First, Athelstan's coronation, according to a grant made on the very day and recorded in the Red Book of Canterbury ('Cartul. Saxon.,' ii. 317), took place on September 4 (925), and between that day and October 27, the day of his death, there are exactly seven weeks and three days, as β says. Second, the regnal periods of Edred and Edgar commence on Tuesday, if we include the day of death, and on Monday if we exclude it; consequently, as kings were consecrated in mediæval times either on the Lord's Day or on some high festival, it may be assumed that these particular consecrations took place on the Lord's Day, and that the regnal interval did not include either of the terminal days. All that is necessary to be done, then, in order to compute the date of consecration exactly, is to calculate backwards from the day of the obit until the given period of time is passed through, when the next preceding day must be the one sought. In order to apply the data we will commence with Edmund's obit and work, first, backwards from it to Alfred, and then forwards to Edgar.

Athelstan, according to Chronicle A, died on vi. Kal. Novembr., ann. DCCCCXL. (altered correctly from "DCCCCXLI."). His death, therefore, occurred on October 26–27, 939–DCCCCXL. An interval of 14 years, 7 weeks, and 3 days takes us back to Sunday, September 3–4, 925–DCCCCXXVI., which is the date indicated in the Red Book of Canterbury already cited.

Edward the Elder died on July 16–17, according to the Register of Hyde Abbey (p. 6). If we assign this calendar date to the year of Athelstan's coronation, viz., 925, we must date Edward's consecration in 901, which agrees with Ethelwerd, who tells us that Edward was crowned on Whitsunday (*sc.* May 31) in that very year, *vide Athenæum*, December 22, 1900, p. 827.

The year and day of King Alfred's death are still in dispute, though nothing has yet been advanced which could justify the alteration of the data actually given in the Parker and Laud MSS. of the 'Chronicle,' and in Ethelwerd. These dates indicate October 25, A.D. 900–DCCCCI. If Alfred reigned exactly 28 years and 6 months from his consecration, he must have been crowned on St. Mark's Day, April 24–25, 872, almost exactly a year after his accession. We will now move forward again to May 25–26, 946.

Edred died on St. Clement's Day, November 22–23, DCCCCLV. (Chronicles A, D, and E) or DCCCCLVI. (B and C). For other instances of similar wavering, due to change in the *caput anni*, cf. *Athenæum*, November 10, 1900, p. 616 (3). If we pass over the 9 years and 6 weeks' interval preceding November 22–23, 955–DCCCCLVI., we reach back to the Lord's Day, October 10–11, 945–DCCCCXLVII., and that may well be the date of Edred's consecration.

Edwy died *vi. Non. Octobr.* (Hyde Register, p. 272) or *Kal. Octobr.* (Chronicle A); the first date is ecclesiastical, the other civil, and they indicate the evening of October 1. The year is variously given: DCCCCLVIII. (A), DCCCCLIX. (B, C, and E), while β indicates 959–DCCCCLX.

Three years and 36 weeks all but 2 days before October 1–2, 959, brings us to the great festival of the Conversion of St. Paul, January 24–25, 956.

Edgar died on July 7–8, 975. An interval of 16 years, 8 weeks, and 2 days before this brings us to Tuesday, May 9–10, 959, which fell some months before Edwy's death, and, moreover, was not a festival. There is certainly an error in the tradition of the MS. here, and I believe that the original datary gave the interval between Edgar's Mercian consecration, presumably in 957, and his death. In 957 May 9–10, the computed date, fell on the Third Sunday after Easter, which is known to computists as "Jubilate, omnis terra."

A. ANSCOMBE.

ELKANAH SETTLE.

AN interesting little exhibition of early eighteenth-century bookbinding may now be seen in the King's Library at the British Museum. They are all copies of the works of one writer, Elkanah Settle, who was the official poet of the City from 1691 to 1723. The volumes shown are presentation copies from the author, and have the owner's arms on the sides. In some cases the arms first stamped on the binding were covered by a strip of leather on which another coat was shown. It seems probable that Settle, having selected a likely patron, had a copy bound for him with his arms, and sent to him. A few weeks later, if the expected gratification did not arrive, the poet wrote to ask his patron's judgment on the verses—one such letter, at any rate, exists. Sometimes, instead of the gratification the volume was returned, when a new patron was sought, a new coat of arms stamped, and it was sent out again. The copies with the Fiennes, Walters, and Falmouth arms are all in this state. A close inspection shows that the coat under the Walters arms was chequy. Mr. Cyril Davenport, who first called attention to these bindings, considers them important from another point of view. Most armorial bindings are done in quantity, and from a block; the arms on these are built up from the simplest tools, and are really very well executed. The binder's name is unknown. The copies here shown date from 1707 to 1720, the latest being an elegy on the death of Lord Dundonald, sent to one of the Ladies Cochrane.

THE INCORPORATION OF THE STATIONERS' COMPANY.

MAY I draw attention to a very curious mistake in regard to an important event in the history of printing in England, the incorporation of the Stationers' Company? Every writer, from Herbert in 1790 down to the present day, even including Mr. Arber in his great 'Transcript of the Stationers' Registers,' has dated the charter 1556. Now the date in the charter is May 4th, 3 & 4 Philip & Mary, which must be 1557, and thus events fall into a natural sequence. The charter was passed May 4th, 1557, enrolled on June 3rd, and the full and formal registers of the Company begin on July 19th.

E. GORDON DUFF.

SALES.

MESSRS. SOTHEBY, WILKINSON & HODGE sold on the 15th inst. the following books from the library of the late Francis Darby, of Coalbrookdale, Salop: Fabian von Auerswald's Ringer Kunst (Wrestling), plates by L. Cranach, 1539, &c., 44*l*. Burton's Arabian Nights, 16 vols., 1885-6, 27*l*. Whittingham's British Poets, 100 vols. in 50, morocco extra, 1822, 32*l*. 10*s*. Clarendon's Rebellion, 245 extra portraits, 6 vols., 1707, 20*l*. Dibdin's Bibliographical Decameron and Tour, extra illustrations, 9 vols., 1817-21, 90*l*. Dugdale's Monasticon Anglicanum, new edition, large paper, with extra illustrations, 12 vols., finely bound, 98*l*. Memorials of the Grace Family, with some original drawings by P. Absalom, 3 vols., 1822-4, 30*l*. 10*s*. Holinshed's Chronicles, 2 vols., 1577, 26*l*. Houbraken's Heads, special copy with duplicate proof impressions, 1743-1751, 37*l*. Houghton Gallery, 2 vols., 1788, 29*l*. 10*s*. Œuvre de Jacques-Philippe Le Bas, Graveur du Roy, 406 plates, 3 vols., 1784, 35*l*. 10*s*. Piranesi, Opere della Architettura, 18 vols., 52*l*. Shakspeare's Works, second folio, with Smethwick imprint, 1632, 250*l*. Arden of Feversham, E. Allde, 1633, 53*l*. Sporting Magazine, 98 vols., 1793-1842, 61*l*.

The same auctioneers sold on the 17th and 18th inst. the following books from the library of an old county family: Ascham's The Scholemaster, first edition, 1570, 19*l*. Bacon's Advancement of Learning, first edition, 1605, 19*l*.; Essaies (sixth edition), 1613, 20*l*. Practica Baldi, English binding, by John Reynes, 1528, 20*l*. Barclay's Ship of Fools, &c., 1570, 17*l*. 10*s*. Juliana Barnes's Book of St. Albans, by Markham, 1595, 15*l*. 10*s*. The Great Bible (Cromwell's), 1541, 19*l*. 5*s*. Wilson's Bible, 3 vols., bound by Edwards of Halifax, with fore-edge paintings, 1785, 22*l*. Buck's Views, 4 vols., 20*l*. Cervantes's Don Quixote, first part, first edition, Madrid, 1605, 94*l*. Chapman's Homer, 1615, 20*l*. Chaucer's Works, 1561, 20*l*. Crashaw's Steps to the Temple, first edition, uncut, 1646, 29*l*. 10*s*. Instructions sur la faict de la Guerre, contemporary Grolieresque binding, 1548, 20*l*. Savonarola, Triumphus Crucis, 1633, Ben Jonson's copy, with his autograph and motto, 28*l*. Horace, by Ben Jonson, 1640, 19*l*. Linschoten's Voyages, 1598, 21*l*. Lodge's Rosalynde, 1596, 295*l*. R. Mulcaster's Positions, presentation copy from the author to Ferdinand Fielding, 1581, 28*l*. Rump Songs, uncut, 1660, 19*l*. 5*s*. Smith's Virginia, imperfect, 1624-30, 51*l*. Spenser's Works, 1617, &c., Sir Peter Lely's copy, 10*l*. 10*s*. Stanyhurst's Translation of Virgil, 1583, 30*l*. The New Life of Virginea, 1612, 36*l*. Declaration of the State of Virginia, 1616 (4 ll.), 32*l*. 10*s*. Watts's Hymns, first edition, 1707, 25*l*. Smith's Map of Virginia, 1612, 96*l*.

The following were the property of the Bedford Literary Institute: Horæ B.V.M. ad Usum Sarum, Londini Venundantur apud P. Kaetz (a little-known London publisher), 1524, 101*l*. Missale ad Usum Sarum, Paris, Hopylius, 1510, 97*l*. Biblia Sacra, Anglo-Norman MS., Sæc. XIV., 42*l*. 10*s*. The Cursor Mundi, and other English MSS. of the fifteenth century, in 1 vol., 89*l*.

Literary Gossip.

BORN, like that surviving glory of English letters, George Meredith, in 1828, we reach to-day our four-thousandth number, and an age which in these times of ephemeral failures and successes might command respect, if respect were in fashion. But we see no occasion to make the continuity of our career or the independence of our opinions a means of advertisement. We prefer, as we pause and look back over the years, to thank the many whose support and confidence have made our life long, and who have believed that our censure as well as our praise is due to that honest search for the truth which was especially associated with the name of our real founder, Charles Wentworth Dilke. That sincerest form of flattery which is imitation has often been ours, nor has the abuse of those who conceived themselves misjudged been untempered with the gratitude of many, both dead and living, who have acknowledged our help and encouragement. A more frequent and palpable tribute has been the conveyance of our matter ("'convey,' the wise it call"), without acknowledgment, for the appreciation of the daily reader.

Stare super antiquas vias is at once the delight and the defect of the English people. We have been associated many times with the cause of the pioneer, with freedom and reform. To take only two instances: F. D. Maurice, one of our earliest editors, not only discovered the genius of Tennyson, but was the pioneer of the movement to give proper education to women; John Francis, for fifty years our publisher, took a leading part in the repeal of the exorbitant taxes on literature and the press.

THE general tendency of present criticism, due perhaps to the absence of outstanding guides or authorities, is to deal in personalities rather than first principles, impressionism rather than logic, and to silence that comparative sense which acquaintance with the masterpieces of the world encourages. Immortality is so frequently and rashly promised to the writer of to-day that such praise has almost become a farce, and it is necessary to remind readers that restraint in expression does not mean disparagement, nor a high standard a personal grudge. We are as ready as any to welcome the new man without regard to cliques or coteries. And our praise should be the more significant because we have not yielded to the convention admirably expressed in the last line of 'The Castle Spectre,' which was emended by the actors, says Forster in his 'Life of Dickens,' to the beneficent but sweeping sentiment—

And give us your applause, for that is always just.

OUR annual review of Foreign Literature will this year appear in the first week of September instead of July.

MESSRS. SMITH, ELDER & Co. will issue early in the autumn a collection of 'Errata' in the 'Dictionary of National Biography,' which has been compiled by Mr. Sidney Lee mainly from corrections and suggestions forwarded to the publishers and editors during the publication of the work, or since its completion. Mrs. Murray Smith intends to present copies of the 'Errata' to all subscribers to the 'Dictionary' who make application. The 'Errata' will be available in two forms: either in a bound volume, to range with the volumes of the 'Dictionary,' or in a portfolio of unbound sheets, which will permit the insertion separately in each volume of the corresponding list of *errata*.

THE *Cornhill Magazine* for July contains the opening number of a second serial story by Agnes and Egerton Castle, entitled 'Rose of the World.' Mr. Lang's "Historical Mystery" this month is 'The Cardinal's Necklace.' Mr. Sidney Low contributes an appreciation of H. M. Stanley, while the theme of a "Blackstick Paper" by Mrs. Richmond Ritchie is 'Paris and the Exhibition of the Primitives.' Sir E. Maunde Thompson writes on 'The First Englishman in Japan,' while the Rev. G. S. Davies, describing 'The Arctic Railway' across Lapland, touches on the gradual advance of Russia towards an open-water port in Northern Norway. 'Verba non Facta' is a cricketing poem by Mr. Alfred Cochrane, and 'A Budding Diplomatist' a short story by H. Bartholomew. This month, also, a new series of articles begins on 'Household Budgets Abroad,' similar to that of 1901 on 'English Household Budgets.'

IN the July *Blackwood* begins a series entitled 'The War in the Far East,' by O., the work of a contributor at the seat of war. A new poem by Mr. Alfred Noyes, 'In Great Waters,' is worthy of note. Among other articles are 'A Plea for Landlords,' by Dr. Farquharson, M.P.; 'A Spring Trip in Manitoba,' by Mr. C. H. Williams;

biographical studies of Prof. Bain and Lord George Bentinck; and a review of 'The African Colony.'

MR. FISHER UNWIN will publish, probably during July, a novel by Mrs. C. King Warry, entitled 'The Sentinel of Wessex.' It is a story of the isle of Portland in the early part of the last century, and portrays the extreme insularity and clannishness of the old-time Portlanders. Many of the incidents are founded on fact, and the author has striven to accentuate the traditional paganism of a primitive community underlying a strong superstructure of Christianity.

MESSRS. METHUEN will publish next autumn a limited edition of 'Memorials of a Warwickshire Parish,' by the late Mr. Robert Hudson, who lived in Lapworth for nearly forty years, and traced its history up to recent times. The volume is mainly descriptive of records preserved through many centuries in the parish chest of the village. It was not known, until Mr. Hudson made his exhaustive examination of the papers, that they reached back as far as the reign of Richard I. Two appendixes will constitute a long record of the names and families of the parish. Plans and illustrations will complete what promises to be a particularly interesting piece of local history.

MR. EDWARD T. BENNETT, the historian of the Psychical Society, is about to publish through Mr. Brimley Johnson a further work, entitled 'Twenty Years of Psychical Research, 1882–1901.' A descriptive index of reference to main issues and a selected list of books are provided for the use of students desirous of pursuing any special branch of investigation.

A MEMORIAL is to be erected in Bristol Cathedral to the late Master of the Temple. A local committee has been formed to promote the object, and 225*l.* has already been promised. Contributions may be sent to the hon. secretary, Mr. Hugo Mallet, 6, Princes Buildings, Clifton, Bristol, or to the Union of London & Smith's Bank, Bristol, on account of "Canon Ainger Memorial Fund."

PROF. W. C. VAN MANEN and Mr. Eden Phillpotts have consented to act as Honorary Associates of the Rationalist Press Association.

WE are glad to hear that Messrs. Methuen have got Prof. Hall Griffin to enlarge his proposed 'Life of Browning.' The professor has been long known as an ardent disciple of the poet. He has photographed every accessible spot, character, and picture mentioned in Browning's works, including every yard of his walk from the stall where he bought his old yellow book of 'The Ring and the Book' to his lodgings. He has also, for the first time, given the real date of the buying of the book, 1859, for which three later dates had been fixed by other biographers, Mrs. Orr having provided two of them. Prof. Griffin has also been fortunate enough to obtain from Mr. Charles Domett, Waring's son, not only Alfred Domett's own diaries, but also the letters of Arnould, a close friend of Domett and Browning, giving many interesting details about Browning's early life in London. Prof. Griffin has, too, identified the sites of the houses in Hatcham and Camberwell where Browning lived, and has had much help from the poet's late sister and his son, so that all the details of his life, with many of those of his wife's, should at last be accurately set forth.

THE forthcoming double section of the 'Oxford English Dictionary,' which has been prepared by Mr. W. A. Craigie, includes upwards of 3,000 words recorded between *reactively* and *ree*. This portion contains comparatively few words of native origin, but some of these are of considerable importance and interest. The adjective *red*, the specific applications of which have involved much research, occupies twenty-one and a half columns. The number of illustrative quotations in this section is 16,156.

THE next number of *Dana: an Irish Magazine of Independent Thought* will contain articles by Mr. Stephen Gwynn ('The Policy of the Irish Party'), the Hon. W. Gibson ('The Possibility of a Thought-Revival in Ireland'), Mr. F. H. O'Donnell ('The Facts of Church Building in Ireland'), Mr. John Eglinton ('On Going to Church'), &c.

IN the July number, closing the first year, of the *Scottish Historical Review* (MacLehose), Prof. W. P. Ker offers important suggestions regarding French mid-links between the Danish and the Scottish ballads. Other contributions are a notice of the career of the deserted Norwegian bride of Queen Mary's Bothwell, a chain of proofs of the use of the Celtic trews, a survey of the mediæval stage, an account of Scottish industrial undertakings, and a paper on the Scottish ancestry of President Roosevelt.

SPECIMENS of the work of Esther Inglis, the seventeenth-century calligrapher and miniaturist, are seldom met with. An interesting example appears in Messrs. Hodgson's catalogue for sale next week, entitled "Octonaries upon the Vanitie and Inconstancie of the World, writin and limd be me Esther Inglis the XXIII Decemb: 1607." It consists of an illuminated title, dedication, two sonnets signed "D. G." (one addressed "To the only Paragon and matchles Mistresse of the golden Pen, Esther Inglis"), and forty-seven leaves. The 'Octonaries,' which are adorned with flowers, are all in different styles of calligraphy, some being in an almost microscopic hand, and two are written backwards. Unfortunately, a few leaves have been slightly damaged by fire.

THE July number of *Broad Views* will include articles on 'The Failure of the Church,' by Viscount Mountmorres; 'The Conscription Report,' by Major-General Sir Alfred Turner; and 'The Theory of Protection,' by Major Leonard Darwin.

NEXT Wednesday the British Academy have secured a paper by Sir Richard Jebb on 'Bacchylides.'

AT the last monthly meeting of the board of the Booksellers' Provident Institution, Mr. C. J. Longman in the chair, the sum of 101*l.* 13*s.* 4*d.* was voted for the relief of fifty-five members and widows of members; three new members were elected, and four fresh applications for membership were received. The Seaside Holiday Home at Eastbourne is to be given up next Michaelmas, in consequence of the small interest taken in it by the trade generally.

DR. GASQUET, the well-known historian and scholar, will preside at the annual dinner of the old boys of the Benedictine College of Downside, which will be held at the Hôtel Dieudonné on Tuesday, July 5th.

PROF. ALBERT SMYTH has started for England from America with the idea of hunting up in England and France further unpublished correspondence for his new ten-volume edition of the works of Benjamin Franklin, to be issued by the Macmillan Company in 1906, the two-hundredth anniversary of Franklin's birth. Prof. Smyth is sole editor of the forthcoming publication.

THE handsome legacy of 50,000 francs of M. Eugène Patron, for the purpose of erecting a suitable monument to Bernardin de Saint-Pierre in the Jardin des Plantes at Paris, has been accepted by the managers of the Jardin. No place could be more suitable for such a monument, for the author of 'Paul et Virginie' did much excellent work here by carrying on the greatly-needed improvements inaugurated by Buffon. The proposal comes just ninety years after his death, but it is none the less welcome; and the Patron legacy is sufficiently generous to allow of a handsome statue.

THE death is announced from Paris of Théophile Gautier *fils*, the eldest of the three sons of the critic and poet, at the age of sixty-nine years. The younger Gautier had been all his life engaged in literary pursuits, and was an excellent German scholar. His earliest literary attempts were translations from Goethe. During his father's absences he acted as both art and dramatic critic of the *Moniteur;* he published many novels which have now passed into oblivion, and contributed to most of the leading Paris papers, notably to the *Figaro*, where his 'Impressions de Voyages' and his 'Chroniques' were widely read. During the war he was entrusted by the Empress Eugénie with a confidential mission to Bismarck, and the story of this he himself told in the *Revue de Paris* last year. He was long associated with M. Frédéric Masson in the editing of the *Revue des Lettres et des Arts*, and for some time acted as chief editor of the *Figaro Illustré*. He was to the last faithful to the traditions of the Napoleonic dynasty in which he had been brought up.

THE death is announced from Stuttgart, in his fifty-seventh year, of Carl Weitbrecht, former principal of the Technical Hochschule in that town, and an author of some repute. Weitbrecht, who was originally in the Church, took a prominent part in all questions of educational reform in Würtemberg. In addition to sundry volumes of stories, both in High German and in the Suabian dialect, and several dramas and lyrics, he wrote 'Deutsche Literaturgeschichte des 19 Jahrhunderts' and 'Deutsche Literaturgeschichte der Klassikerzeit.'

THE Carolinum at Osnabrück will celebrate in August the 1,100th anniversary of its foundation. According to tradition this venerable boys' school was incorporated by a charter of Charlemagne in 804.

We note the issue of the following Parliamentary Papers: Banking and Railway Statistics, Ireland, December, 1903 (7½*d.*); and Regulations for Secondary Schools, August 1st, 1904, to July 31st, 1905 (2*d.*).

SCIENCE

The Penetration of Arabia. By D. G. Hogarth. (Lawrence & Bullen.)

It is a literary, scientific, and, we may add, a political gain to be placed in possession of a standard work describing the exploration of Arabia. But from a utilitarian point of view we should have preferred a book telling us rather more of the country, its population, its possibilities, and the part it has played, and will again play in the future, and rather less of the mere history of the process by which its interior regions have been revealed to outside study. Of course this would not have been entirely true to the plan of the editor-in-chief, which aims at a series of books telling of "the story of exploration." The case of Arabia is rather exceptional, and herein we seem to require something more than a strict chronicle of travel. The huge country lies athwart the road between East and West, and, unless we are very much mistaken, it is destined to form the site of the future route from the Mediterranean to the Persian Gulf. For though the Euphrates Valley line may or may not be eventually constructed, we cannot lose sight of the fact that that wonderful belt, the thirtieth parallel of latitude, is studded with such important points as Cairo, El Jouf, the head of the Persian Gulf, Quetta, Dera Gazi Khan, Delhi, Lhasa, and Shanghai. All these positions have figured conspicuously in the history of the East, and the development of modern events causes them to reappear every now and then with all their pristine significance in the politics of the day.

If Northern Asia is to be the recognized sphere of Russia, then Southern Asia pertains legitimately to Great Britain, and, if so, Arabia's future will be even more closely linked with our national destinies than it is at present. If it is thus regarded, its politics ought not to be excluded from a geographical conspectus, for the two branches of study are really inseparable.

Before the exploration of the country there were the researches of Ptolemy, who enumerated 114 cities or villages in Arabia Felix, a statement dismissed as baseless by Bunbury, but revindicated by Sprenger's masterly treatise on the 'Ancient Geography of Arabia.' The Portuguese, in their turn, also contributed to the knowledge of the country, aided by charts made by Moslems.

The pioneer of systematic and scientific exploration in Yemen, however, appears to have been Niebuhr. Owing to the death of his four comrades, he was left to conduct and publish his researches *solus*. The author renders grateful recognition to Niebuhr as follows:—

"One scarcely knows which most to praise: the aptness and fidelity of his descriptions of what he saw, or the diligence and insight evidenced in his statement of what he heard.....It would be tedious to quote a hundredth part of Niebuhr's judicious observations. He often omits a fact, but very seldom can he be convicted of an error."

The period of the Egyptian expeditions dispatched by Mahomet Ali to Arabia was marked by most important progress in European knowledge of the peninsula, especially as regards the researches of Burckhardt. During the past hundred years the number of explorers has enormously increased. The more conspicuous of these—viz., Wallin, Burton, Halévy, Manzoni, Palgrave, Doughty, the Blunts, Huber, and others—have contributed valuable data towards the completer investigation of this huge region. But the state of our knowledge is still very fragmentary:—

"Not a hundredth part of the peninsula has been mathematically surveyed; the altitude of scarcely a single point even on the littoral has been fixed by an exact process, and we depend on little more than guesses for all points in the interior. The only astronomical observations of latitude and longitude taken anywhere on the plateau, except in Yemen, are those made hastily by Pelly at Riad in 1865. The contours of the chief mountain ranges and the courses of the great interior wadys have in no case been even sketched on the spot."

We incline to think that the above does scant justice, especially in the matter of altitudes, to the work of Huber, who was an extremely careful observer; but it is probable that the author is not far out when he avers that the unknown area at present covers considerably more than half a million square miles, or not much less than half the whole superficies of Arabia.

Here is a task, one would think, that demands the immediate attention of that great and powerful society whose motto is "Ob terras reclusas," and whose occasional lament over their fast-narrowing field of activity should make them all the more eager to open up regions where Great Britain's interest ought to be predominant.

SOCIETIES.

Geological.—*June* 8.—Dr. J. E. Marr, President, in the chair.—Messrs. F. J. Ernst, I. Vaughan Evans, and H. Marks Kruszinski were elected Fellows; Prof. J. Paxson Iddings, of Chicago, was elected a Foreign Member; and Dr. W. Bullock Clark, of Baltimore, Maryland, and the Hon. Frank Springer, of East Las Vegas, New Mexico, were elected Foreign Correspondents.—The following communications were read: 'The Palæontological Sequence in the Carboniferous Limestone of the Bristol Area,' by Mr. Arthur Vaughan,—'On a Small Plesiosaurus Skeleton from the White Lias of Westbury-on-Severn,' by Mr. Wintour F. Gwinnell,—and 'The Evidence for a Non-Sequence between the Keuper and Rhætic Series in North-West Gloucestershire and Worcestershire,' by Mr. Linsdall Richardson.

British Archæological Association.—*June* 15.—Mr. C. H. Compton, V.P., in the chair.—The Rev. H. J. D. Astley exhibited a volume of sermons preached at his parish church of East Rudham during the Commonwealth period, entitled "Præterita: a Summary of Sermons by John Ramsay, Minister of East Rudham. Printed by Thos. Creake, for William Reade, at his house over against ye Bear Tavern in Fleet Street, 1660." — Mr. S. W. Kershaw said the dedication of the first sermon in the volume to Mr. James Duport offered interesting data as to the family of Duport, who had settled in East Anglia, as refugees from France. The name Duport has also been connected with Caius College, Cambridge. The sermons preached in Norfolk would naturally lend themselves in dedication to one of a noted local family.—Mr. Patrick exhibited, on behalf of Mr. Winder, of Sheffield, a curious earthenware water-pipe, about 12 in. in length and 4 in. in diameter externally. Each pipe at one end is shouldered to form a neck 3 in. in diameter for insertion into the next pipe, where the two were joined with a very hard cement. The pipes are of a rich brown glaze outside, very like Brampton ware, but where broken the section shows a close-grained bluish earthenware. At the thick end of some of them there is a narrow band sunk, about 3-16ths of an inch wide and half that in depth, having raised dots, about 6 to an inch, in the circumference. About 3 in. from the neck the pipe is rough, the surface of the rest of the length to the band being quite smooth. A broken pipe shows the interior to have corrugations more or less spiral, like the thread of a screw, the corrugations being about ¾ in. from ridge to ridge. Some twenty to thirty of these pipes were dug out of an old cart track, 7 to 8 ft. below the general level of the ground, the pipes themselves being from 2 to 3 ft. below the track level, in Canklow Wood, near Rotherham. The site is within a mile of Templeborough Roman camp; but whether they had any relation to the camp or are of Roman or mediæval origin there is no evidence to show.—A paper was read by the Rev. H. J. D. Astley upon a subject which at first sight might seem to have but little relation to archæology, viz, 'Was Primitive Man Ambidextrous?' but the paper was instructive and very interesting. Mr. Astley deduced from the many implements discovered in Kent, in France, and elsewhere, belonging to the so-called Eolithic Age, which he preferred to call the "Proto-Palæolithic Age," adapted for use by the left hand, and almost as numerous as those for use by the right hand, that from the earliest period man was an ambidextrous being. As we descend the stream of time to the dawn of history we find man continuing to use both hands impartially. Palæolithic man, in his artistic representations of animals, birds, &c., drawn on rock and pieces of bone with equal facility from both left and right, must have been ambidextrous, although for purposes of warfare he had begun to use his right hand for offence and reserve the left for defence. The Neolithic Age affords evidence in the pounders, knives, scrapers, borers, and hammers that for purposes of domestic life man still used both hands indifferently. In the Bronze Age all weapons were hafted, so there is no actual evidence forthcoming as to the use of the left hand; but that the right hand had not yet finally obtained the victory may be deduced from the fact that the Semites, Greeks, and Romans, at least apparently, wrote first by preference with the left hand, and that the early Greeks and Romans wrote impartially with both. It was not until well within the historic period that the right hand finally achieved the predominance it has maintained to the present day.—Mr. Cheney, Mr. MacMichael, the Chairman, and others took part in the discussion which followed the paper.

Linnean.—*June* 16.—Prof. W. A. Herdman, President, in the chair.—Mr. R. T. Baker, of Sydney, was admitted a Fellow.—Major G. H. Evans, of Rangoon, was elected a Fellow.—Dr. E. Drabble exhibited lantern-slides of an abnormal root of dandelion, *Taraxacum officinale*, Weber, which had divided and afterwards reunited.—A discussion ensued, in which Mr. F. N. Williams, the Rev. T. R. R. Stebbing, and Dr. D. H. Scott took part.—Mr. R. Brooks Popham sent for exhibition some calculi from the horse: two of very large size were obtained *post mortem* from a carthorse employed in hauling coal; a third specimen from the same animal, on being broken, showed the nucleus to be a piece of coal, probably swallowed with its food. Another large stone was associated with many smaller from a second horse—nearly one hundred in all. The specimens had been obtained from the stomach or intestinal canal of the animals.—Mr. T. Christy remarked on the occurrence of these concretions at Shanghai, and the methods employed by the Chinese grooms to rid their charges of them; and Mr. F. N. Williams contributed a few remarks.—Canon F. C. Smith sent for exhibition a handsome inflorescence of a scrambling shrub from Freetown, Sierra Leone, in habit resembling our native *Clematis vitalba*. It proved to be *Rhynchosia calycina*, Guill. & Perr., which is widely spread in Tropical Africa, reaching Rhodesia.—The first paper was by Dr. Walter Kidd (communicated by Prof. F. G. Parsons), 'On Variations in the Arrangement of Hair on the Neck of the Domestic Horse,' in which it was sought to test the validity of the theory that certain phenomena in the arrangement of hair in mammals are produced by mechanical causes. Numerous observations of the changes from a primitive type were figured and described. These changes, being shown to be congenital and of mechanical origin, were held to be instances of the inheritance of acquired characters. The paper was illustrated by twenty-six drawings shown on the screen.—The discussion was initiated by the President, followed by the Rev. T. R. R. Stebbing, Dr. Ridewood, and Mr. T. Christy; and Dr. Kidd replied.—Dr. Rendle, on behalf of Mr. W. Fawcett and himself, gave a summary of their paper, 'An Account of the Jamaica Species of Lepanthes,' illustrated by copious drawings and specimens. The drawings had been made from the living plants, so that the organs which were with

the greatest difficulty examined in dried specimens of these orchids were shown in their natural shape. Six species were previously known: this contribution doubles the number.—Dr. A. D. Waller gave an abstract of his paper (communicated by Prof. J. B. Farmer) 'On Blaze Currents of Vegetable Tissues,' proving that these currents were symptomatic of the living tissue, and were not shown by dead organisms. When referring to his experiments upon peas (*Pisum sativum*) the author mentioned the need of access to a garden in order that the material might be gathered in proper condition, for certain experiences showed that garden produce obtained in the ordinary course from a market had suffered so much from bruising as to be worthless in these experiments.—Dr. D. H. Scott and Dr. Ridewood offered some observations.—A paper by Mr. James Cash, 'On British Freshwater Rhizopoda' (communicated by Mr. J. Hopkinson), and another by Mr. P. Olsson Seffer, 'On the Place of Linnæus in the History of Botany' (communicated by Mr. B. Daydon Jackson), were read in title.—The next meeting will be held on November 3rd.

ROYAL NUMISMATIC.—*June* 16.—*Annual Meeting.*—Sir John Evans, President, in the chair.—The Duke of Northumberland, Mr. H. Rowlandson, and Mr. Cecil Harcourt Smith were elected Fellows; and Prof. J. W. Kubitschek, of Vienna, and M. Jules Maurice, of Paris, Honorary Fellows.—This being the annual general meeting, there were no exhibitions and no papers were read.—The Council submitted their report as to the status of the Society; and the Hon. Treasurer presented the balance sheet for the past year.—The President delivered his annual address, in which he gave a detailed account of the work of the Society during the previous twelve months, summarizing the principal papers which had been read, some of which have already appeared in the *Numismatic Chronicle*, and referring specially to the loss by death of the two Honorary Fellows, Prof. Theodor Mommsen and M. Edmond Drouin.—A ballot having been taken for the Council and officers for the ensuing year, Sir John Evans was re-elected President; Sir Henry H. Howorth and Sir Hermann Weber, Vice-Presidents; and Mr. W. C. Boyd, Treasurer.

ENTOMOLOGICAL.—*June* 1.—Prof. E. B. Poulton, President, in the chair.—Mr. A. F. Bayne, Dr. Simon Bengtsson, Mr. G. Bertram Kershaw, Mr. W. A. Nicholson, and the Rev. T. J. R. A. Slipper were elected Fellows.—The President made reference to the death of Mr. Robert McLachlan, F.R.S., Treasurer and one of the oldest Fellows of the Society, and announced that Mr. Albert Hugh Jones had been elected a member of the Council, and also to act as Treasurer in the place of the deceased gentleman.—Mr. E. B. Green exhibited various insects from Ceylon, including a "carpenter bee," *Xylocopa fenestrata*, Fab., and a large Asilid fly, *Hyperechia xylocopiformis*, Wlk., which very closely mimics it; specimens of a Mycetophilid fly and cocoons from which they emerged, showing their beautiful structure; and examples of a Tineid moth and its remarkable larval cases.—Mr. H. St. J. Donisthorpe exhibited specimens of the rare beetle *Tachys parvulus*, taken in the New Forest in May.—Mr. J. E. Collin exhibited specimens of *Mochlonyx velutinus*, Ruthé, a rare British Culicid, which he in company with Messrs. Verrall and Wainwright had found in numbers near Beaulieu, in Hampshire, on May 22nd.—Mr. A. J. Chitty exhibited an Ophionine ichneumon, the pollen of some orchid firmly attached to the head, making it look as if it was attacked with fungus.—Mr. C. P. Pickett exhibited long series of *Angerona prunaria* and *Lycæna corydon*, showing a remarkable range of variation in both species.—The President exhibited specimens of *Paltothyreus tarsatus*, Fabr., an ant belonging to the family Poneridæ, recently received from Dr. S. Schönland, who mentioned that about eight miles west of Palapye Road Station he had noticed an awful stench, which, however, passed off after a time. It turned out afterwards that it emanated from these ants in the trees. The President also exhibited a cluster of the green eggs of *Vanessa urticæ* fixed to the underside of a small leaf towards the summit of a nettle-stem. The cryptic resemblance of the eggs to their environment was very remarkable. He then read a note on the courtship and pairing of the species.—Dr. T. A. Chapman exhibited two Erebias, caught by the President on the Guadarrama (near Madrid) last year at an elevation of about 6,000 ft. Though taken together and very much alike, they proved to be of two species, viz., *E. evias* and *E. stygne*, both males.—Mr. H. J. Turner exhibited species of the lepidopterous genus Coleophora, and contributed notes upon their life-histories.—Col. C. Swinhoe read a paper on 'Tropical African Geometridæ in the National Collection.'—Mr. W. L. Distant communicated a paper entitled 'Additions to a Knowledge of the Family Cicadidæ.'—The President communicated a paper by Mr. G. F. Leigh, entitled 'Synepigonic Series of *Papilio cenea* (1902-3) and of *Hypolimnas misippus* (1904), together with Observations on the Life-History of the Former,' and exhibited specimens to illustrate the same.—Mr. E. Saunders communicated a paper on 'Hymenoptera Aculeata from Majorca (1901) and Spain (1901-2).'

PHYSICAL.—*June* 10.—Dr. R. T. Glazebrook, President, in the chair.—Prof. H. L. Callendar gave a demonstration of the 'Projection of the Indicator Diagrams of a Petrol Motor.'—Prof. J. A. Fleming read a paper entitled 'A Model illustrating the Propagation of an Alternating Current along a Telephone Cable, and a Simple Theory of the Same.'—Mr. M. E. J. Gheury exhibited a "Gyroscopic Collimator."

MEETINGS NEXT WEEK.

MON. Geographical, 8½.—'The Anglo-French Boundary Commission in Nigeria.' Col. G. S. McD. Elliot.
WED. British Academy, 5½.—Address by the President; Paper on 'Bacchylides,' Sir R. C. Jebb.
THURS. Society of Antiquaries, 8½.

Science Gossip.

THE Lord Chief Justice will preside at the annual presentation of prizes and awards to the students of St. Mary's Hospital Medical School next Wednesday.

THE Report and Evidence of the Committee appointed to inquire into the Administration by the Meteorological Council of the existing Parliamentary Grant have just been published as Parliamentary Papers, in two volumes (2½*d.* and 1*s.*). We also note the appearance of the Annual Report of the Fishery Board for Scotland, 1903, Part II., Salmon Fisheries (1*s.* 5*d.*).

A NEW small planet was discovered photographically by Mr. G. H. Peters, of the Naval Observatory, Washington, on the 11th ult. Another (the latest discovery) was found by Prof. Max Wolf two days afterwards (May 13th) at the Königstuhl Observatory, Heidelberg.

A NEW variable star, 113, 1904, Ursæ Minoris, has been detected by Madame Ceraski whilst examining the photographs taken by M. Blajko at the Moscow Observatory; this object is of the 8·5 magnitude at the maximum, and about the twelfth when at its minimum. It should have been mentioned that nearly ninety stars have been shown to be certainly or probably variable by the examinations made by Mrs. Fleming and Miss Leavitt of the photographic plates taken this year at Harvard College Observatory; hence the great accession to the numbers of those recently announced.

THE *Connaissance des Temps* for the year 1906 has recently been issued, and is the 228th of an ephemeris which has appeared regularly since it was started by Picard in 1679, but has undergone, especially of late years, many modifications and improvements in its details and tables. The present volume, like those from 1876 onwards, has been edited by M. Loewy, who succeeded the late M. Tisserand as Director of the Paris Observatory in 1896. It does not appear that any alterations of importance have been made in the volume now before us, and the data for the constants of nutation and aberration remain, as settled at the International Conference of 1896, as 9″·21 and 20″·47 respectively; also the solar parallax, 8″·80, with which closely agrees the value determined by Mr. Hinks, of the Cambridge Observatory, from the collected observations of the small planet Eros, and laid before the last meeting of the Royal Astronomical Society. In 1906 there will be two partial eclipses of the sun, neither of them visible in Europe, and two total eclipses of the moon. The extensive list of stations of which the latitude and longitude are given has been enlarged and corrected by M. Bouquet de la Grye.

FINE ARTS

CARFAX'S GALLERY.

THE present exhibition introduces to the public a new talent, for the Hon. Neville Lytton, whose drawings and paintings are on view, has not, we believe, ever exhibited publicly before. He is still quite a young artist, and, though he has found himself, has by no means completely matured his style. There are evidences here of a continuous change in this, but in all the work there is apparent the same strongly personal attitude both to life and to art. It is an attitude which is exceedingly rare among modern artists, an attitude of scrupulous and watchful refinement, of fearless and independent devotion to beauty. The artistic generation which preceded Mr. Lytton—we are speaking here only of genuine artists—was brought up with a holy horror of early Victorian elegance—the elegance of Flaxman and Etty—still upon them. They inclined to believe that ugliness was the only safeguard against prettiness; that beauty, though it might have æsthetic value, was a danger; that the natural craving of man for distinctions and predilections in life must not be imported into art; that for the artist, as for the Christian, nothing must be counted common or unclean. Curiously enough, though Whistler himself was a fastidious epicurean both in life and art, his pupils were among the most energetic apostles of this levelling gospel.

But this attempt to gulp down the ugliness of modern life has conspicuously failed. We cannot deceive ourselves into thinking it very good any longer, or deny the fact that some things are in their nature comely and attractive, and others gross and repellent. But the attempt, though it has failed, has unfortunately done something to blunt the edge of perception and confuse our standards.

Therefore it is that the appearance of an artist like Mr. Lytton is an important indication of a revulsion in taste, for distinction is the characteristic note of his art. He refuses to confound all things in a too easygoing and charitable acceptance; he asserts that appearances, like realities, are distinct in kind, and he insists on his right to value them according to the canons of a refined and actively inquiring taste. His art is in fact, in the best sense of the word, aristocratic. There is no question, then, of the sincerity and independence of Mr. Lytton's attitude; what remains to be seen is whether he has the power to enforce his conclusions, and on this point it is too early to speak dogmatically. He is already a master of all that science which most modern artists neglect; he knows the nature of the materials with which he works. There are passages, for instance, in the sketch for a full-length portrait (No. 50), especially in the lower part of the picture, which would scarcely disgrace a Reynolds, and such as none of the lesser masters of the eighteenth century, and hardly any of the greater masters of the nineteenth, had the necessary refinement of feeling to produce, while in portrait drawing (39) he has, as far as quality goes, rivalled the best that the early English School can show. As far as its own aims go this drawing is not merely very good, it is perfect.

But if Mr. Lytton has what the moderns have neglected, he lacks at present just those qualities in which the best of them, unconsciously perhaps, claim kinship with the masters of the past. This is only to be expected in a young artist finding his way in an unexploited and deserted region. Looking, on the one hand, at the models put before him in the schools or on the walls of contemporary exhibitions, and, on the other hand, at the work of the old masters, he has been struck by the one great and obvious difference between them—namely, that the old masters used their materials and the moderns

abuse them. He saw, for instance, that a Girtin or a Cotman could never have expressed what he did — could never even have seen what he did, for vision is controlled by the possibilities of expression — had he been obliged to draw on a modern water-colour paper. He saw that "time and varnish," those last refuges of the haphazard craftsmanship of our day, had very much less to do with the beauty of a Reynolds than his deliberate and purposeful choice of canvases and mediums.

He has seen all this, and has set to work to find out for himself all that the schools neglect to teach, and, guided by his sensitiveness to beauty, he has achieved a great deal; but in this research for beauty of quality he has missed certain important elements in the beauty of the greater works of the past. He has missed something of what the moderns call breadth, a quality one may find in the most precise and minute work of the primitives no less than in Velasquez or Rubens. It displays itself under different aspects, it is true, but its presence is never missed in the finest work. So protean is the nature of this quality that it would be impossible to define it; but in the primitive painters one may say that it is expressed by the divisions of the design, the avoidance of any minute parts or excrescences which are not led up to and prepared for, and, above all, by the quality of the contour itself and its relation to the modelling it contains.

It is evident in Mr. Lytton's work that, starting with a keen admiration for the early English School, for Reynolds in particular, he has gradually found that his interests in nature required a more definite and detailed expression than the eighteenth-century convention allowed. He has become more and more primitive. There are many artists nowadays who will in moments of confidence confess that the primitive and Oriental conventions express for them more exactly their view of life, satisfy their interests in natural appearances more fully than any of the later modes of expression; but they will also confess that they cannot and dare not attempt to paint in this way, any more than a writer dares to use Elizabethan English. Mr. Lytton's courage and independence take him further, and in such a picture as *Patience* (57) he has made a heroic attempt. But the difficulties are immense for one who, like him, is determined not to be merely archaistic and imitative, and in this picture one notes particularly that tendency to a too meagre quality of line, a too involved design, which more or less betrays itself throughout his work. Nevertheless, we think he will succeed. The singular purity of taste which has led him to insist, perhaps too much, on what is comely should make him tire of a fine-drawn elegance, and impel him to a larger, blunter expression. And there are drawings, such as the nude No. 42, which show how strong a feeling for rhythm he has, while in a few of the sanguines there is already an understanding of the significance of line for the rendering of tension and stress that promises the best. Add to this a great directness and simplicity of vision, which makes all his work interesting, even when it is not impressive, and one cannot but feel that Mr. Lytton has a great future before him. That he has set himself to express an intense feeling for pure rather than expressive beauty makes his task doubly difficult—few people realize that a whole Velasquez is concealed beneath Raphael's imperturbable perfection—but it makes one all the more grateful for such achievement as he has already attained.

THE EGYPT EXPLORATION FUND'S EXHIBITION.

THIS exhibition, which opens on the 4th of next month at University College, Gower Street, is this year more interesting than of late, its chief feature being the discoveries of Dr. Naville of Geneva, and Mr. H. R. Hall of the British Museum, at Deir-el-Bahari. The temple of Queen Hatshepset on this site was long ago cleared by Dr. Naville in his usual thorough and masterly fashion, and the remains there found occupy five large volumes of the Fund's publications; but lack of time and of means compelled him to neglect until last season a large mound, apparently of rubbish, lying to the south of Hatshepset's temple. During the last season this was thoroughly explored under the supervision of Mr. Hall, and revealed a smaller temple in almost perfect condition, built in the reign of the Pharaoh Neb-kheru-ra ("Lord of the Voice of Ra"), who is generally known as Mentu-hotep III. of the eleventh dynasty. The temple proved to be in the unusual shape of a pillared hall on a rocky platform, approached by an inclined ramp and flanked by colonnades on the lower ground level. It was built by the architect Mertisen, whose family monument, now in the Turin Museum, has been published by M. Maspero. It is very nearly the oldest Egyptian temple yet discovered, only the fragments of the fifth-dynasty temple unearthed by Dr. Borchardt and Dr. Schäfer at Abusir being earlier in date; while its celebrity in later ages is proved by the fact that Hatshepset's temple, though much larger, is an exact copy of it, even the orientation of the older monument being strictly followed.

Foremost among the relics here exhibited are several fragmentary portraits of the king carved in limestone, which will be a revelation to those who have hitherto considered the work of the Middle Empire to have been poor. Both in boldness of design and in skill in execution they will compare favourably with any New Empire work, although they have lost some of the freedom of the earliest dynasties. Attention may also be particularly drawn to the reliefs of slaves driving cattle and gathering reeds, which are extraordinarily delicate in treatment and show colours as fresh as when they were painted. The representation of the principal figures in red and chocolate colour alternately seems to negative the idea held by some that the colour applied to portraits was always a sign of race, and the same apparent indifference is shown in the use of ultramarine blue, which is here used for the star-spangled cornice symbolical of the sky and for the "waters of the firmament" or ocean of Nut. The clenched hand from a gigantic limestone statue of the king is also worthy of notice as a specimen of Middle Empire sculpture. Nor were the graves of private individuals, which lie scattered, as in earlier ages, round the king's funerary temple, barren of results. The explorers were fortunate enough to secure here some unusually good examples of the doll-like figures which the pious Egyptian thought would magically ensure to the dead king the services which he was wont to receive when on earth. Here the visitor will find arranged in order, on a board about two feet square, a perfect representation of an Egyptian bakery, with a row of women slaves behind rolling the dough, and the men in front with movable ovens and long wooden shovels, differing only very slightly in shape from the "peels" used by bakers at the present day. Another board contains what seems to be a granary, with some slaves winnowing the grain and others storing it, while there are a great many figures of oarsmen, once depicted as sitting in boats which have now, unfortunately, perished.

To complete these temple relics we find the skulls of three of the king's attendants, two male and one female, the last-named showing pathological signs which are said to tell of some affection of the bone. Disease of all kind seems to have occupied as large a part of life in 2500 B.C. as at the present day, for the fragments of a lady of Mentu-hotep's Court, here preserved, show, with the beautiful and well-cared-for hands characteristic of the Egyptian of high rank, a malformation of the bones of the foot which in our time is associated with the wearing of tight boots.

The temple relics, however, by no means exhaust the interest of the exhibition. Mr. Hall discovered a well, or drain, made in much later times—probably under the eighteenth dynasty—which was used by later ages as a dusthole into which to cast articles broken or disused. Thanks to the continuity with which this was done, it now forms a little museum, in which the antiquities are arranged in regular order. First come the votive tablets of the eighteenth dynasty, including one in which the scribe is depicted as reading his own inscription, and another which contains one of the earliest mentions of the sacred land of Punt. Then follow *ex votos* offered for the cure of disease, including tiny models of eyes, ears, and nearly every imaginable portion of the human frame. Most of these are either in blue faïence or in bronze, and mixed with them are tiny images of the goddess Hathor, who is thought to have been, together with Min, the especial object of worship at Deir-el-Bahari. There is also a fine specimen of *anti* gum, which may have been part of the original cargo which Hatshepset's ambassadors brought back from Punt; while there are many *graffiti*, including one made by a scribe in the reign of Amenhotep I., and an ostracon which relates to the sale of an Assyrian slave at a little later period. Beads and fragments of faïence, mostly of blue colour and of good workmanship, are also here in plenty.

Passing on to the Ramesside period, we find a perfect loaf of bread of triangular shape in an almost petrified condition, while, as if by contrast, there are a number of ropes and samples of basket-work, which instead of being, as one might expect, dried up and friable, are nearly as fresh and supple as when they were made. There are also a quantity of tools, including many mallets, a well-preserved wooden hoe, and a chisel of hardened copper—or rather phosphor bronze—with a red patination and nearly six inches long. This last, which is believed to be the finest example yet found of the process by which the Egyptians succeeded in making bronze as sharp and trustworthy as steel, has been claimed by the Service des Antiquités for Khasr-el-Nil, and is only exhibited here by the kindness of the authorities.

Among the relics of Greek times may be noticed a figure in high relief attributable to the first century and said to be a representation of Antæus, while the Coptic period is represented by many ostraca, an iron lamp, a small wooden cross, and the fragment of an alabaster vase bearing, besides an inscription of the twenty-sixth dynasty, the engraved figure of an angel, the work of some Christian monk in the fourth century. Last, but not least, comes a small clay figure of indeterminate date presenting a seated man beating a tom-tom which he holds under his arm. The attitude, beard, and high turban are so like some of the figures found by De Sarzec at Tello, and earlier than 4500 B.C., that its presence here seems entirely unaccounted for.

Altogether we must congratulate Dr. Naville on the revival of interest in the site on which he has spent so much care and pains, and Mr. Hall upon the success which has accompanied his first campaign in Egypt. We understand that the exhibition when it opens on the 4th will also contain the results of Prof. Petrie's excavations at Ahnas and a further instalment of Dr. Grenfell and Dr. Hunt's finds at Oxyrhynchus. We reserve further notice of these until we have had a better opportunity of inspecting them.

THE FRENCH PRIMITIVES.

IN the Official Catalogue of the Exhibition at Paris of the French Primitives the exquisite miniature (No. 50), by Jean Fouquet, entitled 'Une Sainte Bergère dans un Paysage,' is described as representing St. Margaret, with a castle in the background, which appears to be the Castle of Loches, and the Roman General Olybrius, with the features of Charles VII., riding towards her. May not this shepherdess, called St. Margaret, be a portrait of Agnes Sorel, at the time of her first appearance at Court? As she was born a few miles from Loches, poetical licence would allow of this romantic rendering of her first meeting with Charles VII., who here appears as Olybrius the brave of the St. Margaret legend. I venture to suggest that a careful study of the features and the peculiar contour of the head of the saintly shepherdess shows a striking resemblance in these respects to the same artist's portrait (No. 40), from the Antwerp Museum, of Agnes Sorel. This suggestion seems to be further supported by the fact that the miniature in question is a fragment of the celebrated 'Book of Hours' executed by Jean Fouquet for Étienne Chevalier, who was Treasurer to Charles, and to whom Agnes Sorel extended her friendship as well as her patronage. As in the Antwerp picture Agnes Sorel is represented as the *Virgin*, there would seem to be no incongruity in representing her here as a *saint*.

ALICE KEMP-WELCH.

SALES.

MESSRS. CHRISTIE sold on the 18th inst. the following. Drawings: C. Davidson, Beddgelert, 50*l*. Birket Foster, Feeding the Ducks, 199*l*. Carl Haag, Tyrolese Chamois-Hunter and Mountain Girl, 84*l*. H. G. Hine, Corfe Castle, 63*l*. R. Thorne-Waite, Whit Monday, 56*l*. V. Chevilliard, Avant la Procession, 65*l*. C. Fielding, Derwentwater, 147*l*. Pictures: K. Heffner, Departing Day, and the engraving by C. Fonce, 241*l*. E. Nicol, Notice to Quit, 162*l*. B. W. Leader, Sand Dunes, 315*l*. T. S. Cooper, Cattle in Canterbury Meadows, 204*l*. E. Crofts, Marlborough after the Battle of Ramilies, 252*l*. L. Fildes, Jessica, 241*l*. Gainsborough, The Painter's Daughter, in dark green dress and large hat, 315*l*. A. Kauffman, Zeuxis arranging the Pose for the Picture of Juno, 131*l*. Lawrence, Two Sisters, in white dresses, 110*l*. L. J. Pott, Between Love and Honour, 199*l*. Rembrandt, Head of a Man, in dark dress and gorget, with dark cap and feathers, 588*l*. Reynolds, Duchess of Ancaster, 252*l*. A. Schreyer, En Vedette, 787*l*. J. Simpson, Duke of Wellington, in uniform, holding a sword, 131*l*. E. Verboeckhoven, Driving in the Sheep, 283*l*. Wilkie, The Spanish Mother, 105*l*.

On Monday last a pair of miniature portraits of John Croker, of Barton, and his wife Frances, by Nicholas Hilliard, fetched 2,520*l*. at Christie's. They were in a double oval gold locket of eighteenth-century workmanship. The gentleman has long curling brown hair, and wears a large embroidered ruff and quilted white doublet; the lady has curling flaxen hair, and wears a black dress with ruff and ropes of pearls.

A few prices recently obtained at the Hôtel Drouot, Paris, are sufficiently remarkable to be noted. A "grand plat en faïence de Faenza à decor bleu sur fond jaune," and carrying the arms of Matthias Corvinus, King of Hungary, realized 61,000 francs. This plate formed part of a service executed before 1490 for this king. There are two pieces of this service in the South Kensington Museum, and one in the collection of Mr. Morgan. Another big price was paid for a panel of Beauvais tapestry, with the design, signed by Boucher, of Pyché entrant dans le temple de l'Hyménée, and this panel, after keen competition, fell to Madame Doucet "pour la bagatelle" of 101,000 fr. A canapé and four fauteuils, covered with Aubusson tapestry, with pastoral scenes after Boucher, and hunting scenes after Oudry, brought 59,000 fr. Two unusually fine portraits by Largillière, one of the Comte de Noirmont, and the other of the Marquise de Cailly, respectively realized 25,000 fr. and 24,050 fr.

Fine-Art Gossip.

NEXT Wednesday at the Montague Fordham Gallery there is a private view of an exhibition illustrating the metal work of Edward Spencer.

ON Thursday last, at 27 and 29, Brook Street, the press were invited to view a collection of old garden ornaments and marble mantelpieces by Mr. C. J. Charles.

AT the Doré Gallery the original *Westminster* Cartoons, 1903-4, and other political caricatures by Mr. F. C. Gould are on view.

TO-DAY is the private view at Messrs. Dickinson's Gallery of sketches in water colours, representing 'La Côte d'Azur,' from Marseilles to Bordighera, by Miss Sophia Beale.

AN exhibition of pictures by the late Prof. Giovanni Costa, of Rome, will be held in the Gallery of the Royal Society of Painters in Water Colours early in July. Signor Costa had many intimate friends and admirers in England.

THE Twelfth Exhibition of the Photographic Salon will take place at Dudley Gallery, from September 16th to November 5th. September 5th is the receiving day for pictures.

MR. BAILLIE opens on Saturday next a show of drawings in coloured chalks by Mr. Walter Bayes, oil pictures by Mr. Charles Agard, and monotypes by Mr. A. H. Fullwood.

SIGNOR SPIRO SCARVELLI is showing at Mr. McLean's Gallery a collection of drawings of Cairo, Alexandria, Athens, &c.

WE are glad to notice that Lord Lytton's motion for a committee of inquiry concerning the Chantrey Bequest was carried on Monday last in the House of Lords.

THE International Kunsthistorische Congress will be held at Strasburg, September 22nd–24th, and the meeting of the Society for the Preservation of Monuments assembles at Mayence on September 26th and 27th.

THE death, in his seventy-seventh year, is announced from Antwerp of the historical painter Schaefels, whose well-known pictures 'The Battle of Trafalgar' and 'The Siege of Flushing' are in the Antwerp picture gallery.

THE Paris journal *Les Arts de la Vie* has started a public subscription for the purchase of Rodin's 'Le Penseur,' now on view in the New Salon, Paris. A very strong committee has been formed, on which we notice the names of several English artists, *e.g.*, Mr. Brangwyn, Mr. Lavery, and Mr. Sargent, and about 6,000 francs have been almost immediately subscribed, so that the success of the movement is assured. It is proposed to erect the 'Penseur' in Paris; various sites have been suggested, but probably nothing will be decided in this respect until the work has been actually secured. The secretary of the committee is M. G. Mourey, and the treasurer is M. Gustave Geoffroy; their offices are at 6, Chaussée d'Antin, Paris.

THE death is announced of M. Jean Maxime Claude, who was known as "Max Claude," a well-known artist, and one of the founders of the Société des Aquarellistes, and a member of the Société Nationale des Beaux-Arts. He was a native of Paris, where he was born on June 24th, 1824. He studied under V. Galland, and began to exhibit at the Salon in 1861. He excelled in landscape and animal subjects, and received medals in 1866, 1869, 1872, and 1889.

THE list of purchases of the Municipal Council of Paris at the two Salons has just been published. It consists of twelve pictures and eight pieces of sculpture. The pictures are chiefly from the old Salon, and include the following: Lebrun, Porte d'Orléans, le Dégel au Crépuscule; Le Roy, Chez l'Antiquaire; Lefort-Magniez, Après la Pluie; Prévot Valeri, Retour du Troupeau; Brouillet, La Vie Simple; Guillonnet, Le Présage; Iwill, Brumes Mauves; and Dinet, Un Forcené. The sculpture purchased at the old Salon includes works by the following: Bastet, Manon, marble statue; Bertrand-Boutée, Évocation du Passé, plaster group; Dagonet, Cerf pris par les Loups, bronze group; Darbefeuille, Daphnis, marble group; Derré, Fontaine des Innocents, in plaster; Mauguet, La Cigale, plaster statue; and Fontaine, Premier Frisson, marble group. The only piece of sculpture selected from the new Salon is one of the three exhibits of Jacques Escoula, Chloé Endormie, in marble.

THE Prix Rosa Bonheur of this year—the second occasion on which it has been awarded—has been adjudged to M. Ernest Victor Hareux for his fine picture in this year's Salon, No. 889, 'Le Retour du Troupeau,' moonlight effect at La Grave (Hautes-Alpes). M. Hareux is *hors concours*, and has obtained several medals for his contributions to the Salon since 1880. He was born in 1847, and studied under Pelouse, Bin, Trottin, and C. Busson, and has been an exhibitor at the Salon since 1868. He has resided for many years at Grenoble, and has educated a number of successful scholars; he is the author of several works on the practical side of art, and has contributed to various French art magazines.

MUSIC

THE WEEK.

COVENT GARDEN.—'Hélène,' 'La Navarraise,' 'Rigoletto.'
DRURY LANE.—'The Flying Dutchman.'

THE season commenced at Covent Garden with German opera—*en passant* it may be remarked that the performance of 'Tristan' on Saturday was the last one under the direction of Dr. Richter previous to his departure for Bayreuth—and in the works which followed Italy had a large share. Monday evening was devoted to French music. First came Dr. Saint-Saëns's one-act 'Hélène,' produced last February at Monte Carlo. Among modern French composers Dr. Saint-Saëns has long held a distinguished place, and he won early recognition by his characteristic symphonic poems 'Le Rouet d'Omphale' and 'La Jeunesse d'Hercule.' As an opera-writer he achieved his greatest success with 'Samson et Dalila,' originally produced at Weimar in 1877. That work has been performed here in oratorio form, and it contains, without doubt, some exceedingly clever and effective music. How far the music is enhanced by stage action we cannot say. Libretti based on Biblical subjects are not allowed in this country, and although neither the story of 'Samson et Dalila' nor that of Goldmark's 'Königin von Saba' is particularly sacred, it is perhaps feared that an inch of liberty being granted, an ell would soon be taken. Yet surely these operas might be safely allowed; popular opinion would at once resent any unworthy or irreverent dealing with Scriptural characters. It would be interesting to hear Saint-Saëns's 'Samson,' for 'Hélène' certainly does not represent him at his strongest. A composer of his experience is, of course, able to write with a certain skill. There is nothing crude in the music, yet throughout one feels that it has been made rather than inspired. In the scene in which Venus surrounded by nymphs appears there is some graceful

writing, and later on the apparition of Paris constitutes a scene containing dignified dramatic music. We are so accustomed to the strongly emotional Wagner dramas, and to the strenuous style of the young Italian school, that it is really difficult to appreciate at its due worth music in which a composer seems to express himself without effort, and which is therefore easy to follow. On the playbill 'Hélène' is called an opera, whereas the libretto is merely styled a *poème lyrique*. It is not an opera in the ordinary sense of the term. Its fault is a negative one; it appeals to the eye, owing to the staging, which is admirable; it appeals to the intellect through its clearness of form and effective orchestral colouring; it does not, however, make a strong appeal to the heart, in spite of the emotional story. Madame Melba sang well, yet there was a certain classic coldness in her acting. M. Dalmores, the French tenor, was heard to advantage. Miss E. Parkina as Venus sang with grace, and Madame Kirkby Lunn proved a stately Pallas. The second piece was Massenet's 'La Navarraise,' a work sensational and full of strong contrasts; but though producing a certain impression, it is not by a long way M. Massenet's highest achievement. The performance was excellent. Madame de Nuovina acted well, and her singing was good, though some of her notes were harsh. The part of Araquil was taken by M. Dalmores. M. Messager conducted the first, Herr Lohse the second work.

Signor Dani, an Italian, made his *début* in 'Rigoletto' on Wednesday evening. He has a good voice, though at times he forced it, so that the quality of tone was not altogether pleasant. He acts well, and is likely to meet with favour. Mlle. Kurz was again successful as Gilda, and M. Renaud gave a very fine impersonation of Rigoletto. Signorina Frascani, a newcomer, was heard to advantage in the small part of Maddalena.

We recently expressed the opinion that Mr. Manners would do well to replace some of the old-fashioned operas announced in his first scheme, and rely upon Wagner, especially 'The Flying Dutchman,' which has not been heard in London for some time. That work was performed yesterday week, and although Mr. William Dever was far from being an ideal Dutchman, and Miss Fanny Moody's Senta at times lacked spontaneity, the revival was interesting. The opera represents the composer at a stage of his career in which he was attempting to carry out his own ideas rather than follow tradition; hence we find in it footsteps of the past and foreshadowing of the future. Mr. Francis Maclennan as Erik, and Mr. Magrath as Daland, deserve favourable mention. The choral singing was extremely good.

Musical Gossip.

M. Raoul Pugno, the French pianist, appeared at the sixth Philharmonic Concert, and was heard in Beethoven's C minor Concerto. His reading of the music was clever and expressive; there were no attempts to modernize it. M. Pugno plays as a poet, not as a virtuoso. At the same time we should like to have heard something less familiar; M. Pugno has on previous occasions shown us how admirable an interpreter he is of Mozart and early Beethoven. The programme included Dr. Cowen's 'Indian Rhapsody,' produced at the last Hereford Festival. The thematic material has both character and charm, and it is ably developed and scored; at a second hearing, however, the Finale does not appear to us quite worthy of the two previous sections; the development of the thematic material is less spontaneous.

Of other events during the past week we would mention a chamber concert given by Mr. D. F. Tovey and Mr. Percy Such at the Æolian Hall on Wednesday afternoon. The first number on the programme was a Sonata in F for 'cello and pianoforte by Mr. Tovey. His compositions have often appeared to us more remarkable for skill than invention. The sonata in question may have dry and diffuse moments, yet it is one of the freshest, most attractive of his works which we have heard, the middle slow movement being poetical.

Miss Alice Winch, who has studied at the Royal Academy of Music, gave a concert at the Æolian Hall last Saturday afternoon. She sings with taste and expression; through nervousness, however, she did not render justice to herself. Two songs from Shakspeare, set to music during the poet's lifetime, were well rendered, the accompaniments to the quaint melodies, written by Sir F. Bridge, being played by him. The date of the concert, June 18th, accounts for the first number of the programme, an 'Ode to Wellington,' words by Margaret Herbert-Jones, music by a promising young composer, Mr. Willy Scott.

Last Thursday a series of six performances by the Mermaid Society of Milton's 'Comus,' with Lawes's original music, was to commence at Thorpe Lodge, Campden Hill, by kind permission of Capt. Norman.

The magnificent Angelina Goetz Library of orchestral scores at the Royal Academy of Music is now opened to the public, subject to the rules contained in the deed of conveyance to the institution. It will be open during term times from 10 to 1, and from 2 to 5, except Saturday, when admittance will only be from 10 to 2.

Daily lectures with musical illustrations are to be held, from June 28th to July 16th, at the Fishmongers' Hall in connexion with the Music Loan Exhibition. The lecturers will be Sir Frederick Bridge and Sir Ernest Clarke, Doctors Cummings, Huntley, Markham Lee, Sawyer, and Henry Watson, the Rev. F. W. Galpin, and Messrs. Blaikley, Borland, Cobbett, Finn, A. H. Littleton, Prendergast, Algernon Rose, and T. L. Southgate. The last-named gives the first lecture on June 28th, his subject being 'The Evolution of the Pianoforte,' with illustrations on the dulcimer, clavichord, virginal, spinet, harpsichord, and pianoforte. The hour of commencement each day will be half-past four.

Dr. Richard Strauss celebrated the fortieth anniversary of his birth on the 11th of June. It is now twenty-three years since Hermann Levi produced his Symphony in D minor at Munich, but from that time he quickly achieved fame, and at the present day there is no composer whose music has caused so much discussion and called forth such divergent opinions. His intellectual power and technical skill, however, are universally recognized.

The remains of Beethoven and Schubert were moved from the peaceful Währing Cemetery, Vienna, to the new Central Cemetery, and now we read of a similar transfer of those of the great waltz composer Johann Strauss and his friend and rival Josef Lanner. The former died in 1849, the latter in 1843.

The works announced for next season at the Lyric Theatre, Milan, are as follows:—Charpentier's 'Louise,' Ciléa's 'Adriana,' Leoncavallo's 'Zaza,' Umberto Giordano's 'Siberia,' Filiasi's 'Manuel Menendez,' Saint-Saëns's 'Elena e Paride,' and Amintore Galli's new opera 'Davide.'

PERFORMANCES NEXT WEEK.

Sun.	Sunday League, 7, Queen's Hall.
Mon.	Mr. Warren Wynne's Vocal Recital, 3 30, Æolian Hall.
—	Royal Opera, Covent Garden.
—	English Opera, Drury Lane.
Tues.	Miss J. Stockmarr's Pianoforte Recital, 3, St. James's Hall.
—	Mr. Wilhelm Ganz's Concert, 3, Æolian Hall.
—	Signorina Esta D'Argo's Concert, 8, Bechstein Hall.
—	Royal Opera, Covent Garden.
—	English Opera, Drury Lane.
Wed.	Mr. John Thomas's Harp Recital, 3, St. James's Hall.
—	Master Florizel von Reuter's Concert 3, Queen's Hall.
—	Miss Alice Esty's Concert, 3, Bechstein Hall.
—	Mr. Charles Williams's Orchestral Concert, 8 30, St. James's Hall.
—	Royal Opera, Covent Garden.
—	English Opera, Drury Lane.
Thurs.	Madame Antonia Dolores's Concert, 3.30, St. James's Hall.
—	Philharmonic, 8, Queen's Hall.
—	Royal Opera, Covent Garden.
—	English Opera, Drury Lane.
Fri.	Royal Opera, Covent Garden.
—	English Opera, Drury Lane.
Sat.	Royal Opera, Covent Garden.
—	English Opera, 2 30 and 7.45, Drury Lane.
—	London Symphony Concert, 3, Queen's Hall.

DRAMA

THE WEEK.

Prince of Wales's.—'La Montansier,' Comédie en Quatre Actes, dont un Prologue. Par G. A. de Caillavet, Robert de Flers, et Jeoffrin.

Avenue.—'Antoinette Sabrier,' en Trois Actes. Par Romain Coolus.—'Les Coteaux du Médoc,' Comédie en Un Acte. Par Tristan Bernard.

His Majesty's.—'La Sorcière,' Drame en Cinq Actes. Par Victorien Sardou.

Some events of secondary importance have taken place during the past week on the stages devoted to English art, but the main interest has been confined to French performances. A week which has witnessed the appearance in their recent novelties of artists such as Madame Bernhardt, Madame Réjane, M. Coquelin, and M. Tarride must needs stand conspicuous in histrionic annals. Madame Réjane, who had already exhibited herself in her well-known creation of Zaza, was earliest in the field with 'La Montansier,' the first production of which at the Gaîté, Paris, dates back only to March last. With herself she associated M. Coquelin, the original Saint-Phar. Next came, on Saturday at the Avenue, M. Tarride with 'Antoinette Sabrier,' by M. Romain Coolus, and 'Les Coteaux du Médoc'; and on Monday Madame Bernhardt presented at His Majesty's her marvellously picturesque impersonation of La Sorcière. Two of the novelties—and those the most ambitious, if not the most important—belong to the elaborate compositions which have been brought into fashion during recent years by M. Sardou, and have the quasi-historical colouring that dramatist loves to impart. 'La Montansier' is not by M. Sardou; it is dedicated, however, to him by three zealous pupils, who copy with something like servility his later method while imparting to the dialogue a literary flavour of which their master seems to have lost the secret. Seldom has a sorrier heroine than La Montansier been selected by dramatists. Though known in her youth as La Belle Béarnaise, Margaret Brunet—to give her name—retained at the period when the action of the play begins neither youth nor good looks. She failed as an actress, and subsided into a speculator or manager. So far as her memory survives at all, it is in connexion with the multiplicity and the mercenariness of her amours. Circumstances threw her into association with Marie

Antoinette, and she was imprisoned in the Petite Force, from which she was released on the arrival of 10th Thermidor. That she escaped the scaffold was due to some occult patronage at which it is too late now to guess. Her marriage with Neuville, as he called himself, was, like most incidents in her life, a rather sordid affair. To such circumstances as her presence with the army of Dumouriez on the Belgian frontier, and such conditions as her management of the Théâtre de la Montagne or that de la Loi, an effective environment was given in Paris. This has, however, not been transferred to London, where the *mise en scène* is contemptible. The interest of the occasion is accordingly confined to the performances of Madame Réjane as La Montansier and M. Coquelin as Saint-Phar, an actor with one or two traits of Cyrano. The former has the requisite *désinvolture*, and the latter has abundance of colour. A speech on the influence of the actor's art assigned M. Coquelin is the best thing in the play, and was splendidly delivered.

Immeasurably superior was the general performance at the Avenue, given by M. Tarride, Mlle. Marthe Regnier, Mlle. Dorziat, and a contingent of the Vaudeville and other theatres. While Madame Réjane treated her public with a contempt perhaps merited by its subserviency and servility, beginning late and occupying a preposterous time in the waits, the management of the Avenue was exact, and even punctilious, in the provision of every requirement. The company seems bent, indeed, on supplying exactly what the intellectual portion of the English public wants—the latest products of the French drama given as they are seen in Paris, with an adequate and illuminative *mise en scène* and a competent and well-trained company.

Produced last autumn at the Vaudeville, with Madame Réjane as the heroine, 'Antoinette Sabrier' is the latest, and on the whole the best, drama of M. Romain Coolus, a dramatist who shows no sign of his apprenticeship to the *théâtre libre* except a certain tendency to gloom. Like most of its author's best-known works, it is a study of sexual or conjugal ethics. Having married a man in whom she has a certain measure of interest without a spark of affection, Antoinette, freely expressing her contempt for the women who pollute the domestic hearth, declares her intention, if ever she meets the man of her dreams, to link forthwith her fate with his. The man in question arrives, and she is dressed to accompany him when her husband arrives, ruined, dishonoured, criminal. Too loyal to desert him at such a moment, she retards her intended elopement. Sporting with fire is, however, proverbially dangerous, and Antoinette finds herself before long doing the thing she most deprecates and despises, and allowing her husband's house to be the scene of her illicit pleasures. The mingled squeamishness and unscrupulousness of her proceedings bring about her husband's suicide, and should darken with gloom her own subsequent life and that of her lover. A mere outline is here given of a portion of a story which is of relentless morality, and is startling only in the openness with which every one treats adultery as the natural occupation of life. M. Tarride gave a magnificent performance of the husband. Without possessing, perhaps, sufficient personal allurement for the character, Mlle. Dorziat showed as the heroine her possession of fine perceptions and an admirable method. The general performance was pleasing.

'Les Coteaux du Médoc' is a mirthful and rather saucy little piece, which was admirably interpreted by M. Tarride and Mlle. Marthe Regnier.

Of M. Sardou's huge compilations 'La Sorcière' is one of the most powerful. Without being in any respect a work of genius or inspiration, without even carrying with it conviction that its action is sustainedly conceivable, it supplies a series of strongly melodramatic situations, and furnishes Madame Bernhardt with splendid opportunities. This is apparently all the author has sought to do, and though a respectable amount of erudition is displayed, there is no effort at verisimilitude. It is to some extent a dreamland into which we are introduced, and when we see Zoraya wandering at night by the Alcantara bridge, and hacking with a short bright scimitar at the wild flowers that fill the air with perfume, we think of Christabel, and feel it

> frightful there to see
> A lady so richly clad as she—
> Beautiful exceedingly.

It is only afterwards we recall that the richest moonlight of Toledo will not open the closed petals, or draw out the scent of any except the night-blooming flowers. This criticism would be ungracious as well as trivial did it not indicate the chief fault in the method of M. Sardou, who is always clever and never exact. M. Sardou has tried to give us a new Esmeralda and Capt. Phœbus, and has failed. His work is not therefor inconsiderable. As interpreted by Madame Bernhardt and M. Decœur, the loves of Zoraya and Don Enrique de Palacios make strong appeal. In favour of Madame Bernhardt it must be remembered that while a rival in popularity delights in showing us those feminine aspects which we are most anxious to forget, she herself presents womanhood generally in its purest, most imaginative, and ideal aspects. In one Zoraya or one Melissinde ('La Princesse Lointaine'), one Jeanne d'Arc or one Cléopâtre even, though this was scarcely a complete success, we find pleasanter and sweeter memories than in "a wilderness" of Zazas and Montansiers. Madame Bernhardt played admirably throughout, and in the scene of torture in the Inquisition rose to her full histrionic stature. M. Max gave a powerful representation of Cardinal Ximenes, and the general interpretation was fine.

THE 'ALCESTIS' AT BRADFIELD.

We duly witnessed the last Bradfield play, the 'Agamemnon,' in 1900, and we were present at the first of the performances given this week of the 'Alcestis.' The charm of the open air was notable (a mixture of light cloud and sudden sun); the arrangements for guests were as complete as those of Admetus; and the play as a whole surpassed the earlier performance, having been evidently the subject of great care in rehearsal and the choice of players. At no time was there that palpable loss of continuity in the action which is the bane of amateurs. One does not need to read Browning's unwarrantable glorification of Heracles, or Dr. Verrall's brilliant attack on the deficiencies of the story as a plain, heroic legend, to be struck with the unsatisfactory effect produced by the part of Admetus. His angry wrangle with his father in the presence of his wife's corpse, and the jejune scene of his recognition of her when she returns, alike jar painfully on a cultivated modern taste. This was, we think, clear from the representation, though we do not imply that the present Admetus (E. L. Scott) was incompetent. On the contrary, in a caste which maintained a remarkable level of capability and personal appearance, he was perhaps the best of the actors. With a fine presence, he did his best to carry conviction for his sentiments, and his byplay was good in the extraordinary scene with his father (H. G. Wace).

Alcestis (H. W. H. Richards) managed with considerable skill to look best on her return to life. She was dignified, though we thought her movements immediately before her cry of *οὐ σθένω ποσί* were a little too vigorous to suggest collapse. Still after this collapse she has to make a long speech, which would probably be broken up with pauses by an experienced actor. A similar last oration is put into the mouth of John of Gaunt, whose vigour when we last saw him on the London stage seemed more remarkable than veracious. Alcestis, carried round on her bier, with all the trappings of woe and mourners in her train, seemed more English than Greek; but the scene did touch and move the spectator, and justified the performance. The part of Alcestis, at any rate, fully satisfies modern ideas of pathos, and with her we are free from the haunting suspicion that Euripides is trying to deal both with heroic legend and his own times, and is not more successful than most people who attempt to do two things at once. The verse was on the whole given with intelligence and clearness, and must always have been, one would think, easier to follow than that of Æschylus or Sophocles. Its extraordinary simplicity, compared with the ornament of the one master and the subtle latent suggestions of the other, is a little disconcerting, almost suggesting the absurd suspicion that it is not good Greek.

The chorus moved well, the leader (J. F. H. Templer) having a good voice. Occasionally they seemed a little put out by the uncertainty of the musical accompaniment. As usual, the music was provided by copies of ancient instruments, but the strings were not strong enough. Greek music being, so far as it can be reproduced—and the whole subject is difficult to unravel—admittedly ineffective, we think it would be worth while to have modern implements of music which would adequately support the chorus, even though this involved the loss of Greek appearances among the musicians. This course is adopted at Cambridge, and the gain to the chorus, which is otherwise apt to drag, seems of more value than the detail of verisimilitude. As it was, the old men seemed to sing best when unaccompanied. A subdued chorus of nature's making was provided by the birds, and one bird in particular flew out of the halls of Admetus as if it were the soul of the mistress who was leaving it. However, the musicians might, without changing their position, conceal modern instruments behind a bower of greenery, which would allow of the passage of sound.

Heracles (H. A. Robinson), who boasted the crudest of red wigs, a club lent by Mr. F. C. Selous, and the stout legs which are traditionally seen in Falstaff, was frankly a comic character, but made a creditable appearance when he returned to sobriety in the last scene. He made a long pause before his advice to Admetus to look after guests, and delivered the line and a half as an afterthought. Admetus satisfied modern sentiment by his thorough embrace

of his wife. But the audience foolishly applauded before the play was over. The general effect of the dresses was very creditable to the boys. Death (T. J. Simcox) had a suitably sinister motion, and the serving-woman (G. G. Wornum) deserves a word of praise.

Dramatic Gossip.

'THE FINISHING SCHOOL,' by Mr. Max Pemberton, produced on the 16th inst. at Wyndham's Theatre, is an agreeable and rather fantastic piece in the line of the 'Adventure of Lady Ursula' of Anthony Hope. Its chief aim is to show Miss Annie Hughes in what is known as a breeches part. An opportunity is also afforded to Mr. Barnes to present a species of modernized Sir Anthony Absolute, while Mr. Ben Webster is a staid and responsible Jack Absolute. Among the scenes presented are an interrupted wedding at Gretna Green, in which the characters by their deliberation court their own defeat, a dancing lesson in a feminine boarding school, and some military revels in York barracks.

'A LESSON IN HARMONY,' by Mr. Alfred Austin, produced on Thursday in last week at the Garrick Theatre, is a primitive and inoffensive little piece, in which Mr. Arthur Bourchier plays with some unction the friend and adviser of a young married couple who are experiencing the first approach to indifference and misunderstanding.

THE revival at the New Theatre of Mr. Jones's brilliant comedy 'The Liars,' with a cast comprising about half the original exponents of the piece, is the last in which Sir Charles Wyndham will participate. It shows the durable quality of the piece.

ON Saturday Mr. Forbes Robertson reproduced at the Duke of York's 'Mice and Men,' with a cast differing from that previously assigned it. This revival also seems judicious.

'ELECTRA,' by Señor Paul Galdos, which has created a profound sensation in Spain, has been given with conspicuous success at the Porte Saint-Martin. It causes much political controversy, however, varied by occasional outbreaks which necessitate an augmented supply of police.

'A STRANGER IN A STRANGE LAND' is the title of a farcical comedy which has been imported from America by Mr. C. W. Somerset, and produced at Brighton with a view to its transference to London in the autumn.

MR. MICHAEL MORTON'S rendering of 'La Montansier' will be produced by Miss Lena Ashwell in the country during the autumn. Miss Ashwell will herself play La Montansier, and has engaged Mr. Charles Groves for M. Coquelin's part of Saint-Phar.

'THE WARP AND THE WOOF,' by Mrs. Alfred Lyttelton, given on the 6th inst. by Mrs. Patrick Campbell at the Camden Theatre, is to be transferred on Monday to the Vaudeville.

THE Brussels Triennial Prize for the best drama in Flemish has been awarded unanimously to Raphael Verhulst for his play 'Jesus the Nazarene,' for which he had already obtained a similar prize in Antwerp.

MISCELLANEA

THE DATE OF WYCLIFFE'S DOCTORATE OF DIVINITY.

IN a note printed in the *Athenæum* of April 9th (p. 466), Prof. Tout corrects a slip made by Dr. Rashdall in his 'Dictionary' article on Wycliffe. Dr. Rashdall, in referring to a letter of Gregory XI., of 7 Kal. Jan. anno 3 (December 26th, 1373, 'Calendar of Papal Letters,' iv. 193), writes "January, 1373," and remarks that

"the same document supplies a date hitherto much wanted in Wycliffe's career, showing that he had only just become a Doctor of Theology. He must have taken that degree in 1372."

After giving the correct date, Prof. Tout quotes a passage from the document in the Calendar, and says, "It follows from this that Wycliffe was not yet Master or Doctor of Divinity at the very end of 1373." Not only, however, does the document show that Wycliffe *was* D.D. at the very end of 1373, by addressing him with the title of "Master of Theology," but it also supplies an anterior limit for the date at which he took the degree. The Pope, in fact, states that he lately granted Wycliffe letters of provision of a canonry, &c., in Lincoln, and informs us that it was after the date of those letters that he became Master. Wycliffe did not, then, become D.D., as Prof. Tout concludes, "between December 26th, 1373, and July 26th, 1374—that is to say, in all probability in the first half of 1374," but before December 26th, 1373, and after the date of the provision in question. The extreme limits are, consequently, January 5th, 1371 (the date of Gregory XI.'s coronation), and December 26th, 1373. Any closer approximation to the date of the missing provision (doubtless the same as the provision mentioned by Loserth, see Dr. Rashdall's article), and thereby to the date of the doctorate, must at present be a matter of conjecture, such as the following.

At the death of Urban V., on December 19th, 1370, Wycliffe, if not at the University, had been there recently in virtue of his bishop's licence. It is, therefore, highly probable that, just as his name had figured in the University roll signed by Urban V. on November 24th, 1362 (not 1361, as in Dr. Rashdall's article), so it would figure in the roll prepared for presentation to Gregory XI. An interval of seventy-three days had elapsed between the death of Innocent VI. and the signature by Urban V., and, allowing a like interval, the new roll would be signed by Gregory XI. *circa* March 2nd, 1371. If, then, this be taken as the date of the provision stated in the document of December 26th, 1373, to have been lately granted by the Pope, it follows that Wycliffe became Licentiate of Theology "cito" after *circa* March 2nd, 1371. To this must be added, in order to arrive at a date for the doctorate, the interval represented by the Pope's "demum"—that is to say, the normal interval between receiving the licence and incepting as Master in the Faculty of Theology at Oxford. The interval was usually short, and the custom of incepting at the annual "Act" in June may well be as ancient as Wycliffe's time, in which case he would naturally incept as Master in June, 1371.

I may add that the two Papal documents referred to—the petition to Urban V. and the grant by Gregory XI.—have been published *in extenso* in the *English Historical Review*, vol. xv. (July, 1900), pp. 529-30. J. A. TWEMLOW.

TO CORRESPONDENTS.—A. W.—H. P.—N. B.—received.
T. H.—Many thanks.
No notice can be taken of anonymous communications.

ERRATUM.—P. 776, col. 2, l. 19 from bottom, for "Hippolyta" read *Phædra*.

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